THE DICTIONARY OF NEEDLEWORK

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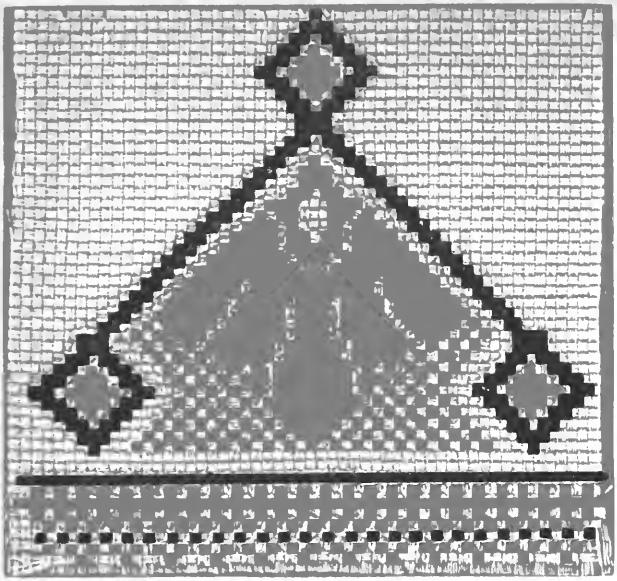
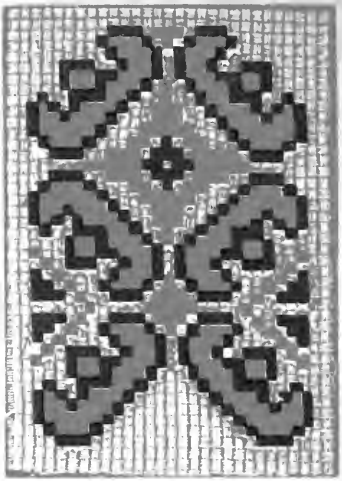
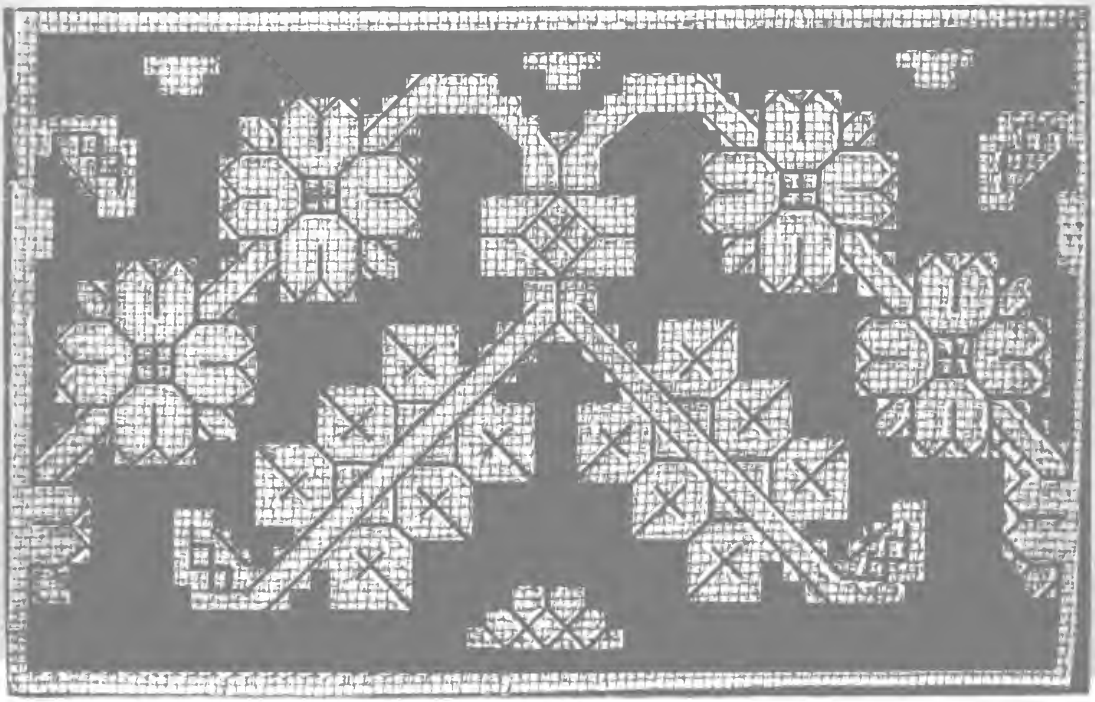


RUSSIAN CROSS STITCH PATTERN.



GERMAN CROSS STITCH PATTERN.



ITALIAN CROSS STITCH PATTERN.

DEDICATED TO H.R.H. PRINCESS LOUISE, MARCHIONESS OF LORNE.

THE

DICTIONARY OF NEEDLEWORK,

AN

ENCYCLOPÆDIA OF ARTISTIC, PLAIN, AND FANCY NEEDLEWORK,

DEALING FULLY WITH THE DETAILS OF ALL THE STITCHES EMPLOYED, THE METHOD OF WORKING, THE MATERIALS USED, THE MEANING OF TECHNICAL TERMS, AND, WHERE NECESSARY, TRACING THE ORIGIN AND HISTORY OF THE VARIOUS WORKS DESCRIBED.

ILLUSTRATED WITH UPWARDS OF 1200 WOOD ENGRAVINGS,
AND
COLOURED PLATES.

PLAIN SEWING, TEXTILES, DRESSMAKING, APPLIANCES, AND TERMS,

BY S. F. A. CAULFEILD,

Author of "Sick Nursing at Home," "Desmond," "Avenele," and Papers on Needlework in "The Queen," "Girl's Own Paper," "Cassell's Domestic Dictionary," &c.

CHURCH EMBROIDERY, LACE, AND ORNAMENTAL NEEDLEWORK,

BY BLANCHE C. SAWARD,

Author of "Church Festival Decorations," and Papers on Fancy and Art Work in "The Bazaar," "Artistic Amusements," "Girl's Own Paper," &c.

SECOND EDITION.

LONDON:

A. W. COWAN, 30 AND 31, NEW BRIDGE STREET, LUDGATE CIRCUS.

LONDON: PRINTED BY A. BRADLEY, 170, STRAND.

TO HER ROYAL HIGHNESS

THE PRINCESS LOUISE, MARCHIONESS OF LORNE,

THIS BOOK IS, BY HER SPECIAL PERMISSION,

DEDICATED,

In Acknowledgment of the Great Services which, by Means of Her Cultivated Taste and Cordial Patronage, She has Rendered to the Arts of Plain Sewing and Embroidery.

PREFACE TO FIRST EDITION.

JOHN TAYLOR, in Queen Elizabeth's time, wrote a poem entirely in praise of Needlework; we, in a less romantic age, do not publish a poem, but a Dictionary, not in praise, but in practice, of the Art. It is true that many books dealing with distinct varieties of both plain and fancy work have been published from time to time, but there has not been any that has dealt exhaustively with both subjects, and combined in one volume not only descriptions of ancient and modern Laces, plain and fancy stitches and work, and the manner of working, but also particulars of the various stuffs and materials used for the same.

It has been our object to produce such a comprehensive work—to bring within the compass of a single volume full instructions in working any and every kind of plain and fancy Needlework, to give information concerning the various materials and implements used, to explain the meaning of the terms and technical phrases which are now so generally employed in describing Needlework operations, and, in short, to make THE DICTIONARY OF NEEDLEWORK so complete in all respects that anyone may be certain of finding in its pages information on every point connected with Needlework.

To many who are not workers, the Lace portion of the Dictionary will, it is hoped, be especially interesting, as there will be found full particulars and numerous engravings of the various makes, both ancient and modern, and in very many instances the most minute instructions for working them—for even some of the most prized of old laces can be successfully copied by all who have patience, leisure, and eyesight.

It is not in the scheme of the present book to include other work than that done wholly, or in part, by the aid of the needle, and the materials used; and mere *patterns* of fancy work are also necessarily excluded—except so far as they may be required as examples—as they are already multitudinous, and are being added to day by day, for they change with the fashion of the hour. Besides, anyone with THE DICTIONARY OF NEEDLEWORK at hand can readily master the principles and details of a given work, and can then at will apply that knowledge to any suitable design which may be possessed, or which may be given in the pages of the various journals which devote space to such matters. But beyond these two exceptions, we have endeavoured to follow out Lord Brougham's maxim, that a good index can hardly be too prolix, and have introduced every possible stitch, work, and material; feeling with John Taylor of old, that

> All these are good, and these we must allow;
> And these are everywhere in practice now.

LONDON,
June, 1882.

S. F. A. C.
B. C. S.

MARKS AND SIGNS.

In Crochet, Knitting, and Tatting patterns, the same stitches are frequently repeated in the same round of the work. To save the recapitulation thus necessary, the following signs are adopted to indicate where the stitches already given are to be repeated or in any way used again.

The Asterisk or *.—Where an asterisk is put twice, with instructions between, they indicate that the part of the pattern enclosed between them is to be repeated from where the first asterisk is inserted, thus: 3 Chain, * 1 Double Crochet, 5 Chain, 2 Double Crochet, repeat from * twice. This, if written at full length, would read as follows: 3 Chain, 1 Double Crochet, 5 Chain, 2 Double Crochet, 1 Double Crochet, 5 Chain, 2 Double Crochet, 1 Double Crochet, 5 Chain, 2 Double Crochet.

The Square Cross or ⊹ is used in Knitting and Crochet to indicate the place to which a row is worked and then repeated backwards. For example: 1 Double Crochet, 5 Chain, 3 Treble Crochet, +; if written at full-length this would be—1 Double Crochet, 5 Chain, 6 Treble Crochet, 5 Chain, 1 Double Crochet. The letters A and B sometimes take the place of the cross, as follows: A, 1 Double Crochet, 5 Chain, 3 Treble Crochet, B.

The St. Andrew's Cross or X is used in instructions to help a worker in a difficult pattern by enclosing a particular part of a design within two of these crosses, thus: 4 Chain, 5 Treble, × 12 Chain, 1 Purl, 12 Chain, 5 Double Crochet, 6 Treble, × 4 Chain.

The Long Cross or Dagger (†) is used in conjunction with the asterisk in instructions when a repetition within a repetition has to be made, as for example: 1 Chain, † 4 Double Crochet, 5 Chain, * 3 Chain, 5 Treble Crochet, 1 Purl, repeat from * twice, 4 Chain, 3 Double Crochet, repeat from †; if written out fully would be—1 Chain, 4 Double Crochet, 8 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 4 Chain, 3 Double Crochet, 4 Double Crochet, 8 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 3 Chain, 5 Treble Crochet, 1 Purl, 4 Chain, 3 Double Crochet.

Words in Small Capital Letters.—In the explanations of the manner of working the various Embroideries, we have endeavoured to facilitate the references by printing in SMALL CAPITAL LETTERS the designation of any stitch or movement when first mentioned that is of sufficient importance as to require a separate heading. The worker will understand from this that she can, if necessary, refer to a fuller explanation of the stitch or movement than is supplied in that particular place. The same stitches being used in totally different branches of Needlework, a description of them under one heading, once for all, does away with the necessity of continual repetitions. When a stitch or movement is only required in the particular work where it occurs, it is only referred to in the main part of the Dictionary, and is described in a separate paragraph under the heading of the work it is used in.

ERRATA.

American Patchwork, described on page 6, is more properly known as "Canadian Patchwork" (*see* PATCHWORK).

Art Embroidery on Needlework should be "Art Embroidery, *or* Needlework."

THE

DICTIONARY OF NEEDLEWORK.

A Practical Encyclopædia.

ABACA.—The native name for the Manilla hemp, produced by one of the Banana tribe. This fibre was introduced into France for the manufacture of dress materials, as well as of tapestry and articles of upholstery. In India it is made into the finest muslins and linen cloth. For these delicate stuffs, only the inner fibre of the leaf-stalk is employed; while canvas, as well as cordage, is produced from the coarser kind outside. The Abaca plant is a native of the East Indian Islands; and the well-known Manilla straw hats are plaited from its coarser fibres.

Abb.—From the Anglo-Saxon *ab-ob*. The yarn of which the warp of any textile is composed, of whatever material it may be. Thus the term "Abb-wool," as employed by weavers, signifies the wool of which the warp of any stuff may be woven.

A Bout.—A phrase denoting one complete round made in knitting. *See* KNITTING.

Abrasion.—A technical term denoting the figuring of textiles by means of weaving down the surface.

Adding Bobbins.—Extra Bobbins are often required in Pillow lace while in progress of making. To add: Hang them on in pairs to the pin nearest the working Bobbins, and cut close and wind out of the way the knot that joins them together, to prevent the ends getting entangled with the Bobbin threads. Pass the new thread under two working Bobbins, and continue as usual.

Adrianople Twill.—The French name synonymous with TURKEY RED TWILL, which *see*.

Aficôt.—French name of instrument for polishing lace, and removing small hard scraps of cotton or thread.

Agrafe.—The word is derived from the early Norman term *Aggrapes*, and is the modern French for a clasp or hook. It is also applied to gimp fastenings. The ancient Aggrapes included both the hook and eye which fastened mediæval armour.

Aida Canvas.—This material, introduced under the French name *Toile Colbert*, is a description of linen cloth. It is also called "Aida Cloth," and JAVA CANVAS (which *see*), as well as "Fancy Oatmeal." It is made in widths varying from 18 inches to 54 inches, and can be had in white, cream, grey, and gold colour; and is also produced in a woollen coloured material. A cotton cloth of the same make is known by different names, those most employed being BASKET CLOTH and CONNAUGHT.

Aigrette.—A French term employed in millinery, denoting an upright tuft of filaments, grapes, or feathers as a decoration to the headdress, hat, or bonnet.

Aiguille.—The French for needle.

Aiguillette.—A trimming of cords terminating in tags of gimp, silk, gold, silver, or black metal.

Alaska Seal Fur.—A comparatively inexpensive description of Seal-skin. It is of a pale brown or fawn colour, and is employed for tippets, muffs, and trimmings.

Albatross Cloth.—A soft fine bunting; it is known also as "Satin Moss," "Llama Croisé," "Vienna" (the stoutest make), "Snowflake" (which is flecked), "Antique Cloth," &c., 25 inches in width.

Albert Crape.—A variety of crape composed of a union of silk and cotton; that called Victoria Crape being of cotton only. The widths of all descriptions of crape run from 32 inches to 1 yard. *See* CRAPE.

Alençon Bar. A Needle Point Bar, chiefly used for filling up irregular spaces in Modern Point lace. To make, as shown in Fig. 1: Pass a thread backwards and forwards over the open space to be covered as a HERRINGBONE. Cover this thread with BUTTONHOLE, as shown in the illustration.

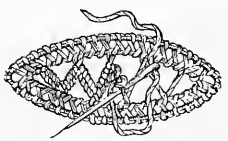


FIG. 1. ALENÇON BAR.

Alençon Grounds.—These grounds were first made as BRIDE and then as RÉSEAU. Those worked in Argentan lace were similar, except that Alençon excelled in the extreme fineness and regularity of its Réseau grounds, while Argentan was justly considered superior in its Bride. The Bride was the plain Bride, and the Bride Picotée or Bride Ornée. The Grande Bride was formed of a six-sided mesh covered with buttonhole. The Réseau was worked after the pattern, and served to join it. It was worked all one way with a kind of knotted stitch, the worker commencing always on the same side, and placing her needle between each stitch of the row just formed. Sometimes the plain ground was formed with a thread thrown across, and others intersecting it. The Alençon grounds are of the same hexagonal shaped mesh as the Brussels, but the Argentan are coarser. The Ecaille de Poisson ground is found in both laces. It is a Réseau ground very much resembling the overlapping scales of a fish.

edict, he established a small school of 200 workmen for the purpose of producing Point de Venice in France, and thus directing into French hands the money that was spent in foreign countries. The old Point Coupé workers at first rebelled against the monopoly of Colbert, but the lace was ordered to be worn at court, and soon became fashionable, as much on account of its intrinsic beauty as for royal favour. Enormous quantities were sold, and it was sent to Russia, Poland, and England, and even to Venice. At this period, Alençon was but a copy of Venetian and Spanish Point; the patterns were the same, and the stitch confined to the Buttonhole; the grounds were the Bride and the Bride Ornée, the flowers in relief, and trimmed with Picots and Fleurs Volantes. In 1678 a slight change appeared in the lace, the ground was dispensed with, and the patterns so formed that they connected themselves together with long stems and small branching sprays, but still in high relief, and chiefly made with Buttonhole stitch. During the reign of Louis XIV., Alençon was

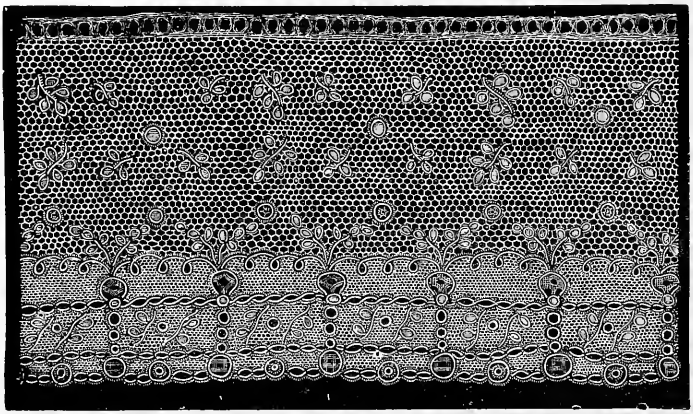


FIG. 2. ALENÇON POINT—EIGHTEENTH CENTURY.

Alençon Point.—This beautiful French lace is one of the glories of that nation. It is, with the exception of Argentan, which is allied to it, the only Needle Point lace executed in France. It was known in England as Point à l'Aiguille for many generations, while from the date of its manufacture in France, 1665 to 1720, it was there called Point de France. The chief seat of its manufacture at the present time is at Bayeux, but in olden times the making of the lace did not extend beyond a few miles round Alençon, and yet gave employment to from 8000 to 9000 hands, chiefly women and children, but old men also worked. The town of Alençon, before the time of Colbert, made the lace called Point Coupé, and when that energetic minister conceived the idea of establishing a Venetian school of lace in France, he fixed upon his chateau of Lonray, close to Alençon, as its seat. The enormous sums spent by the nation in the purchase of Venetian and Spanish points induced Colbert to take this step, and, obtaining a royal

made of these two descriptions; but after his death, and that of Colbert, a great change was introduced. The ground was made with a honeycomb mesh, called Réseau, and the pattern filled up with numerous open stitches, called Jours, Fellings, or Modes. In the first part of the eighteenth century, this Réseau ground was made of various sizes and thicknesses, and the pattern flowing and undulating; latterly, the lace patterns partook of the bizarre rage, and were stiff and formal. They then again changed to the Réseau ground, which was sewn over with small dots or sprays, and the pattern worked as a solid border (see Fig. 2). During the Revolution, the manufactory at Alençon became almost extinct; but Napoleon I. assembled the old workers that remained, and gave a new impetus with magnificent orders, amongst them the layette for the King of Rome and the bed hangings of Marie Louise. With the abdication of Napoleon the trade again almost disappeared, but was revived by Napoleon III., and still exists, although

the greater part of its glory has departed. The Vrai Réseau ground, for which Alençon was so justly famous, is now rarely worked, and only for such orders as royal marriages, as its production by hand labour is so expensive, and the work is confined to the pattern formed with the needle and appliqué upon bobbin net. The use of Alençon during the reigns of Louis XIV. and XV. was universal, and it was then at the height of its fame. The prices given were enormous, and yet every article of attire was trimmed with it, and such large furniture as bed-hangings, and vallances to cover baths composed of it.

Fig. 3. ALENÇON LACE, showing Réseau Ground and Fil de Trace.

The lace hangings of the bed at the baptism of the Duke of York, 1763, cost £3783, and a single toilette 6801 livres. When we consider the time that Alençon took to make, and the number of hands it passed through, these prices are not surprising; and we must also take into account that the fine Lille thread of which it was composed cost 1800 livres the lb. The lace is made as follows: Draw the pattern upon copper, and print it off on to parchment, from the use of which its name Vilain is derived, that word being a corruption of vellum. Place small sections of the pattern upon separate pieces of parchment, which number, so that no error in the joining occurs. These pieces of parchment prick with little holes along the outlines of the design, and follow the outline with a doubled thread, called Fil de Trace, caught down to the parchment at regular intervals, as shown in Fig. 3. The ground make either with the Bride—thus: Throw a thread across a space from one part of the pattern to another, and cover it with a line of Buttonhole stitches worked close together—or with the Honeycomb Réseau or Alençon Ground, and finish by filling up the pattern either with thick rows of Point de Bruxelles or with Point de Grecque or other open Fillings. In the oldest specimens of this lace, these Fillings were all Buttonhole; in the more modern, they were remarkable for their lightness and beauty, the Alençon workwomen excelling all other lace makers in these fancy stitches. The Cordonnet, or outer edge, of the lace is always thick, and horsehair is introduced into it. This renders the lace firm and durable; but is heavy, and is the reason that Alençon is considered a winter lace. It also causes the Cor-

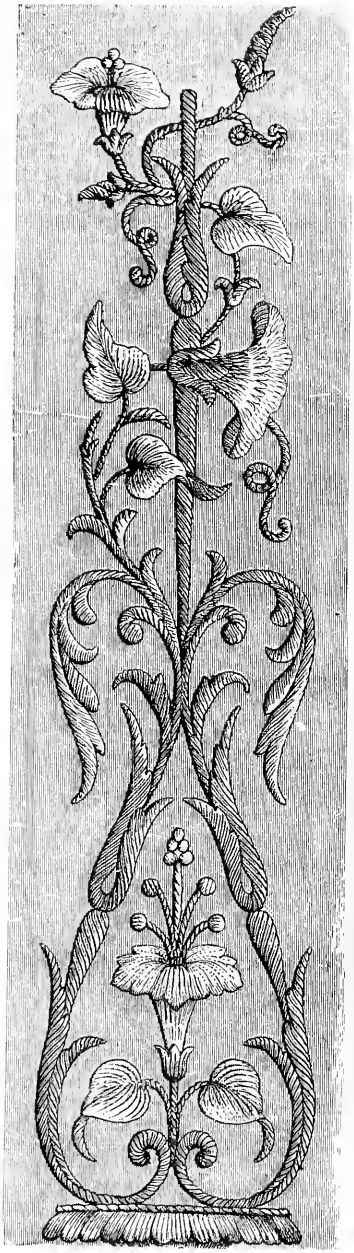


FIG. 4. ALOE THREAD EMBROIDERY.

donnet to shrink when cleaned. The FOOTING and PICOTS add after the piece of pattern is joined to the whole design. When the pattern is so far completed, it is unpicked from the parchment, and is joined by the cleverest workwomen. The lines of the joins are made to follow the pattern as far as possible, and form part of it. The finish to the lace give by polishing all the parts in relief with the AFICÔT, and adding the Picots and Footing. Each workwoman takes a separate portion of these protracted processes, and is known by one of the following names: Piqueuse, or pricker; traceuse, or outliner; réseleuse and fondeuse, ground makers; remplisseuse, the flat pattern worker; brodeuse, raised pattern maker; modeuse, those who work the fillings; assembleuse, the joiner; mignonneuse, those who add the footings; picoteuse, the picots; while the toucheuse, brideuse, boucleuse, gazeuse, help the joiners. The Alençon lace now made is not passed through so many hands, but is executed by one person, and the pieces joined together or APPLIQUÉ on to machine net. Two flounces made at Mons. Lefébure's, at Bayeux, and exhibited in 1867, are one of the finest examples of modern work. They cost £3400, and engaged forty women for seven years in their making. The ground is the VRAI RÉSEAU, hence the time spent over them. The price of the Alençon, upon machine net ground, now is about 6s. 6d. the yard, width 2in. to 2½in. In the Report of the Commissioners at the Great Exhibition, Alençon is classed fifth, Brussels, Mechlin, Valenciennes, and Lille being ranked above it. At the same exhibition a new kind of Alençon was exhibited, which was made and patented by a Madame Hubert. It consisted of flowers and fruit made with the needle, and so much in relief as to approach in form and outline to the natural ones; in fact, a perfect imitation of Nature without the colour.

Algerian Lace.—A gimp lace made of gold and silver threads. *See* GREEK LACES.

Algerian Stripe.—A mixed cream-coloured material, so called because made in imitation of the peculiar Moorish cloth, manufactured in alternate stripes of rough knotted cotton web, and one of a delicate, gauze-like character, composed of silk. It is employed for the making of women's burnouses, in imitation of those worn by the Arabs. It used to be produced in scarlet and cream-white, as well as in the latter only. The price varies from 6s. 6d. to 10s. 6d.; the width, 52 inches.

Algerian Work.—*See* ARABIAN EMBROIDERY.

Allah Haik.—The original Moorish striped material, a mixture of gauze and cotton, unbleached, and of a cream-white, made in stripes of silk gauze and cotton in equal widths, the former plain, the latter rough, with a knotted nap on the right side. It is employed for turbans, and measures about a yard wide. An imitation is made in England and elsewhere, of not quite so rough a make, which is much employed in making burnouses. The threads running the long way of the material are the knotted ones, and are much coarser than those running across them, which are but sufficiently strong to keep them together.

Alloa Wheeling.—A Scotch yarn, made in the town

of that name. It is to be had in black, drab, grey, and white, as well as in heather shades, and is employed for knitting men's thick riding gloves. The price in England varies from 3s. to 4s. per lb., but the fluctuations in the market must be allowed for in the purchase of these goods.

Aloe Thread Embroidery.—The peasants of Abbissola and the nuns of Oldivales were accustomed to make lace from the fibres of the aloe, and recently an embroidery with aloe threads, instead of silk, has been introduced into England. The colour of the thread is a pale straw, but, apart from the novelty of the material, the work has little to recommend it, although it is believed to retain its tint better than silk. To work, as shown in Fig. 4: Select an ordinary satin stitch embroidery pattern, and trace it out upon silk or serge; lay down over the outline of the chief flowers, or other prominent parts of the design, a pad of wool, and work in SATIN STITCH over this padding with the aloe fibres.

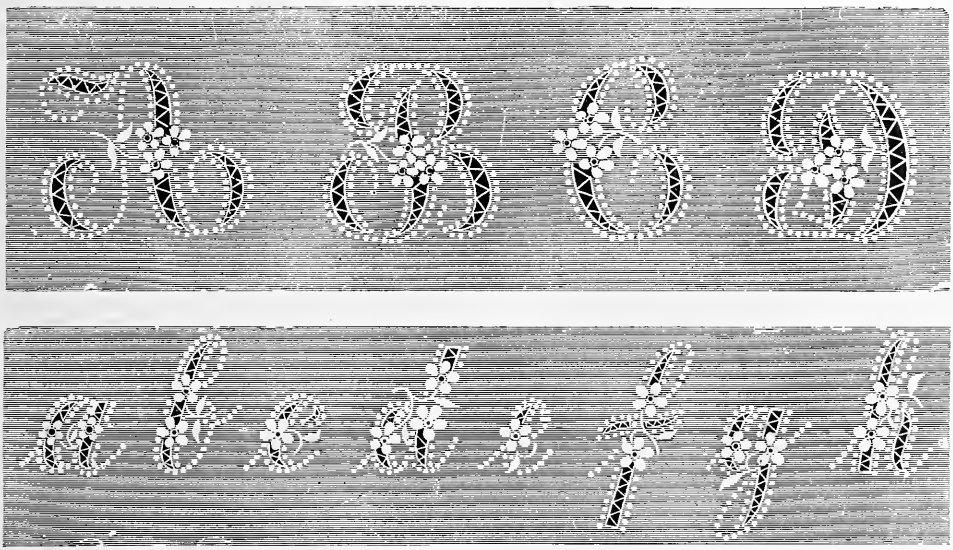


FIG. 5. ALPHABET IN EMBROIDERY.

Alpaca Cloth.—This name is derived from the original Spanish, denoting a species of llama or Peruvian goat, the *Vicuna* or *Vigonia*, producing the most expensive quality of hair. These animals are of the tribe *Camelina*, and are the camels of South America. The hair is fine, woolly, and longer and finer than that of the Cashmere goat. The manufacture of it into textiles was introduced into England by Sir Titus Salt. The wool is mixed with silk or cotton, producing a thin and durable cloth of various degrees of fineness, suitable for wearing apparel for men and women, as well as for other purposes. The chief amongst the varieties of cloth made of the wool are called alpacas, fancy alpacas, lustres, silk warp, alpaca lustres, twilled alpaca mixtures, alpaca and mohair linings, and umbrella and parasol cloth. What are mostly sold as alpacas now are really a fine make of Orleans cloth, which is a mixture of wool and cotton, dyed in all colours, and varying from 24 to 36 inches in width; but the first quality of real alpaca runs from 30 to 33 and up to 54 inches. Nearly all the wool is worked up at Bradford, and the several varieties are most commonly to be had in black, white, and grey. In its natural state it is black, white or brown, yet from these an almost endless variety is produced. The pure vigogne measures 48 inches in width.

Alpaca Yarn.—A very valuable description of yarn, and much superior to the ordinary qualities of sheep's wool. In its natural state it is black, white, or brown, but a great variety of shades are produced from the three colours. It is spun so finely that the thread may be used either alone or in combination with silk or cashmere in the manufacture of fabrics of the lightest description. The seat of the English trade is at Bradford.

Alphabet.—The word alphabet is derived from Alpha and Beta, the first and second letters in the Greek language. The embroidery of letters entered largely into the instruction given in needlework in ancient days, no girl being considered a proficient in the art until she could work in cross stitch all the letters of the alphabet upon a sampler. In modern times this proficiency is not

so much required, as linen marking is done with ink, but ornamental alphabets are still used. The Irish peasantry are celebrated for their skill in embroidering letters upon handkerchief corners, and French ladies display much taste in working with silk upon silk tablecloths and cushions. English ladies use alphabets more for initials upon saddle cloths, rugs, and cambric. The designs for these letters are taken from well-known characters, such as Gothic, Roman, Renaissance or Cuneiform, the preference being given to the letters that are clear in form, however much ornamented. To work: Trace the pattern upon stiff paper and lay it under such materials as allow of the lines showing through, or for thick stuffs iron it off. The letters look better placed across the material than straight. Embroider them with lace thread, embroidery cotton, silk, floss, gold and silver thread, or with human hair. For the stitches use SATIN, FEATHER, OVERCAST, and ROPE for solid thick materials; and POINT DE POIS, POINT RUSSE, POINT D'OR add to the first mentioned for cambrics, Japanese silks, and other light foundations. The illustrations (Fig. 5) show the capitals and small letters of an alphabet much used in embroidery; work these in Satin Stitch, Point de Pois, and HERRINGBONE. Where the dark lines of the illustrations are, cut out the material and BUTTONHOLE it over, and fill in the open space thus made with Herringbone stitches.

American Cloth.—A stouter material than the French *Toile cirée.* It is an enamelled oil-cloth much employed in needlework for travelling and toilet "necessaries," "housewives," and numerous other useful articles. It possesses much elasticity, and is sold in black, sky-blue, white, and green, silver and gold, by the yard. It is a yard and a half in width, and is enamelled on one side only.

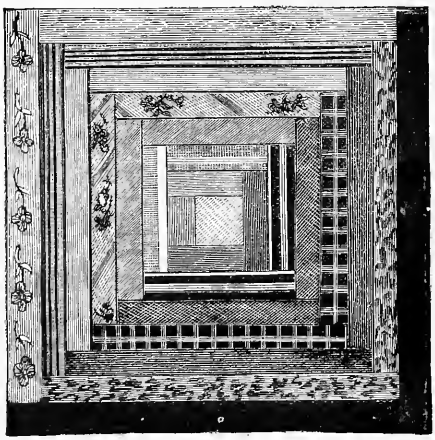


FIG. 6. AMERICAN PATCHWORK.

American Patchwork.—A work well known in Canada under the name of "Loghouse Quilting," but only lately introduced into England. It is a variety of patchwork, into which strips of coloured ribbon are introduced. To work: Take a five-inch foundation of strong calico, tack to the centre of this a piece of silk or satin an inch and a half square. Round this centre square, run on seven rows of narrow ribbon, so that their edges overlap. Run on round two sides of the square dark shades of ribbon, and on the other sides light colours, and make the corners square — not dovetailed (*see* Fig. 6). Form several of these large five-inch squares, and then sew together like ordinary patchwork pieces, so that the light side of one square is next the light side of the next square, and the dark next the dark, giving the look of alternate squares of light and dark colour. The effect of this work depends upon the judicious selection of the narrow ribbon as to its shades of colour and their contrasts with each other. The centre squares of piece silk should always be of a dark shade, but not black. This Patchwork is more commonly known as CANADIAN PATCHWORK (which *see*).

Andalusian Wool.—This is also called Victoria Wool, and is a fine, soft, warm make of woollen thread or yarn, employed for knitting a superior description of stockings and socks. It is the same wool as the Shetland, but is thicker, being spun with four threads instead of two. It is to be had in all colours as well as white and black, and also ingrain; the price in Great Britain varies from 6s. 6d. to 8s. 6d. the lb.

Angleterre Bars.—These are used in Modern Point lace. To work: Fill in the space between the braids with lines of crossed threads, and at every junction make a spot, as shown in illustration (Fig. 7). To form these spots, run the thread along one of the horizontal lines until it comes to one of the upright cross lines, twist the thread over and under the two lines alternately until a

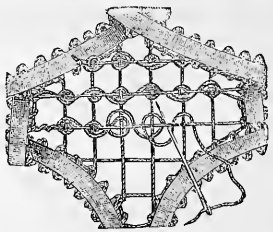


FIG. 7. ANGLETERRE BARS.

sufficiently handsome knot is formed, then carry it along the horizontal line until another upright cross line is gained, and repeat.

Angleterre Edge.—A Needle Point edging to braid or Cordonnet, and made with one line of POINT DE BRUXELLES loops. To work: Make a POINT DE BRUXELLES, and into it work a tight BUTTONHOLE, and repeat to the end of the space. Identical with POINT D'ANGLETERRE EDGING.

Anglo-Saxon Embroidery.—The earliest English embroidery known, consisting of patterns in outline, worked either with gold thread, silk, or beads, and used for borders to garments. The outlines were generally laid upon the surface of the material, and caught down, as in

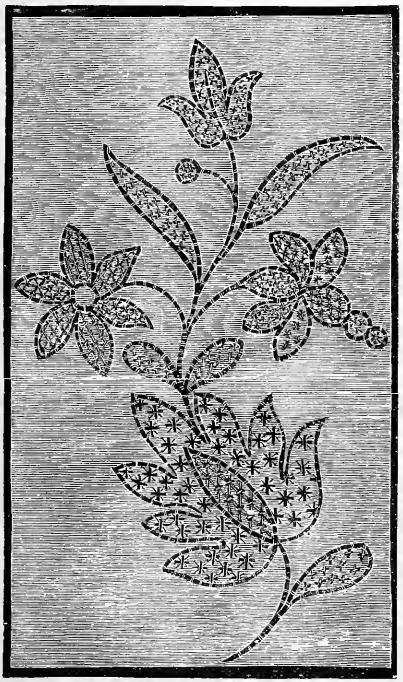


Fig. 8. ANGLO-SAXON EMBROIDERY.

couching, while any fillings were of an open description, as shown in illustration (Fig. 8), which is a modern imitation. This embroidery must not be confounded with the celebrated Opus Anglicanum of a later date, or with the embroidery upon muslin with untwisted thread. For manner of working, *see* SAXON EMBROIDERY.

Angola Cashmere, or Angora Cloth.—Names employed in the trade to denote a certain cloth made in imitation of the camels' hair cloth; said to be made of the long white hair of the Angora goat of Asiatic Turkey, which rivals that of Cashmere. This cloth is of a light quality, and the widths run to 27, 48, and 54 inches.

Angola Cloth.—A pretty diaper-woven cotton cloth, with a fine rough face, somewhat resembling the character of Shagreen. It is of a cream colour, is 54 inches in width, and is employed for embroidery.

Angola Mendings.—So called from a semblance in quality to that of the wool of the Angora goat. This yarn is composed of a mixture of wool and cotton, and may be had in many shades and tints of colour. It is sold on cards and reels, and also in skeins, and is designed for darning merino and woollen stockings.

Angora Cat Fur.—This fur is remarkable for its length and beauty, and is of a very light shade of grey, or white. The hair of the tail measures about five inches in length. A large trade is carried on in these skins.

Angora Goat Fur.—Otherwise called *Angona* and *Angola*. This fur comes from Asiatic Turkey, and the goat is called after a city of that name, in the neighbourhood of which it abounds. The size of the skin measures 27 inches by 36 inches, and is valued at from 18s. to 35s. It is employed for jackets, hats, and trimmings.

Angora Wool.—This wool is supplied by the goat after which it is named, grows long, is silky in appearance, and is employed in the making of shawls, braids, lace, and for other decorative purposes, besides dress materials of various makes. The Angora wool is also called mohair, and is now being extensively produced in California, as well as in the east.

Antwerp Edge.—A Needle Point edging to braid or Cordonnet, and made with a line of open Buttonhole caught with a knot in each loop. To work, as shown in

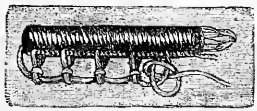


Fig. 9. ANTWERP EDGE.

Fig. 9: Make a Point de Bruxelles loop, and secure it with a BUTTONHOLE made as a knot round the lower part of it. Work each Point de Bruxelles ¼ of an inch apart. It is identical with POINT DE BRUXELLES edge.

Antwerp Lace.—A manufactory was founded at Antwerp for the making of pillow lace in the seventeenth century, and the lace made was, with that of Mechlin, indifferently known as Flanders lace. Savary mentions that lace was made there of two kinds, one without ground and the other with patterns attached with Brides; but the Réseau ground was also made, and Antwerp lace had the effect of embroidery given to it, as that of Mechlin, by the plait thread that outlined the design. The Antwerp lace was larger as to design, and was chiefly exported into Spain; and, when the market for it ceased there, it would have quite decayed, had it not been for the lace shown in Fig. 10, which was used so much by the peasants as to buoy up the production for some time. This pattern is called Potten Kant, and is the sole remnant of a design once worked in lace, representing the Annunciation. The angel, the Virgin Mary, and the lilies were gradually omitted, until nothing but the vase for holding the flowers was worked. Antwerp at present produces Brussels lace. (*See* illustration on following page.)

Antwerp Lace.—A Needle Point edging identical with ESCALIER LACE, which *see*.

Appliqué.—A French term, signifying the sewing of one textile over another. This work was anciently known as

Opus Consutum or Cut work, *Passementerie*, and *Di Commesso*. Of these names, the first is the most ancient; but, as it is also used to denote some of the early laces, it has been succeeded by *Appliqué*, which is derived from the Latin *applicare*, to join or attach, and the French *appliquer*, to put on. The Di Commesso is a name given to the work by Vasari, who claims the invention of it for Sandro Botticelli, a Florentine; but, as some Appliqué is still in existence that dates back before Botticelli's birth, this is incorrect, and the origin of it is lost in antiquity. It was, however, most practised from the thirteenth to the seventeenth centuries, and numerous specimens of the early times are still extant. The work has been known in India and Persia for many hundreds of years, and was probably invented there; the Italians, Germans, and French use it largely for household decorations, the English more for altar cloths and vestments. The word Appliqué has a wide meaning, and many varieties of needlework come under its designation. Being originally introduced as an imitation of the earlier and more laborious raised embroidery, it embraces every description of work that is cut or stamped out, or embroidered, and then laid upon another material. It is therefore possible to Appliqué in almost every known material, as in feathers, skins of animals, gold and silver, mother o' pearl, and other foreign substances, the motive being to produce effect with varied and bold materials and without the labour of close embroidery. The most curious English example of the materials that may be artistically Appliqué together was exhibited in the Paris Exhibition in the Prince of Wales's Pavilion, and consisted of a series of Chinese fowling scenes, in which the human figures were clothed in silk and velvet, the animals in their own furs, and the birds in their own feathers. The Baldachino of Orsanmichele, worked in the fourteenth century; the Banner of Strasburg, worked in the fourteenth century, destroyed in 1870; and the Blazonment of Cleves are the best known old examples. It is not unusual to find, amongst mediæval woven materials, spaces left open when weaving, into which figures of saints and other devices were inserted by the method known as Inlaid Appliqué and finished with fine needle stitching either in Opus Plumarium (or Feather stitch) or Opus Anglicanum (Split stitch). At other times the fine linen or canvas inserted for the faces and hands only of figures would be simply painted. Appliqué is divided into Inlaid and Onlaid, and from these heads spring many adaptations of the work, the best known being gold embroidery, used in ecclesiastical work; Appliqué proper, used for all ordinary purposes; Broderie Perse, or Appliqué with cretonne; and Appliqué upon muslin and net. Inlaid Appliqué has more the effect of woven brocade of various colours than of needlework, unless used, as described above, for letting in needlework into loom-made materials.

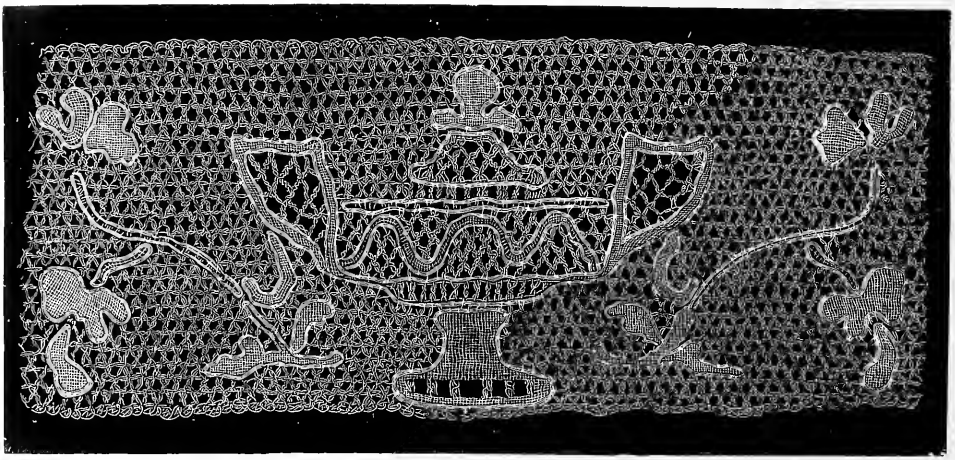


Fig. 10. ANTWERP LACE.

To make: Carefully design the pattern upon a foundation material, and cut away from that the various flowers or *motifs* that make up the design. Replace these pieces by others of different colour and textures, accurately cut so as to fit into the places left vacant by the removal of the solid material, and lay these in to the foundation without a margin or selvedge overlapping either to the front or back of the work. Stitch them into position, and conceal the joins and lines of stitches by Couching down a line of gold cord, narrow ribbon, or floss silk over those places. Great nicety is required in the cutting out and fitting into place of the various pieces, and sewing them down. The materials used in Inlaid Appliqué should match as to substance, or a thinner one be backed with linen when used with a thicker, otherwise the finished work will strain and wrinkle. Inlaid Appliqué was much used in Italy during the eleventh century, and specimens of it can be seen at South Kensington; it is also used in Indian embroideries and Cash-

mere shawls, but it is not much worked by modern ladies. Onlaid Appliqué is the true Appliqué, and is divided into two descriptions of needlework—one where the solid pieces of stuff are laid down upon the material and secured with a cord stitched round them, and the other where materials of various kinds are laid down and enriched with many stitches and with gold embroideries. True Appliqué is formed by laying upon a rich foundation small pieces of materials, varied in shade, colour, and texture, and so arranged that a blended and coloured design is formed without the intervention of complicated needle stitches. The stuffs most suitable for the foundation are velvets, cloths, plush, cloth of gold and silver; for applying, satin, silk, plush, cloth of gold and silver, satin sheeting and velvet. Velvet and plush only make good foundations when gold embroidery is laid upon them, as they are too thick for lighter weights; but they are admirable for applying gold and silver cloth upon, but the cost of the latter precludes their being used with freedom. Velvet, plush, satin and silk are the materials chiefly employed for applying, the aim of this work being to lay one handsome material upon another as though it were a raised portion of the same. To work: It is necessary that each separate piece should lie flat and without a wrinkle, therefore the materials to be applied to the foundation must be first backed (*see* BACKING). Carefully cut out the pieces to be applied, after having traced their outline upon the Backing, and keep them ready, then stretch their background or foundation in a frame, and trace the outline of the pattern upon it by means of tracing and blue carbonised paper. Lay the cut-out pieces in position one at a time, and secure them by sewing down their edges. Conceal these sewn edges by a handsome gold or silk cord, which lay over them, and COUCH down by a stitch brought from the back of the material and returned to the back. Make these fastening stitches of a silk of a different colour to the cord they catch down. Lay on the cords either as single or double cords; if double, select the colours of the two most prominent shades of the work; if single, let them match the foundation colour; they should not contrast with the work, or be obtrusive by their colouring, they rather enrich by their beauty and depth of tone. Much of the beauty of Appliqué depends upon its design, but combination of colour is an important item in its success. Badly designed patterns are coloured with the aim of attracting attention by the brilliancy produced by contrasts between material and applied work, but such is not true art, and is never used by good designers, except when bold effects are to be produced, and large spaces covered; the brilliancy of the colouring is then lost in its breadth and richness. Smaller work requires to be restful in tone and harmonious in colour, and all violent contrasts avoided. Shades of the same colour, but of different materials, have a pleasing effect. Ancient work presents many examples of this variety of material and sameness of colour, but it consists chiefly in the amalgamation of two colours, and derives its effect from the difference of material used for the grounding and the applied. Numerous shades of colour and various tints are more the result of the revived Appliqué than strictly old work; but as long as these arrangements in colour are formed of soft harmonious tones, they are an advancement of the work. Fig. 11 is an Appliqué pattern one-third its original size. It represents a scroll, the centre of which is filled by a flower showing its back and front alternately. To work: Select a deep peacock blue or dark red-brown satin for background, pale blue plush for the turned-over flower, and citron coloured petals, with orange centre, for the fully opened one. Work over tendrils and stem in CREWEL STITCH and in brown shades, Appliqué leaves in green, and vein the flowers and leaves with SATIN STITCH. A less elaborate Appliqué is made with fine écru linen laid upon satin sheeting or silk grounds. This kind is generally continuous as to design, and the écru linen is cut out and applied to the ground as one piece. The linen is strong enough to

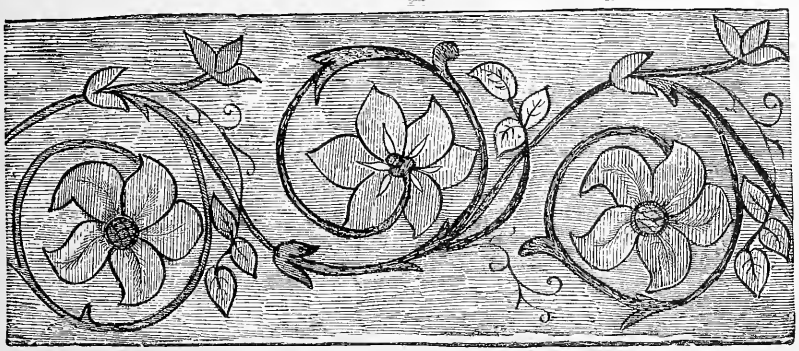


FIG. 11. APPLIQUÉ UPON SATIN.

need no backing, and the groundwork only requires to be stretched in a frame while the two materials are stitched to each other. The écru linen is not pasted, but stitched to the foundation, and the stitches concealed by Feather or Buttonhole wide apart stitches worked over them. Of this kind is Fig. 12. Work the écru oranges round with a sober orange-tinted filoselle, the flowers with cream colour, and the leaves with pale green, the stalk with brown, and the veinings in satin stitch with pale green filoselle. Deep brown-red is the best foundation colour.

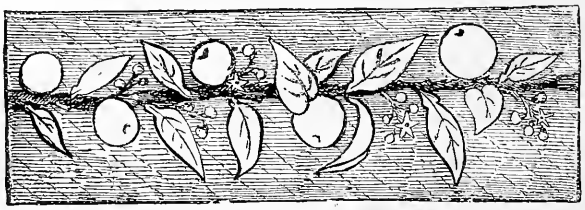


Fig. 12. ÉCRU APPLIQUÉ.

In Fig. 13 we have another design suitable for velvet application. The animals and scrolls, cut out in brown velvet and lay upon golden-coloured satin or sheeting, and secure their edges either with Feather Stitch or a plain gold cord of purse silk; the same design can be cut out of écru linen and laid upon an art blue background. The Feather stitching must then be in the same tinted blue silk. When the Appliqué materials of various shades and enriched with silk, floss, and gold threads, are laid down, the stitches used are chiefly Feather, Long, Basket, Cushion, Tent, and all the various Couchings. Being

the same. In true Appliqué plain self-coloured stuffs are amalgamated, and the effect obtained by the variety and beauty of these tints; in Broderie Perse the applied pieces are shaded and coloured pieces of chintz or cretonne, representing flowers, foliage, birds, and animals in their natural colours. These require no backing, and are simply pasted upon a coloured foundation and caught down with a Feather or open Buttonhole Stitch. Broderie Perse was practised 200 years ago, and then fell into disuse. It is capable of much improvement from the patterns ordinarily sold, and though, by reason of its attempting to imitate round objects in nature, it can never attain an art value, still it could be made a more harmonious decoration than it is at present. The faults of ordinary cretonne and chintz work are too great a contrast between background and design as to colours, and too lavish a use of brilliant flowers or birds in the pattern. The worker should bear in mind that the setting of one or two brilliant colours among several subdued ones will produce a much better effect than the crowding together of a number of equally bright shades. Much

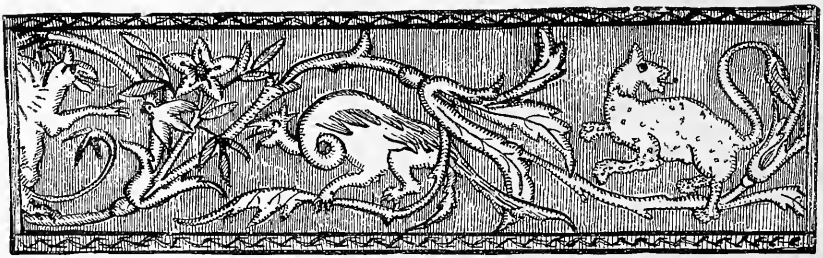


Fig. 13. VELVET APPLIQUÉ.

worked as embroideries of gold and silver, and chiefly used for church purposes, the description of the latter will apply to this kind of Appliqué in the manner of design, colouring, and execution. *See* Embroidery.

Appliqué, Baden. *See* Baden Embroidery.

Appliqué, Broderie Perse.—A modern work, founded upon ancient and true Appliqué, but differing from it in the nature of the material used and the labour bestowed; but the word Appliqué is common to both, as the essentials of the work, that of laying one material upon another, are will depend upon the selection of flowers, &c. The best come from old pieces of chintz manufactured before the days of aniline dyes; their shades mix together without offence, and their outlines are generally clear and decided. When not procurable, select bold single modern chintz or cretonne flowers of quiet tone and conventional design. Avoid bright colours, and choose citron, lemon, red, red-browns, lavenders, and cream-whites. Sunflowers, tulips, hollyhocks, crown imperials, foxgloves, chrysanthemums, peonies, sweet peas, anemones, thistles, are all good

flowers. Palm leaves or Virginia creeper leaves make good designs alone, but not amalgamated, and ferns are not used at all. Only one to three different kinds of flowers are grouped together. Backgrounds for Broderie Perse can be of any material but velvet, and should match the darker tints of the flowers applied to them. Black and white are never used, being too crude in colour and too great a contrast. If dark backgrounds are wished, invisible green, deep peacock blue, garnet brown, will give all the depth of black without its harshness; and if light, lemon and cream-whites will tone better than pure white. Sunflowers are applied upon brown-red, red hollyhocks upon deep red, peonies upon deep maroon. Before commencing to work, cut out the flowers and leaves that make the design, and group them upon a sheet of white paper; run a pencil round their outlines, and disturb them

Fig. 11. APPLIQUÉ, BRODERIE PERSE.

only when they are required. Stretch the background upon a frame or clothes horse, and paste the chintz flowers into position upon it. Transfer the outline of the design to the material with the aid of a carbonised tracing paper, if required. When the pasting is finished and dry, take the work out of the frame and BUTTONHOLE loosely all round the leaves and flowers. Make this Buttonholing as little visible as possible, and let the colours used for the filoselle or cotton match the medium tint of the flower or leaf that is secured. FEATHER STITCH can be used instead of Buttonhole. Enrich the veinings of the leaves and flowers with SATIN STITCH and sometimes work this enrichment so as to cover the larger part of the chintz, but the character of the work is much altered by so doing, and the filoselle enrichments make brighter what is already sufficiently prominent. The illustration (Fig. 14) is a design for Broderie Perse of storks and water plants. To work: Cut out the storks from Cretonne materials and lightly BUTTONHOLE them round, also treat the bulrushes and flags in the same manner. Use CREWEL STITCH and LONG STITCH to form grasses and other portions of the design that are too minute to be APPLIQUÉ, and enrich the chief high lights and greatest depths in the plumage of the birds with filoselle, worked in in SATIN STITCH.

Appliqué, Broderie Suisse.—This is a modern variety of Appliqué, and consists of a design embroidered on white cambric or muslin laid upon satin or silk backgrounds. To work: Trace out a pattern upon pink calico, lay this under muslin or cambric, embroider the pattern lines seen through the muslin with CHAIN STITCH, and then cut out and lay the design upon a coloured background, to which affix it with an open BUTTONHOLE or FEATHER STITCH worked in coloured filoselles. The veinings of the sprigs in the embroidery, and any prominent parts in that work, fill and ornament with fancy embroidery stitches, such as HERRINGBONE, SATIN, TÊTE DE BŒUF. These fancy stitches work in coloured filoselles.

Appliqué Lace.—Much of real lace now being made is in two parts, the sprigs separate from the ground; it is therefore necessary to learn the method of joining them together. To work: The sprigs of lace being ready, draw a rough outline of the design upon paper, whose size is the width and breadth of the lace when finished. Upon the outline tack the sprigs loosely, right side downwards. The tacking should only be strong enough to prevent the sprigs turning up their edges before the net is laid on them. Cut the net length-ways of the material, lay it over the sprigs and tack down to the paper, so that no part drags or puckers. Sew the sprigs to this net with fine thread round all the outer and inner edges, OVERCASTING, and not Running them to it. Cut away the net from under the solid parts of the lace, Overcasting all the raw edges so made. All light fancy stitches in the lace require the net cut from under them, while outer edges or borders require a double Overcasting, as at those places there is more likelihood of the net tearing than in the body of the work. Then unpick the lace from the paper with care, the net foundation being neither cut nor dragged. Iron the lace on the wrong side, placing a piece of tissue paper between it and the iron. After ironing, pull up any raised part of the sprigs, such as FLEURS VOLANTES, with the small ivory hook used for that purpose in lace making.

Appliqué upon Net.—The manner of joining together two thin materials differs somewhat from that employed upon solid foundations, and forms a separate branch of fancy work. To Appliqué with net, muslin, or cambric was a favourite work in England during the latter part of the last century and the first years of the present, and the work so made was largely used in the place of lace, the foreign laces of that period being subject to so heavy a duty as to render them only within the reach of the wealthy. The embroidery is partly an imitation of Indian work and partly of lace; it is durable, gives scope for individual taste, has a soft and pleasing effect, and is again finding favour-

among fancy workers. The materials used are book or mull muslin or cambric, best Brussels net, and white embroidery cotton. In olden times, the foundation was generally muslin, and the net applied or let in; but the reverse plan, though not so durable, has a better appearance. To work the pattern: When muslin is the foundation, trace upon the muslin; when net, upon oiled paper. Strengthen both with a brown paper back. Tack the net to the muslin, or *vice versâ*, and run both materials together wherever the design indicates. Do this running carefully, and pass the threads well through the materials. Cut away the net wherever it is not run to the muslin, and in any centres of flowers that are to be filled, make Wheels. Surround the whole design with Buttonhole, and scallop and Buttonhole the edge, adding Picots to enrich it. Finally untack the pattern from the brown paper, and cut away the muslin foundation from under the net wherever the net has been left, and cut away both materials from under the Wheels. When the net is the foundation and the cambric applied, a lace thread is run all around the cambric outlines and caught down with a finer thread firmly sewn, so that the cambric may not fray when cut away. The Buttonholing is of the lightest, but close, lace stitches are introduced in many parts of the design, but with the net always retained as foundation, as that is only cut in a few places. Darn these lace stitches into the net, and make the various tendrils and sprays by running lines about the net and Overcasting them. Work detached dots on the net. The edge is a narrow straight line of Buttonhole, with a bought lace edging as a finish. Another variety of cambric on net is, after the cambric is sewn down, to put a line of Chain Stitch in coloured silks round it, instead of Buttonhole, and to work with the coloured silk instead of the embroidery cotton. The illustration (Fig. 15) is of fine cambric applied upon net. To work: Trace the design upon the cambric, and surround that with the very finest Buttonhole line, or with a line of Chain Stitch, and cut away both net and cambric in two places; fill in the one with a wheel, to form the centre of the flower, and leave the other entirely open. The thick filled-in part next the wheel make with Satin Stitch, to give solidity to the work.

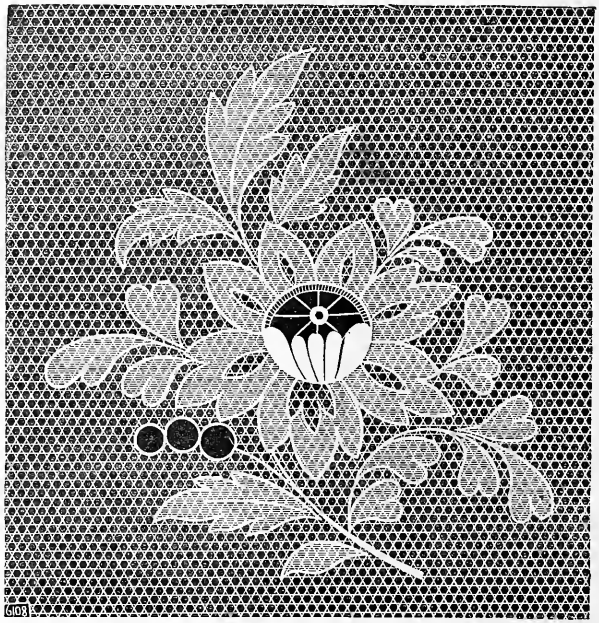


Fig. 15. APPLIQUÉ UPON NET.

Appliqué Patchwork.—*See* Patchwork.

Apprêt.—A French term, used to signify the stiffening or duping employed in the finish of calicoes and other textiles. It is used to describe any finish to a head-dress.

Arabesque Designs.—Patterns in the style of the Arabian flat wall decorations, which originated in Egypt, where hieroglyphics were made a decoration for monuments and other buildings. Subsequently the idea was carried out by the Saracens, Moors, and Arabs, by whom

MECHLIN LACE – RARE.

MODERN VALENCIENNES.

OLD VALENCIENNES – RARE.

MECHLIN LACE – RARE.

it was introduced into Spain; and during the wars in Spain in Louis XIV.'s time it was adopted by the French, who gave the style the name Arabesque. Appliqué lace work is often executed in designs of this character.

Arabian Embroidery.—A work executed from time immemorial by the Arab women, and after the conquest of Algeria by the French known as *Ouvroir Mussulman*. It was brought prominently to European notice some forty years ago, when, for the purpose of relieving the destitute Algerian needlewomen, Madame Lucie, of Algiers, founded a school in that place, and reproduced there, from good Arabian patterns, this embroidery. The designs, like all Mussulman ones, are purely geometrical, are very elaborate, and are done with floss silk upon muslin or cloth. They are worked in a frame, and when the embroidery is upon muslin, only Satin Stitch is used; when executed upon cloth the design is traced upon the material, and all centres and fillings laid down with floss silk in a long satin stitch across the whole space, while over this foundation, wide apart, satin stitches in floss are taken at right angles to those first embroidered. These upper satin stitches are stitched or couched down to the material by securing threads that are taken right through the material, and this couching has to be executed with great precision and neatness. When the centres and thick parts are filled they are surrounded with Chain-Stitch outlines, and all stalks, tendrils, &c., are also done in chain stitch. The Arabian embroidery brought to England consists chiefly of the ornamental towels worn by Arab women on their heads when going to the baths, and these towels make excellent chair-backs. Besides this work there is another kind embroidered with gold and silver thread and floss silk upon velvet, satin, cashmere, or muslin, which has the peculiarity of presenting no wrong side, the pattern being equally good upon either. Like all oriental embroidery the work is distinguished for brilliancy of colouring, quaintness of design, and elaborate workmanship. Arabian embroidery and Algerian are of the same description.

Areophane, or Arophane.—A description of crape, but considerably thinner than the ordinary kind. It has been much used for bonnets, trimmings, and quillings, and also for ball dresses. It is made in most colours, and is cut, like crape, on the bias, width 27 inches. *See* CRAPE.

Argentan Point.—Although the date of the commencement of lace-making in Argentan is unknown, as its manufactory is mentioned in the Colbert Correspondence, we may conclude it was established about the same time as that of Alençon, and probably by some workers from that town. No royal edict protected it until 1708, but the lace obtained a good market, and rivalled, in some ways, that produced at Alençon. The two laces are often confounded together, and frequently sold as of the same manufacture, but they differ in many points, though both are needlepoints, and the only needlepoints produced in France. The patterns of the Argentan lace (Fig. 16) are bolder than those of Alençon, and are in higher relief, the fillings are less fanciful and much thicker, retaining much of the close buttonhole of Venice point; but the great difference between the laces lies in their grounds, that called grand bride being almost essentially Argentan. It was made by first forming a six-sided mesh with the needle, and then covering it on all sides with buttonhole,

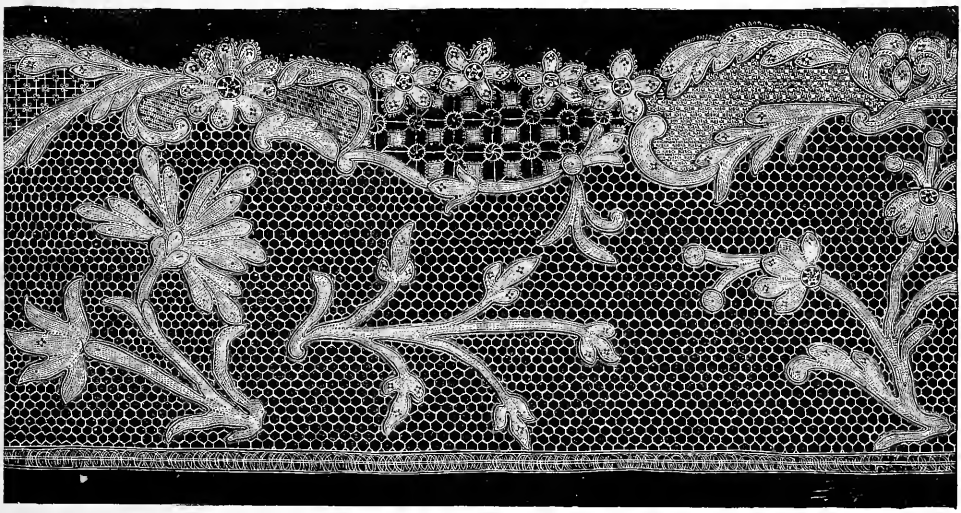


FIG. 16. ARGENTAN POINT.

the effect of which was extremely bold, and which rendered the lace almost imperishable. This ground was also called bride épingle, and was marked out upon the parchment pattern, and pins put in upon every side to form the meshes exactly the same size throughout. Besides this grand bride, the bride picotée and the plain bride were made at Argentan, and from old patterns recently discovered at the same period. The art of making these brides grounds died out when the réseau, or net-patterned ground, took their place; but the lace flourished during the reigns of the Louis, and was only extinguished at the revolution, since which period efforts have been made to re-establish it, but without success, the peasantry having turned their attention to embroidery. In the old bills of lace Argentan is mentioned with Brussels and Alençon, and Madame du Barry, in 1772, gave 5740 francs for a set of it. At present it only exists as specimens, so much of it having been destroyed, and as it is no longer manufactured, its price is large, and only limited by the collector's eagerness. For grounds *see* ALENÇON GROUNDS.

Argentella Point.—A needle-made lace, of which but few specimens remain, and at one time considered to be of Genoese origin, but lately found to be a variety of Alençon. The beauty of this lace consists in a réseau ground resembling the Mayflower; the pattern of the lace is similar to Alençon.

Armazine, or Armozeen.—The name is derived from the French *Armosin*. It is a strong make of thick plain black corded silk, a kind of taffetá, employed for scholastic gowns, and for hatbands and scarves at funerals. It is 24 inches in width. From the time of Queen Elizabeth to that of George III. it was used for women's dresses and men's waistcoats.

Armorial Bearings.—*See* HERALDIC DEVICES.

Armure.—This is a silk textile; plain, striped, ribbed, or with a small design. Sometimes it is made of wool and silk. There is also Satin Armure and Armure Bosphore, this latter being a reversible material. The width run from 22 to 24 inches. *Armure* is a French term applied to either silk or wool, signifying a small pattern.

Armure Victoria.—A new and exceedingly delicate textile, semi-transparent, and made of pure wool, designed for summer or evening dresses. It is manufactured in Paris, on special steam power looms, and has delicate patterns woven in the cloth, which is black, and without lustre, whence it has been given the name Armure by its French manufacturers. The width of this beautiful material is 44 inches, and the price varies from 5s. to 6s. 6d. a yard. It is especially suited for mourning.

Arras.—In the capital of Artois, in the French Netherlands, one of the first looms was set up for weaving tapestries, and hence the word Arras became a common term for tapestry, and was applied to needle-made and loom-made tapestries indiscriminately. It is mentioned in Shakespeare's Hamlet.

Arras.—A lace made at Arras of the same description as that made at Lille and Mirecourt, but generally known as Lille lace. The factory was established in the latter part of the seventeenth century, and flourished until 1804. At present the lace made at Arras, though white and of good texture, cannot compete with that of Lille and Mirecourt, as the lace makers introduce no new designs, and are content with the simplest patterns. For illustration and description, *see* LILLE LACE.

Arrasene.—A kind of woollen, and likewise of silk chenille, employed for the purpose of embroidery. The wool is coarse, and the needle used has a large eye. Arrasene of both kinds is sold by the ounce. The centre cord of the arrasene is visible through the wool or silk covering.

Arrasene Embroidery.—A variation of Chenille embroidery of recent invention, and suitable for curtain borders, mantel borders, parasol covers, and other positions where

FIG. 17. ARRASENE EMBROIDERY.

the pile of the Arrasene is not injured by friction. Materials: Arrasene either of wool or silk, No. 1 Chenille needles, canvas, velvet, silk and serge. To work upon velvet or silk: Stretch the material in a frame and apply the Arrasene as in canvas work in TENT STITCH. Use short strands of Arrasene, and draw them backwards and forwards through the material without twisting. The chief part of the design work with the wool Arrasene, the silk use to indicate the bright lights, and work the fine lines of a flower or leaf in ordinary embroidery silks. Some workers prefer to treat the Arrasene as Chenille, and lay it along the surface, catching it down as in COUCHING, but the few shades that can be employed in this manner of working detract from its beauty. Arrasene can be worked upon serge and canvas without a frame; the material is then held in the hand, a Chenille needle used, and the work executed in STEM or CREWEL STITCH. When so done, great care is necessary in passing the Arrasene through the material so that it lies with its pile uppermost, and does not show the woven centre line from which the soft edges proceed. Broad and velvety effects

are obtainable from Arrasene embroidery, and it is capable of good art work, as it gives scope for individual taste. Arrasene is not suitable for a background; these are made either of solid material or in Tent Stitch. To work Fig. 17: A group of forget-me-nots, worked upon a deep russet red ground of cloth. Work the forget-me-nots with two shades of pale blue silk Arrasene, and fill in their centres with maize Arrasene; work the leaves and stalks with three shades of subdued greens in wool Arrasene, and the ornamental border surrounding the flowers in two shades of russet red colour, lighter than the ground, and of wool Arrasene. After the embroidery is completed, lay it face downwards on a cloth, and pass a warm iron over the back of the work.

Arrow Stitch.—So called from the slanting position of the threads forming it. Identical with STEM STITCH.

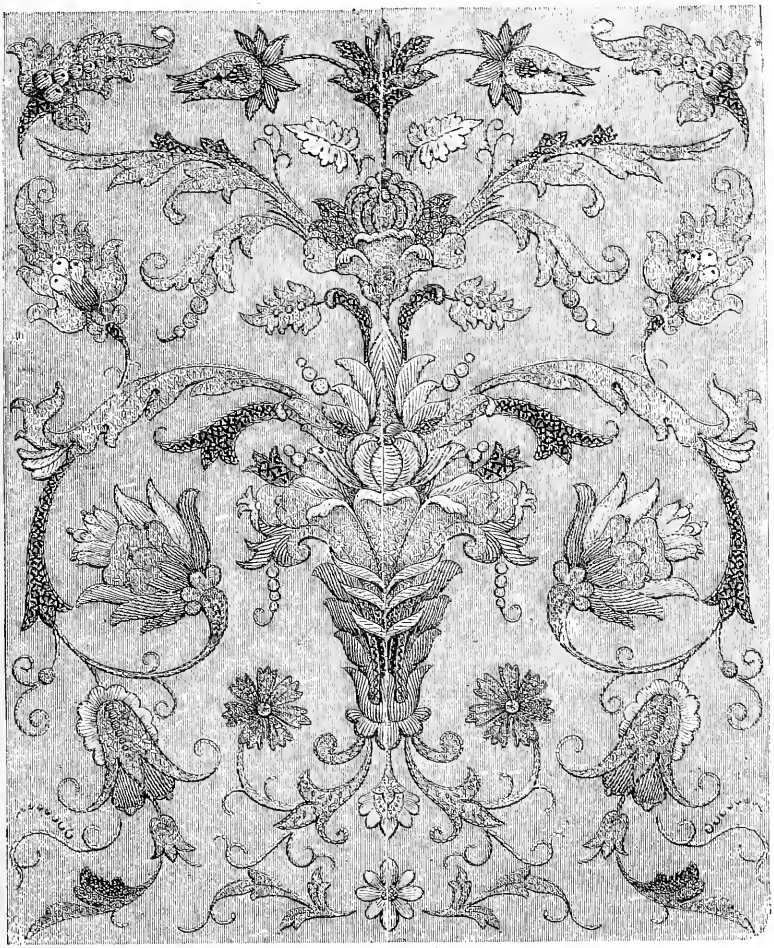


FIG. 18. AU PASSÉ STITCH ON SILK.

Art Embroidery or Needlework.—A name recently introduced as a general term for all descriptions of needlework that spring from the application of a knowledge of design and colouring, with skill in fitting and executing. It is either executed by the worker from his or her design or the patterns are drawn by a skilled artist, and much

individual scope in execution and colouring is required from the embroiderer. The term is chiefly used to denote INLAID and ONLAID APPLIQUÉ, embroidery in silk and crewels for ordinary domestic purposes, and embroidery with gold, silver, and silk, for church work; but there is no limit to its application.

Artificial Flowers.—See flowers employed in millinery and evening dress, and in room decoration.

Asbestos.—A mineral substance, of a fibrous texture, of which there are several varieties; all alike resisting the action of fire. It is found in this country, in Canada, India, and various parts of Europe; the best being that obtained in Italy. The lumps of fibre require much soaking in water to separate them; and when moistened with oil and mixed with cotton, the filaments are spun and woven into cloth, and the latter subsequently fired to consume the oil and cotton. Thread, ropes, net, millboard, and flooring felt are likewise made of it, and woven sheeting, or "packing," and tape, are both produced in combination with indiarubber. The Italian Asbestos cloth (or packing) is sold in continuous rolls, up to 50yds. in length, and 36 inches or 40 inches wide, or else in sheets 1 yard or 40 inches square. The tape is sold in 50 feet or 100 feet rolls, from ¾ inch to 2½ inches wide. The cloth is employed for suits of clothing for the use of furnace and firemen.

Astrakhan Fur.—This fur is the wool of the sheep of the Russian province of Astrakhan. It is of a greyish brown, and is dyed black. It is erroneously supposed to be of two descriptions, one of the sheep and the other of the dog; but no furrier sells dog fur. It is also confounded with the curly wool of the Persian lamb, which is of a much softer and finer quality, and far more costly. The skins measure from about 12 by 14 inches, and are valued in London at from 1s. to 5s. Imitations of this fur are also made for trimmings, and are generally sold at from 3s. to 4s. a yard.

Attachments.—The adjuncts of the sewing machine, intended to serve various purposes, such as quilting, hemming, tucking, gauging, felling, buttonholing, binding, and braiding, &c. These names vary with different makers, as well as the method of their employment. Every one purchasing a sewing machine should take the trouble to become thoroughly acquainted with the attachments; the most simple in their application will be found the best. They are as follow: the tuck marker, spindle, cradle, or boat-shaped shuttle, which holds the bobbins (or spools), the bobbins, braider, hemmer, quilter, needles, and needle wrencher, screwdriver, spanner, and oilcan. To this list may be added "The English Embroiderer and Fancy Worker," a recently invented appliance of the sewing machine. Oriental and other artistic work may be produced by it—embroidery with gold and silver thread, beads, and jet bugles; and on net, to produce lace; also with wool, worked on canvas, for mats and rugs. The yarn is arranged on hooks, according to the design required, and then sewn down.

Attalea Cloth.—A washing material, much employed for the trimming of sailors' suits. It is twenty-seven inches in width.

Au Fuseau.—A term given to Réseau grounds when used in Pillow Lace making. *See* RÉSEAU and PILLOW GROUNDS.

Au Passé.—A flat Satin Stitch, worked across the material, with no raised foundation. This stitch is also called POINT PASSÉ, LONG STITCH and SATIN STITCH. It is used in all kinds of embroidery upon linen, silk, satin, and velvet, and is much employed in church work. Anything that can be threaded through a needle will embroider in AU PASSÉ. In Fig. 18 is given an illustration of embroidery upon silk, in which Au Passé forms the chief stitch, surrounded in some places by a border of STEM or CREWEL STITCH; in others it forms its own outline, but in all cases follows the curves and lines of the arabesque fruit and foliage it delineates; POINT DE RIZ is the other stitch used in this pattern. The following illustration (Fig. 19),

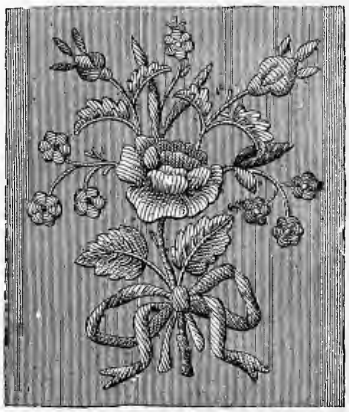


FIG. 19. AU PASSE.

represents a group of flowers embroidered in Au Passé, with coloured silks upon satin; it should be worked in a frame, and the satin backed with muslin. To work: The materials required are—a silk or satin foundation, and embroidery silks; colours—shades of olive green, art blues, and yellow pinks, with gold thread. Make the stitch by bringing the needle from back of the frame up in the centre of the leaf or inner part of petal, and putting it back again at the outer side. These long stitches must follow the curves of the leaf or flower.

Auriphrygium.—The earliest term applied to the gold fringes that bordered the garments of the ancients, and that are supposed to have given the idea of lace. The Phrygian embroiderers in gold and silver were world-famed, and hence the word, though the work was not necessarily executed by them. Canon Brock derives the more modern "Orphrey" from *Aurifrisia* and *Auriphrygia*, and considers that these borders to cope or alb were the combined work of goldsmith and embroiderer.

Austrian Pillow Lace.—At Vienna, in 1880, the Austrian Government opened a lace school partly to relieve the distress prevalent in Erzgebirge in the Tyrol, and partly to improve the manufacture. The lace made is an imitation of old Italian Pillow Lace, and the school is flourishing.

Ave Maria Lace.—A narrow kind of Valenciennes lace, made at Dieppe, and so designated by the peasants.

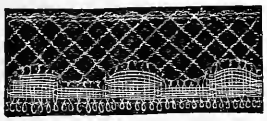


Fig. 20. Ave Maria Lace.

The ground is a plaited ground, and the border a Cloth Stitch, with the threads running all the way. The waved line beyond the plaited ground is made with threads,

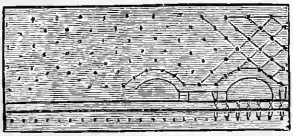


Fig. 21. Ave Maria Pattern. (Pricked Pattern for Fig. 20).

which are cut where not required (Fig. 20). The pricked pattern, as shown in Fig. 21, will indicate the manner of working. For stitches, *see* Valenciennes.

B.

Baby Lace.—An English Pillow Lace, formerly made in Bedfordshire and Buckinghamshire, and called English Lille, from its patterns being the same as those of Lille (which *see*). The name Baby Lace was given, as, on account of the narrow width of the lace, it was chiefly used for trimming babies' caps.

Babylonian Embroidery.—The art of embroidery is believed to have been first known to the Phrygians, and from them imported into Egypt and India. Even before the time of Moses, embroidery was known to the Medes and Persians and to the Egyptians, and the work executed at Babylon was celebrated throughout the then known world. This Babylonian work maintained its pre-eminence until the end of the first century after Christ, when it gave way before that of other countries. Josephus mentions that the veils of the Temple were of Babylonian work. Pliny celebrated the Assyrian embroideries, and Metellus Scipio reproached Cæsar for his luxury in having furniture covered with it, although a kind of embroidery had been known in Rome in the time of Aristotle, 325 B.C. It was the thickness and richness of the embroidery, not the materials used, that made the work prized. This embroidery by hand must not be confounded with the cloths of divers colours that the Babylonians excelled in weaving.

Backing.—A method of strengthening Appliqué and other embroideries when the materials applied are not of the same texture and strength as the foundations they are to be laid upon. Backing is necessary for cloth of gold and silver, satin, silk, brocatines, and other slight materials, when they are to be laid upon heavy backgrounds. When velvet has to be richly embroidered it should be backed like other materials; when only laid upon ground work, it will be sufficient to back it with very fine linen or even tissue paper. To back: Unbleached linen and fine holland are the usual backing materials; stretch these in an embroidery frame, and firmly and evenly strain them. Then trace out, upon the wrong side of the framed holland, outlines of all the various pieces required. These pieces of the pattern need not be arranged with any symmetry, but all should go the same way of the stuff they are to be cut from, and sufficient space left between them to allow of a good margin. The holland being stretched, paste the material on to it. When cloth, serge, and plush are being backed with holland, they are made to adhere by paste, made as follows: Take three tablespoonfuls of flour, and as much powdered resin as will lie on a shilling. Mix them smoothly with half-a-pint of water, pour into an iron saucepan, and stir till it boils. Let it boil five minutes, and use cold. The cold paste is evenly laid over the holland on the right side, and the material laid upon it back downwards, and smoothed and pressed with a soft cloth to the holland. It should be allowed to dry gradually, and no haste used in commencing to cut out. To cut out, follow the lines traced at the back of the holland, and use a very sharp pair of scissors. Never go beyond the traced lines on the inside, rather keep a little on the outer side of them. Foundations are backed as above without the cutting out.

Background or Darned Embroidery.—*See* Darned Embroidery.

Back Stitch.—Knitting term, indentical with Pearl, Rib, Seam, and Turn. *See* Pearl.

Back Stitch.—In making a running, a stitch is taken back into the material beyond where the thread was last drawn through, after the manner of stitching; but this method of strengthening a running is only adopted from every second stitch to greater intervals, as may be deemed expedient, in plain sewing.

Back Stitch.—It is identical with Hem Stitch, and is used for embroidery and Berlin wool work. Illustrated (Fig. 22). *See* Hem Stitch.

Back Stitch Embroidery.—One of the simplest kinds of work. Trace the design upon fine leather, silk, satin, cloth, or linen materials, and then follow it with Back Stitch round every line; no filling in of pattern is necessary, as the work is done in outline. Illustrations (Figs. 22, 23) show the back stitching upon leather and upon silk, and are good samples of this kind of embroidery. This work is now often done with the sewing machine, and can be brought by this means to great perfection.

Baden Embroidery.—A species of Appliqué of modern invention. The design is traced upon one material, sewn to another, and the edges worked round

with CHAIN STITCH. The peculiarity of the work consists in the stitches worked on to connect the design to the background after the former has been attached by the CHAIN STITCHES and the superfluous material cut away. The stitches used are any long irregular kinds, the most effective are wide HERRINGBONE, DOUBLE CORAL, FEATHER, and SATIN STITCH. The spiky and irregular lines of these stitches blend the two materials used in the embroidery together. For the background and pattern materials, oatmeal cloth of all shades, red and blue Turkey twills, and sateens are employed; for the embroidery, flourishing thread, ingrain cottons, unbleached flax Luxemburg thread, and white flosette. The most effective patterns are made with dark blue laid on a red ground, or red upon écru grounds. To work: Upon a piece of blue twill, or oatmeal cloth, trace an outline design of a conventional flower spray, such as a sunflower and its leaves. Lay this piece of cloth, without cutting it, on to some red Turkey twill, and tack both together. With blue ingrain cotton, or white flourishing thread, work in CHAIN STITCH round all the outlines of the pattern, and mark out the divisions between petals and the veining of leaves in the same way. Stitch the two materials together with the CHAIN STITCHES. Cut away from beyond the outlines of the pattern the superfluous upper material and the centres of the sunflowers; but leave enough margin to prevent the material fraying out. Work stems, tendrils, and light sprays on the background in CREWEL STITCH. Work cross bars in CHAIN STITCH in the centres of the sunflowers, and fill their spaces up with FRENCH KNOTS. Work all round every outline of the pattern with wide and pointed HERRINGBONE; work the stitch half on the pattern and half on the background.

FIG. 22. BACK STITCH EMBROIDERY.

Bagging.—The fabrics employed for the purpose of bag making comprise baize (green, blue, and black), black and unbleached linen (or holland), American cloth, gutta-percha, oiled silk, black alpaca, calico prints, twine, plaited rushes, leather, canvas, and coarse sacking.

Baize.—Possibly derived from *base*, of little value. A coarse, open-made woollen stuff, or flannel, having a long nap, and faced like a Lancashire flannel. First introduced into England by the Flemings. It is generally dyed green, blue, or red, but it can be obtained in other colours. It is used for linings, cuttings, floorcloths, bags, &c., and is made in various widths, from one yard to two. A superior quality has latterly been made which is employed for tablecloths.

Balayeuse, or Sweeper.—A French term to signify the frilling of material or lace which lines the extreme edge of a dress skirt to keep the train clean as it sweeps along the floor. The balayeuse is allowed to project beyond the edge of the dress, so as to form a decorative as well as a useful trimming.

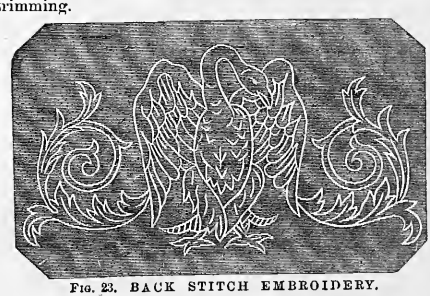


FIG. 23. BACK STITCH EMBROIDERY.

Baleine.—The French word for whalebone, employed in the stiffening of stays and dresses. It is sold in strips of 1½yd. in length, and is also to be had cut into short lengths ready for the dressmakers' use. It is sold by the gross sets. That designed for stay makers is cut into suitable lengths, which varies between 3-16ths and 1½ inch. It is sold by the pound.

Balerino.—This is otherwise called a BALAYEUSE, or SWEEPER (which *see*). It is a frilling of material, muslin, or lace, either in white or black, sewn under the edge of a dress skirt to preserve it from wearing out, and from being soiled from sweeping the floor.

Ball Cottons.—These include the 2 drachm balls for tacking, and the ¼oz. balls for sewing, together with smaller ones for marking either red or blue. Some crochet cotton and Maltese thread are also wound in balls, occasionally taking the shape of eggs.

Balls.—Useful for using up skeins of wool left from single Berlin work, and made either with knitting or upon card. To make in KNITTING, use pins 14, and colours

either 3, 6, or 9, as 18 sections make up the Ball, and the colours are repeated. Cast on 39 stitches, and work in the BRIOCHE STITCH, KNIT 1 row, and for the 2nd row Knit all but three stitches, leaving these on the needle, and putting in a white thread where left as a marker. Turn the work and Knit back until the 3 end stitches on that row are reached; leave these unknit, and mark as in 2nd row; continue to Knit, leaving each row with 3 stitches unknit on the needle, and carrying the marking thread along until the two threads come within 3 stitches of each other in the centre, and 7 distinct ridges appear on each pin. Turn and Knit all the stitches up, putting in a new colour for last stitch; continue to work in this way until the 18 sections are made, then cast off, draw up one end of the ball, and sew up the side; stuff the ball with shreds of wool, and sew up the last end. Larger Balls may be made by increasing the number of stitches Cast on, taking care that they divide by three; or smaller ones by decreasing. To make Balls of skeins of wool, cut 2 circles of cardboard with a hole in the centre. For a Ball 4 inches in diameter the cardboard should be 6 inches round, and centre hole 1½ inch; for a 3-inch Ball the cardboard should be 5 inches round, and the hole in the centre 1¼ inch. Place the two cardboards together, and wind your wool tightly round them until the centre hole is filled up; then cut the wool at the outer edge with sharp and large scissors, and pass a piece of fine, but strong, twine between the two cardboards, knotting it strongly; then cut the cardboard away and snip the wool with scissors until it is fluffy and the ball quite circular in shape.

Ball Silks.—Principally prepared for Knitting purposes, and include the French, Swiss, Chinese, and Imperial, &c.

Ball Wools.—These are prepared either for Crochet or Knitting, and are well known under the names of Rabbit, Orkney, Bonne Mère, French Pompadour, Connaught, and Burmah, &c. Besides these there are the crewels and the eis wool, in plain and parti-colours, tinselled, coral, &c.

Balzorine or Balzarine.—A French name for a light mixed material, composed of cotton and worsted; manufactured for women's dresses. It was succeeded by Barège, which superseded it likewise in public favour. It measures 40 inches in width.

Bandana Handkerchiefs.—Indian washing silk handkerchiefs, having white or coloured spots or diamonds on a red, yellow, blue, or dark ground. They were a yard square, and were both plain and twilled, and kept their colours to the last. Other patterns have long been introduced into their manufacture, and they are extensively imported plain and printed to this country, being solely manufactured for export to the United Kingdom. Imitation Bandanas are largely made in England and elsewhere, but are mostly composed of cotton. They can now be purchased by the yard, and are made into dresses, aprons, and caps.

Bande.—A French term for the English name, Band. Employed by dressmakers, and applied to any kind of material. *See* BANDS.

Bandeaux.—French. A term to denote arrangements of flowers or other materials in bands as a sort of diadem headdress. It is a term employed by milliners.

Bandoulière.—A French term to signify a scarf worn over one shoulder and under the other.

Bands.—(French *Bandes.*) A term employed to denote a strip, more or less narrow, of any material used in the making of any garment or other article, whether necessary to its completion or merely decorative, and whether of the same material or of another. Thus there are waist, neck, and wrist Bands, and Bands of insertion embroidery let into underclothing, and infants' dresses. In making linen Bands, the stuff should be cut by the thread, having previously drawn out a single strand. Bands may be made of either bias or straight material; if of the latter, they should be cut down the selvedge, as being the strongest way of the stuff. Bias Bands are sometimes used for the necks of dresses, but are more especially in vogue for trimmings, being sown on both sides with the sewing machine. Great care is requisite in cutting them at an exact angle of 45 degrees. The waist-bands of dress skirts are sometimes of Petersham, a strongly-made ribbon (which *see*). Bands sometimes require to be stiffened, in which case buckram, or stiff muslin, is used to back them.

Band Work.—A term used in Needle-made Laces to denote the open and fancy stitches that fill in the centres of lace. The word is identical in its meaning with FILLINGS, JOURS, MODES. The different stitches filling in these spaces are named after various laces, and described under their own headings. The illustrations are of two bandwork stitches, and are worked as follows: Fig. 24. — Work three rows of thirty-three close BUTTONHOLE, as a foundation. First row—work 15 Buttonhole, miss 3, work 15 close. Second row—12 Buttonhole, miss 3, work 3, miss 3, work 12. Third row—9 Buttonhole, miss 3, work 3, miss 3, work 3, miss 3, work 9. Fourth row—6 Buttonhole, miss 3, work 3, miss 3, work 3, miss 3, work 3, miss 3, work 6. Fifth row—9 Buttonhole, miss 3, work 3, work 9, miss 3, work 9. Sixth row—6 Buttonhole, miss 3, work 15, miss 3, work 6. Work two rows of close Buttonhole, and repeat the pattern from first row. In Fig. 25, commence first pattern with three plain rows. First row—work 6 Buttonhole, miss 3, work 3, miss 3, work 9, miss 3, work 3, miss 3, work 6. Second row—9 Buttonhole, miss 3, work 9, miss 3, work 3, miss 3, work 9. Third row—6 Buttonhole, miss 3, work 3, miss 3, work 3, miss 3, work 3, miss 3, work 3, miss 3, work 6. Fourth row—15 Buttonhole, miss 3, work 3, miss 3, work 3, miss 3, work 9. Fifth row—6 Buttonhole, miss 3, work 3, miss 3, work 3, miss 3, work 3, miss 3, work 12. Sixth row—9 Buttonhole, miss 3, work 3, miss 3, work 3, miss 3, work 15. Seventh row—6 Buttonhole, miss 3, work 3, miss 3, work 3, miss 3, work 18. Eighth row—15 Buttonhole, miss 3, work 6, miss 3, work 12. Ninth row—6 Buttonhole miss 3, work 3, miss 3, work 6, miss 3, work 3, miss 3, work 9. Tenth row—9 Buttonhole, miss 3, work 12, miss 3, work 12. Eleventh row—6 Buttonhole, miss 3, work 3, miss 3, work 24. Work one row all Buttonhole, and repeat. The second pattern (Fig. 25) is worked thus: First row—24 Buttonhole,

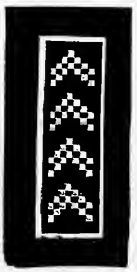


FIG. 24.
BAND WORK.

miss 3, work 15. Second row—miss 3, 3 Buttonhole, miss 3, work 12, miss 3, work 3, miss 3, work 3, miss 3, work 3, miss 3. Third row—3 Buttonhole, miss 3, work 12, miss 3, work 3, miss 3, work 9, miss 3, work 3. Fourth row—miss

Fig. 25. Band Work.

3, Buttonhole 3, miss 3, work 6, miss 3, work 3, miss 3, work 9, miss 3, work 3, miss 3. Fifth row—12 Buttonhole, miss 3, work 3, miss 3, work 21. Sixth row—miss 3, 3 Buttonhole, miss 3, work 6, miss 3, work 15, miss 3, work 3, miss 3. Seventh row—3 Buttonhole, miss 3, work 6, miss 3, work 21, miss 3, work 3. Eighth row—miss 3, 3 Buttonhole, miss 3, work 18, miss 3, work 3, miss 3, work 3, miss 3. Repeat the pattern from first row. In the illustration the open spaces are white, and the Buttonhole stitches black, as they are easier for the worker when so engraved.

Bar.—The connecting threads thrown across spaces in all Needle-point Laces, whether imitation or real, and known as Brides, Bride Claires, Coxcombs, Pearls, Legs, and Ties. These threads are arranged so that they connect the various solid parts of the lace together, and are made by passing two or three strands across, and either cording them or covering them closely with Buttonhole. Bars can be made of any form, the ones shown in Fig. 26 being intended to fill in a large space, and to form a kind of wheel. To work: Throw a thread across from G to H, Cord this back to I, then take it to J, L, N, &c., and cord it back half way again until B is reached, when Cord the centre all round, and fasten the thread off at G.

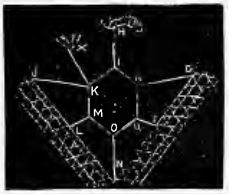


Fig. 26. Bars.

Bar.—In Honiton and Pillow Laces, make these either by rolling the top bobbins round and round, drawing one up through the pinhole, passing a bobbin through the loop lower end first, and drawing up the loop, or else by working in Cloth Stitch, when no pins are required, except where Pin Work is added.

Bar.—Portions of the pattern of Macramé. Made of one to three threads, according as single, double, or treble Bar is required, and consisting of a succession of Macramé Knots worked alternately over right and left-hand threads. The number of knots depends upon the length of Bar required, nine knots being the usual length made.

Bar.—Derived from the old English word *barre*, the Welsh *bar*, French *barre*. A term in plain work to signify the sewing made, in Buttonhole Stitch, across a buttonhole to prevent its being torn. *See* Buttonhole Stitch.

Barathea.—A mixture of silk and worsted, with a diaper-like appearance. It is about 42 inches wide, and is used for mourning. This is one of the new designations under which bombazine is now known. There is a variety called Barathea cloth, a soft, durable, woollen textile, having a small diaper pattern. It is 24 inches in width. There is also a fancy Barathea, having a crape ground and brocaded spots, and a diagonal Barathea, which is woven with fancy stripes. The woollen kinds measure 42 inches in width.

Barcelona Kerchiefs.—So called from the Spanish province from which they originated. At present they are all made in England, and are of four kinds—in black, plain colours, checks, and fancy. The black measure from 26 inches square to seven quarters. Turban checks used originally to be made for head-dresses. They measure about 20 inches square.

Barcelona Lace. — This stitch is used in ancient Needle-point and in Modern Point. To make: First row—work 4 Buttonhole Stitches close together, then miss the space that would take 4 more, and make 4 others, leaving a loop between the close stitches; continue until the end of the row. Second row—work 3 Buttonholes into the loops left in last row, and make loops under the close work of that row. These two rows, worked alternately, form the lace. *See* Fig. 27.

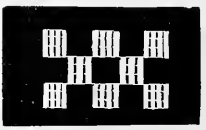


Fig. 27. Barcelona Lace.

Barège.—A name derived from the valley so called in the Pyrenees, where the textile was first manufactured in the village of Arosons. It is now chiefly made at Bagnères di Bigorre. It is a kind of gauze, composed of silk and wool, or else of wool only, in warp and woof; and at first made in all colours. It has been called by many names as the manufacture has improved—such as woollen gauze, woollen grenadine, &c. The width of the material is 26in. The Barèges made in Paris have a warp of silk. Cheap sorts are made with a cotton warp.

Barège Yarn.—A hand-spun yarn employed in manufacture of a very fine gauze cloth, and chiefly for men's veils. The seat of industry is at Rheims, in France.

Barnsley Crash, or Linen.—A name indiscriminately used to denote the narrow crash employed for round towels. For the latter it is made in four different widths, viz., from 16 inches up to 25 inches. *See* Crash.

Barnsley Linens.—A description of linen especially made for the purpose of embroidery. It is to be had both bleached and unbleached, and in different degrees of fineness and of width, from narrow to a double width of 80 inches. One kind of Barnsley Linen is designated Brand—a brown textile, 38 inches wide, and likewise

ALPHABET.

made for crewel work decoration. These linens are commonly, but improperly, called "crash," arising from the fact that the first examples of crewel embroidery were worked on crash.

Barracan.—(Latin *Barracanus*, French *Bouracan.*) A coarse, thick, strong stuff, somewhat resembling camlet, used for external clothing. A garment made of camels' hair is called in the East "barak," "bârik" being a camel. It was formerly employed for cloaks. Barracan is now made with wool, silk, and goats' hair; the warp being of silk and wool twisted, and the woof the hair of the Angora goat, when purely oriental.

Barragon, or Moleskin.—A description of FUSTIAN (which *see*) of a coarse quality, strong and twilled, and shorn of the nap before dyed. It is a cotton textile, and is employed for the clothing of the labouring classes of men. The width of this material runs to 27 inches.

Barratee.—A silk stuff, being a variety of barathea, of 24 inches in width.

Basket Cloth, or Connaught.—A fancy cotton cloth, made after the manner of Aida Canvas, or *Toile Colbert*, the French name under which it was first introduced. It is employed as a foundation for Embroidery. *See* AIDA CANVAS and *Toile Colbert.*

Basket Stitch.—One of the handsomest stitches in embroidery, and much used in ancient and modern church needlework. It is a variety of COUCHING, and its particular beauty arises from the raised appearance given to the threads composing it by rows of whipcord or cotton cord laid down upon the foundation before the work is commenced. *See* COUCHING.

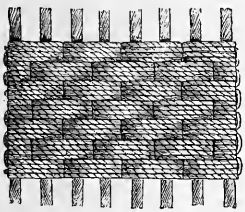


FIG. 23. BASKET STITCH.

Basques.—A French term, designating that part of the dress bodice below the waist. They may be cut in one piece with the bodice, or added to it, all in one piece, or divided.

Basquine.—The French term to denote a bodice of a dress having a basque finish to it depending from the waist.

Basse Lisse.—The French for low warp; a term used in tapestry work.

Basting, otherwise called TACKING.—Derived from the old German *bastan*, to sew, or *besten*, to bind. This term is chiefly employed by tailors, while Tacking is used by women. The term is used to signify the light runnings made by taking up a stitch at long distances successively, to keep the separate portions of a garment or other article in position, preparatory to their being sewn together. A lining is said to be basted on the material for which it is designed. Knots may be used in Basting threads, as they are not for permanent use. *See* TACKING.

Bath Coating, or Duffl.—A light cloth or baize, with a long nap, which is generally made in wide widths, both coloured and white, and is used for thick flannel petticoats, and blankets for babies' cots. Bath blankets are also made of it, embroidered at the edges. It is also used for men's greatcoats. It varies in width from 48 and 60 to 72 inches. *See* FLANNEL.

Batiste.—A description of cotton muslin, having a good deal of dress in it, to be had in all colours, as well as in white and black. Its chief use is for summer dresses, and it is also employed for linings and trimmings. The price varies with the quality, and it measures about a yard in width.

Batiste.—The French name for cambric. A fine linen muslin made in France, in various colours, and used for dresses, dress linings, and trimmings; so called from its inventor Baptista, at Cambray, who was a linen weaver in Flanders in the thirteenth century; or because this fine linen was used to wipe the heads of young infants who had just received baptism. The width runs from 18in. to 36in.

Batswing.—A thick, rough description of cloth of a grey colour, woven into the shape of a petticoat without a seam, and having only the band or the yoke, for the waist, and the binding to be handsewn. This material is a description of FELT (which *see*).

Battlemented.—A manner of embroidery upon white materials or ticking so as to form an indented line in imitation of the battlements that crowned ancient fortresses.

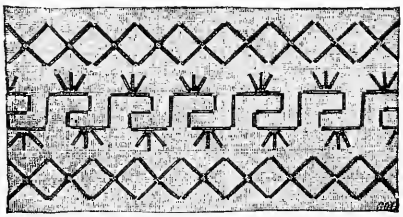


FIG. 29. BATTLEMENTED.

To work, as shown in Fig. 29: Trace the outlines of the design upon the material, and work in POINT RUSSE for the Battlemented line. Fill in the rest of the design with SATIN STITCH.

Battlemented.—The ornamentation of any border of a garment or other article, either by means of a trimming laid upon it, or by cutting out the material, in the pattern known in architecture by that term, and forming the parapet of a castle or church; the open portions being called embrasures.

Batuz Work.—A manner of ornamenting embroidery now obsolete, but much used by the earliest workers with the needle. It was technically known as "silk beaten with gold and silver," and was sometimes called "hammered-up gold." Batuz work was very prevalent in mediæval times, and often mentioned in ecclesiastical inventories and royal wills from the eleventh to the fifteenth centuries. It consisted of sewing upon silk, as a part of the pattern embroidered, very thin plates of gold, silver, or silver gilt. These plates were frequently hammered into low relief, and were formed either to represent animals, flowers, or heraldic devices. Batuz work was largely used in England, but was also known on the Continent, the banner of Strasbourg

being so ornamented. At one time in Italy these costly gold and silver plates were imitated with metal ones, which were glued, not sewn, to the material; but the metal, not being pure, speedily turned black. A specimen of this work was seen when the tomb of Edward I. was opened in 1774, in the quarter-foils on his robe. The lions on the Glastonbury cope are in hammered-up silver.

Baum Skin Fur, or Pine Marten (*Mustela abietum*). —A description of sable, imported under this name from the forests of Germany, of which the baum is a native, and is distinguished from the stone marten by the yellow colour of the throat, while the rest of the skin is brown. When dyed the fur rivals in appearance that of the best sable. It is the wood marten of British America, and is used for muffs, tippets, and trimmings. *See* PINE MARTEN.

Bayeux Tapestry.—This celebrated piece of needlework is believed to have been executed by Matilda, queen of

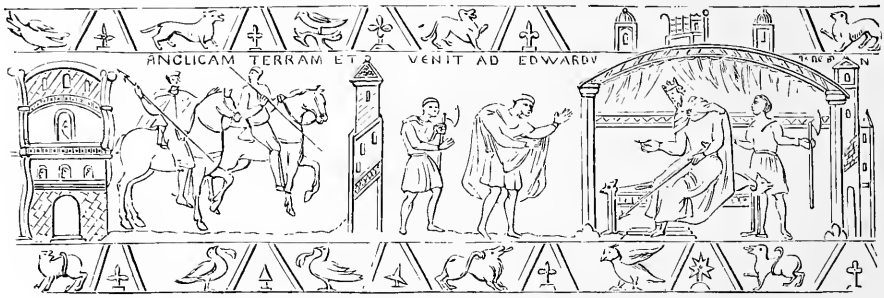


FIG. 30. HAROLD'S RETURN TO EDWARD THE CONFESSOR.

specimens of needlework extant in a good state of preservation, and is highly prized for the illustrations which it gives of the dress and customs of the times and the labour it must have entailed. It is 214 feet long and 20 inches wide, including a border top and bottom, and contains 530 figures. The material is fine linen, which has turned brown with age, and the stitches are CHAIN and LONG. It is not rightly tapestry, but rather embroidery with crewels, as the material is left exposed in many parts, and the design indicated with Chain Stitch. Thus the faces of the figures are left bare, and the features rudely indicated with Chain-Stitch. The embroidery is in two-strand worsteds or crewels, and the colours of the wool limited to eight, two blue, two green, a buff, pink, red, and yellow. The embroiderers have not attempted to give the natural colouring to animals, &c., frequently working a yellow or blue horse with legs of a widely different colour, and from the limited

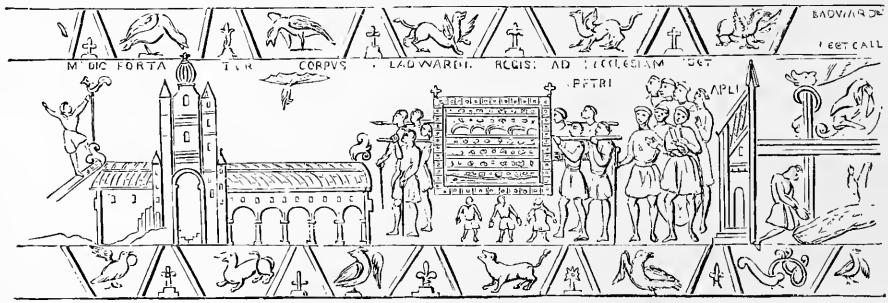


FIG. 30*a*. BURIAL OF EDWARD AT WESTMINSTER.

William the Conqueror, and her ladies, after the conquest of England, 1066. There is, however, no authentic record of the fact, and some maintain that it was worked by three Bayeux men in London during the reign of William, and sent by them as an offering to their native cathedral. This claim rests on the poorness of the materials used. Other authorities believe it to be the product of the twelfth, and not of the eleventh century. Whatever its exact origin, it is undoubtedly of great antiquity, and is one of the earliest number of colours used there is little variety in the shading. The original, after being for many years hung in Bayeux cathedral, was removed to Paris in the time of the first Napoleon, and is now preserved in the public library at Bayeux. A coloured photograph of the whole is to be seen in the South Kensington Museum. The work is divided into compartments, the subjects of which are explained by an embroidered Latin inscription and commence with Harold swearing fealty to William of Nor-

mandy over the relics of saints, which is followed by Harold returning to England, the death and burial of Edward the Confessor in Westminster Abbey, the assumption of the crown by Harold, the landing of William, the battle of Hastings, and death of Harold. The border is chiefly occupied with grotesque animals, griffins, dragons, birds, except in the compartments devoted to the battle of

Bead Mosaic Work.—This work, popular in England in 1855, consists in uniting together beads without any foundation. The beads used are large, long, transparent ones, variously coloured, which are formed by this process into hanging baskets, lamp shades, and dinner rings. To work: Thread the beads upon linen cotton in order as to colour and pattern for the first row; in the next, and

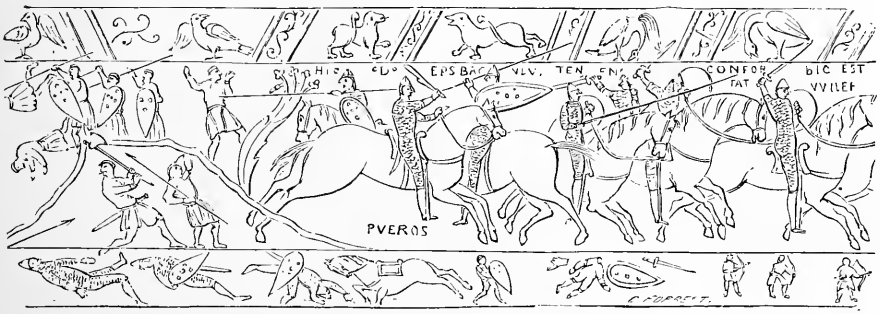


FIG. 30b. BATTLE OF HASTINGS.

Hastings, where the bodies of the slain are worked instead. Part of this tapestry is shown in Figs. 30, 30*a*, 30*b*, and 30*c*.

Beaded or Jetted Stuffs.—These textiles are divided into two kinds, those hand-embroidered and those having the beads woven into the texture. The latter is an art newly discovered in France, and is accomplished by an ingenious adaptation of certain machinery. Beading was first applied to elastic cloths, but afterwards to silk grena-

in all other rows, thread each bead singly, and pass the cotton through the bead above and beyond it in the preceding row. No bead can be placed under this threaded one, so that only half the number of beads are used in the rows after the first one, and the work presents a battlemented appearance while in progress. Always commence the work in the centre of the pattern, whether the design is round or square; and,

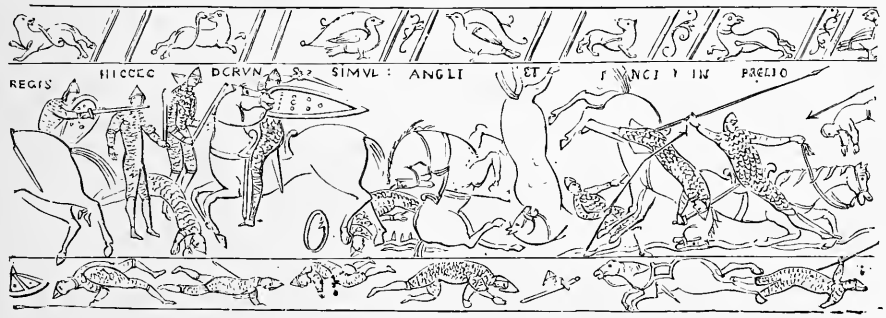


FIG. 30c. BATTLE OF HASTINGS.

dines, having stripes of brocaded velvet. These fabrics are exceedingly costly.

Beading, or Bead Edge.—A simple heading for Pillow Lace, and also known as Beading. To make it: Hang on seven pairs of bobbins and a GIMP, the latter runs along the PLAIN EDGE side. Work in CLOTH STITCH, and, at the end of each bead-head, twist the gimp twice round all the bobbins excepting the two pairs lying at the plain edge. *See* illustration (Fig. 31).

one side finished, return to the middle, and from there work the other. The pattern is sometimes varied by holes or open spaces being left in the close lines; these manage by passing the needle and cotton through the same bead in a given place for several rows, with no beads attached. Make fringes to these pieces of beadwork of long loops of beads attached to the outside row of beads. The designs are all geometrical. Unless lined with velvet or other soft foundation, this work is not

suitable for mats placed upon woodwork, as the beads scratch the varnish. In Germany and on the Continent, Mosaic Beadwork is executed with small and beautifully shaded beads, in designs representing flowers or landscapes. These elaborate pieces of work are large, and are made in a frame. The lines of beads are stretched

FIG. 31. BEAD EDGE.

across the frame from right to left, and supported by perpendicular lines of very fine silk, which are arranged close together and of a set number, and fastened tight to the top and bottom of the frame before the beads are inserted. The pattern, which is coloured and divided into squares like a Berlin wool pattern, clearly indicates the colouring of each bead in each square, and each bead when laid across rests between two perpendicular threads, not on one thread. To work: Count the number of squares in the work, and glue firmly to a piece of linen two more silk threads than there are squares. Stretch these threads and glue their other ends on to a second piece of linen, being careful to lay each thread in order and at even distances. Sew these prepared threads to a frame in an upright position. Fasten a thread of fine silk to the right side of the frame and thread on it a whole row of beads, putting the last bead on first. Lay this straight across the frame, so that each bead drops in between an upright thread. Secure the silk firmly on the left side, and recommence the work on the right side. Large pieces of work are used for fire and candle screens, small for bracelets. When working such narrow pieces as bracelets, instead of fastening the thread off every time on the left side, secure it firmly there and run it back through every bead to the right side, where fasten it before beginning a second line.

Beads.—These may be had for the purposes of decorative needlework in all varieties of colour, sold by the dozen bunches; and also in varieties of chalk, crystal, and alabaster, sold by the ounce.

Bead Watch Chains.—To form these chains, small shiny black beads are required, and black purse silk. A whole skein of silk is taken, and on to this a number of beads are threaded. A four chain Crochet is then worked and united, and rounds of double Crochet are made until the required length is attained, dropping a bead into every stitch as it is formed.

Bead Work.—(From the Anglo-Saxon *beade*, a prayer.) —The small globules or balls now called beads, either made of iron, pearl, garnet, amber, or crystal, were used as ornaments in pre-historic times, while glass beads were made almost as soon as the art of making glass was discovered. The Egyptians, Greeks, and Romans made use of them as ornaments, and the Druids, before the conquest of Britain, used annulets, or large perforated balls of glass, in their religious rites. The English name of bead came from the practice of using these strung balls for telling off the number of prayers recited, but this custom is not exclusively a Roman Catholic one, as Mahommedans and some heathen tribes do the same. The greater number of beads used in Bead work are made at Murano, near Venice, but there are also manufactories in Germany and England. Large quantities of coarse beads are sold to the natives of America and Africa, for embroidering their garments, &c., and the taste these savages display over their work puts to shame that of more civilised nations. For a long time the beads used for needlework purposes were made with but a few varieties of colour, and could only be employed for groundings or simple patterns, as seen on the work of the time of Charles II.; but, during the last 100 years, many additional colours and sizes have been manufactured, thus giving great scope for ingenuity in their arrangement. Thirty years ago, the art on the Continent was carried to great perfection, the beads were beautifully coloured, most minute, and worked as flower patterns of great delicacy. These fine beads are difficult to procure in England. The beads are generally sewn upon canvas (*see* Fig. 32), but cloth, fine

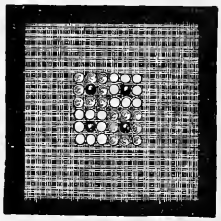


FIG. 32. BEAD WORK.

leather, and velvet are also used as foundations. To work: Attach the beads singly to all materials with fine waxed sewing silk, in long straight lines, with a TENT STITCH across two threads of the canvas on the slant. For patterns, use the Berlin ones, which generally consist of large or small white flowers, worked with opal and opaque beads for high lights, and shading from black to grey for the darker portions, or the same in golden and amber beads, shading to brown. Work the leaves either in beads like the flowers, or in woolwork, and in CROSS STITCH; and make the groundings with beads of one shade, or with fine Berlin wool. The difficulty of all large pieces of Bead work is in procuring beads of a uniform size, as all irregularities show upon a smooth surface of glass. A great improvement in an art point of view would be gained if the patterns used in this work were geometrical instead of impossible florid ones, and the articles embroidered were of a kind suitable to the application of glass. The work is of a lasting kind, neither heat nor damp affects it, and the colours never fade, and it is easily cleaned with a damp sponge; therefore, with different execution, it could be raised from its present low position. Groundings in Bead work are not always attached bead by bead to the foundation canvas, though they are far stronger when so treated; but six or eight beads are strung upon a

thread, which is laid along a line of the canvas and caught down at regular distances by a thread coming from the back of the material and returning to it; in fact, a species of Couching. The work so done is more raised and quicker of execution; but is not so lasting, and, unless well done, the rows of laid beads are not flat. Bead work, when used

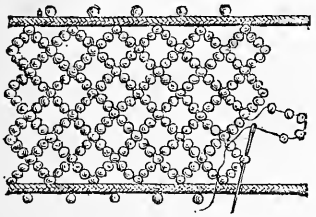


FIG. 33. BEAD TRIMMING FOR DRESSES, &c.

as a trimming, as shown in Fig. 33, is made of fine round black beads, selected all of the same size. The only foundation required is a narrow strip of braid upon each side. Thread five beads together, and pass a needle through the centre bead of the stitch above it in the preceding row. String together twenty-two beads for the first row, and commence the pattern by putting a needle and thread, on which five beads have been strung, through every sixth bead.

Bead Work on Net.—This work is largely used for trimmings, and looks well executed in white or black bugles, as well as with fine beads of any colour. A bold and well-defined arabesque pattern is the best to ornament. Mark the design out upon a strip of pink calico, which stiffen with a paper lining, and tack net, the colour of the beads, firmly over it. Thread the beads singly upon fine sewing silk, and sew upon the net so as to fill in the pattern under the net. When finished take the net off the pattern, and lay a fresh piece on the design.

Bead Work on Velvet.—For this work fine and well-shaped beads are required, and good velvet. The velvet is either stamped out with a stamping machine in scroll or ivy leaf patterns, or the same designs marked out with transfer patterns on to the material, and then cut out, and the fine beads thickly sewn over every part. The work is only used for trimmings, and is very laborious.

Bearskin Cloth.—A coarse thick woollen cloth, with a shaggy nap, manufactured for the making of overcoats, and very durable. A variety of this material is commonly called Dreadnought.

Bearskin Fur.—(*Ursus.*) The several furs of the black, brown, white, and grey bears are all employed for either clothing, trimmings, or rugs, &c. That of the brown, or Isabella bear, has often come much into fashion in this country for women's dress; that of the black bear is made into military caps and accoutrements, hammer cloths, wrappers, and rugs; that of the grey bear is used for trimmings and coat linings, and so is the skin of the cub black bear, which, in Russia, is always very much esteemed.

Beaver Cloth.—A stout make of woollen cloth, milled, and compact, with only one face shorn. A kind of fustian, having a smooth surface, and resembling a West of England cloth, such as are manufactured in Gloucestershire (*see* FUSTIAN). It is of double width.

Beaver Fur.—(*Castor Americanus.*) This animal is a native of British America, as well as other parts of that continent. The fur is of a chestnut brown until plucked, when it is of a grey colour. It is beautifully fine, soft, and glossy. The long hairs are plucked from it and the surface cut smoothly, and it is much employed for hats, bonnets, muffs, tippets, cuffs, and trimmings, and also as linings, being warm and durable. The white fur underneath the body is largely exported to France, where it is employed for making bonnets. A medium-sized skin measures 18 by 22 inches. The skins are imported to this country by the Hudson's Bay Company. (Anglo-Saxon *Befor*, Danish *Baevor.*)

Beaverteen.—One of the varieties of fustian. It is a coarse twilled cotton, manufactured with a nap, and it is first dyed and then shorn. The chief seats of this manufacture are Bolton and Manchester. It was originally a mixture of cotton and linen, but is now made entirely of the former. Like all fustians it is both strong and durable. This material may be had in three different widths—27, 48, and 54 inches. *See* FUSTIAN.

Bedford Cloth.—A description of ribbed cloth, drab coloured, and of great strength; made as a dress material. It is a kind of Russel cord, all wool, and is a variety of French woollen poplin.

Bedford Cord.—A strong thick cloth, made for men's riding breeches. It is to be had in three sizes, the large, medium, and fine cord. The width is 27 inches.

Bedfordshire Lace.—Queen Catherine, of Arragon, is believed by some people to have introduced Pillow Lace making into England, and particularly into Bedfordshire, Buckinghamshire, and Northamptonshire; but, as pins were not known in England until 1543, and she died in 1536, it is more probable that the lace making she fostered was a Needle-made Lace, or a coarse lace made with fish bones instead of pins. It seems to be pretty well decided that Pillow Lace was brought to England in Elizabeth's reign by the French refugees from the persecutions of Alva (1568), as the patterns of the old laces are of Flemish origin, and the lace was often known as English Lille. Many pieces of it were presented to Queen Elizabeth, who encouraged its manufacture, and, in 1660, it obtained so large a sale that a mark was placed upon it when exported to foreign countries, to distinguish it from the true Lille. The ground was a Réseau, and the pattern a wavy description differing but little from Lille Lace. The manufactory flourished during the whole of the seventeenth and eighteenth centuries, and the character of the lace up to the earlier part of the present century did not materially alter. The Regency Point is a specimen of a more complicated

kind of Bedfordshire Lace with a thick edge (see illustration, Fig. 34), and was much made in the first part of the

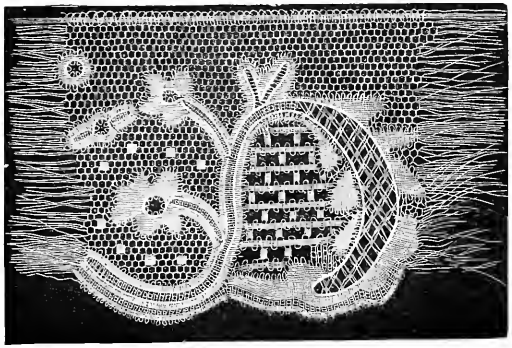


FIG. 34. BEDFORD REGENCY POINT.

nineteenth century, but was succeeded by lace of plaited instead of Réseau grounds, with raised patterns more resembling the old Maltese Laces than the Lille, and this last lace has destroyed the hands of the workers for the more delicate kinds. The demand for white lace having failed of late years, black lace is now taking its place; but the lace makers are so wretchedly paid for their work, that few are now learning the art, although specimens of the lace have been sent to the English exhibitions, and received praise from the judges, it, however, being remarked by them, that English lace failed in elegance and beauty when compared to those of foreign manufactories, and seemed rather to arrest by the apparent amount of labour bestowed upon it, than by the just lines of ornament and delicacy of design.

Bed Lace.—A description of binding, of white cotton, twilled or figured, and employed for binding dimities. It is likewise made in chintz colours, and in a diamond pattern for furniture prints, and striped with blue for bed ticking and palliasses. It is sold by the gross in two pieces of 72 yards each.

Beggars' Lace.—A name given to a braid lace, a species of Torchon, made at Guese. It was made in the sixteenth century, and was so called as it was cheap and easily executed. It is now obsolete.

FIG. 35. BEGINNER'S STEM.

Beginner's Stem.—In Honiton and other Pillow Laces, this stem is formed by plaiting together the threads that have been used to form detached leaves and flowers. To make: Divide into three the number of bobbins that have been employed in the leaf, and then plait these together for a short distance, so as to form a stem to the leaf. The illustration (Fig. 35) shows a finished leaf with its threads thus plaited up as a finish.

Beige, or Bège.—A French term to denote wool in its natural state. Beige is made of undyed wool, is an extremely soft textile, graceful in draping, and employed for morning and out-door wear. This material measures from 25 to 28 inches in width. There is a description of this textile, called Snowflake Beige, of a neutral ground, hairy in texture, to be had in grey-brown, light green, and drab; the wool being interwoven with threads of silk of a brightly contrasting colour.

Belgian Laces.—These include Brussels Lace, Mechlin, Antwerp, and Valenciennes, and all the varieties executed in the neighbouring towns. The manufacture of lace in Belgium dates back to the fifteenth century, and by some is considered to have been made there before the Italian laces. The making of lace in Belgium still continues, and is a flourishing trade. The chief employment is Pillow Lace making, with the exception of the modern needle Brussels Point Gaze, and at present the grounds are made of machine net, and the patterns on the pillow. *See* ANTWERP, BRUSSELS, MECHLIN, and VALENCIENNES LACES.

Belgian Tapestry.—A very stout handsome new cloth, to be had in every colour. It is made of jute, or with a mixture of linen, at the Glasgow jute manufactories, although given a foreign name. It has designs in colours, and is 52 inches in width. It is employed for covering furniture, and for hangings of all kinds.

Belgian Ticking.—These cloths are composed of linen and cotton, are stout, have a satin face, and are 64 inches in width. They are manufactured in various colours and patterns for purposes of upholstery, and especially for bedding.

Belgravian Embroidery.—This is a modern name given to braid and bugle work. Patterns of leaves, &c., are traced upon braid, and filled in with solid masses of bugles fastened to the braid with filoselle. The braid may be cut to represent leaves, with edges Overcast or turned down and then bugled. For trimmings this is handsomer than when the braid is left as a straight edge. To work: Take a piece of broad braid, lay over it an open design of leaves (such as ivy leaves) and their stems, and cut out the braid to that. OVERCAST over the raw edges of the braid, then cover every part of it over with bugles stitched firmly down.

Bell Pattern.—This is a design for a sleeve trimming, and is made of Damascene Lace. This lace is a modern adaptation of Honiton Pillow Lace. Draw the pattern upon pink calico, then tack the sprigs (which are bought ready made) into position, and run on the braid, which is either made on the pillow or by machine. Wherever the braid touches another piece of braid in its various curves OVERCAST the two together, and Overcast the whole outside edge. Nothing now remains to be done but to tack on a lace edging as a finish, and to connect the sprigs to the braid. Do this by means of CORDED BARS and WHEELS of various shapes, as shown in Fig. 36. For full description, *see* DAMASCENE LACE.

Belt.—(Anglo-Saxon *Belt.*) Derived from the Latin *balteus*, a girdle. The Belt may be made of leather, ribbon,

silk, satin, or velvet, or of the material of the dress with which it is worn, and is fastened by either a band, rosette, or buckle. If made to match the dress, it must be made with buckram or stiff linen. Cricketing Belts are worn by gentlemen, and form a favourite present. There are several ways of making them, but the most general is embroidery applied to webbing, leather, cloth, or flannel. They may be also knitted or crocheted.

Bengal.—A thin stuff, made of silk and hair, originally brought from the Indian province of that name; also an imitation of striped muslin.

Bengaline.—A corded silk of Indian make, and possibly origin, slight in texture, manufactured in all colours, considered most appropriate for young ladies' wear in France.

Bengaline.—A French made silk textile, exceedingly soft, and made of silk and wool. It bears some resemblance to poplin, but has a much larger cord, and more silk in its composition. Different qualities are sold, but they all measure 24 inches in width.

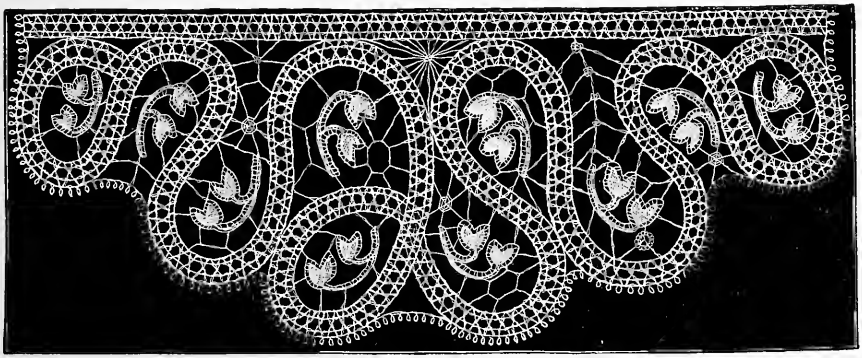


FIG. 36. BELL PATTERN DAMASCENE LACE.

Bengal Stripes.—A kind of cotton cloth or gingham, woven with coloured stripes. It was so called after the cottons formerly imported from Bengal, the name referring only to the pattern, but is also to be had in a mixture of linen and cotton. It resembles the French PERCALE and MILLERAYÈS (which *see*), but is softer, and is made of English cotton, or cotton and wool. The cotton stripe measures 34in. inches in width, and linen stripe about 24 inches. It was first manufactured in this country at Paisley.

Bergamot.—A common description of Tapestry, produced from goat and ox hair, mixed with cotton or hemp. It derives its name from Bergamo, in Italy, where it is supposed to have been first manufactured.

Berlin Canvas.—Every two strands in this textile are drawn together, thus forming squares, and leaving open spaces for the wool, with which it may be embroidered. It is more easily counted and worked than the ordinary sorts, and is a great improvement upon the old Penelope canvas, the threads of which were woven in equal distances throughout, taking, of course, much more time to count and separate them. It may be procured in almost all widths and all degrees of fineness, and is usually made of cotton.

Berlin Wool, otherwise called GERMAN WOOL and ZEPHYR MERINO.—Manufactured for the purpose of knitting and embroidery. It is to be had in two sizes, the single and the double. Keighley, in Yorkshire, is the chief seat of the manufacture, and the Wool is sold either in skeins or by weight. A quantity of real German Wool is brought into Great Britain in a raw state, and is combed, spun, and dyed, chiefly in Scotland, but that dyed here is less perfect and durable than that imported ready for use, excepting those dyed black, which are cleaner in working. The English-grown embroidery lambswool, though harsher, is in some respects superior, the scarlet dye quite equalling, if not surpassing, the German; as also several shades of all the other colours and neutral tints. It is best suited for use on coarse canvas. Berlin or German Wool is the finest of all descriptions, and is produced from the fleece of the Merino breed of Saxony sheep, and of neighbouring German States. The principal seat of its manufacture into thread for needlework is Gotha, whence it is sent to Berlin and elsewhere to be dyed. Wool of the same breed of the Merino is largely exported from Australia and Van Dieman's Land. Berlin Wool for embroidery may be had in all colours, also shaded and partridge-coloured, and in-grain at different prices, both by the skein and by weight.

Berlin Work.—A modern name given to the *Opus Pulvinarium* of the ancients, and also known as Cushion Style and Point de Marque. Opus pulvinarium was well known to the Phrygians and Egyptians, and its principal stitch (Cross Stitch) was used in the curtains of the Tabernacle. The work was prevalent during the thirteenth and following centuries, but then chiefly used for kneeling mats and cushions in churches, as it was more durable than embroidery. From this application it owed its name of Cushion style; but that it was not only confined to the baser uses is apparent in the fine example of a church vestment still left us, the Sion cope, date 1225, the border of which is worked in Cross Stitch upon canvas, exactly as the present Berlin work is done. During the fifteenth and sixteenth centuries Tent Stitch was more used than Cross

Stitch for this work, and it was called Canvas Work until the present century, when the production of Berlin coloured paper patterns, in 1804, procured for it the title of Berlin Work, though this last name was not finally adopted until 1820, the date of the introduction of Berlin wools, which took the place of the crewels, lambswools, and silks, that had been used up to that period. The patterns worked until the Berlin ones were printed were drawn directly on to the canvas, and the places to be coloured were painted in their various shades, so that but little variety could be marked out, and more was left to individual taste. The first coloured patterns upon paper were inferior in design and shading to the present ones, but in 1810 a printseller at Berlin, named Wittich, produced a series of these patterns, which were copies from celebrated pictures. These were drawn upon "point paper" by good artists, and cost £40 for the original. These picture patterns were first copied in Tent and Tapestry Stitches and in silks, then in beads, and finally with Berlin wool. The Berlin wool was superior in texture, and in the varieties of its dyes, to the English wool, but with it was introduced large-sized canvas and Cross Stitch, innovations that rendered the figured designs coarse and inartistic. These were gradually displaced by the impossible parrots, animals, and groups of flowers known in the present day as Berlin patterns, which have done so much to debase the public taste as far as fancy work is concerned. The work in itself is capable of good results, and is strong and lasting; but when it degenerates into the mere copying of patterns conceived in defiance of all true art principles, it helps to degrade, and not elevate, the mind. Happily, during the last few years the public have been taught to distinguish and appreciate good from false designs, and as long as this is so, there is no reason why Berlin work should not take its ancient position among needlework. The stitches formerly used were Cross, Cushion, Satin, Tapestry, and Tent, but these have been considerably added to in the last few years, and now include Back, Damask, German, Herringbone, Irish, Plush, Leviathan, Single, Double and Treble, Raised and Rep, and varieties of these known by the general name of Fancy Berlin Stitches. The size of the canvas used for Berlin wool work must depend upon whether single or double wool is to be used, the space to be covered, and whether the stitch is to be taken over one or two threads. The patterns state the number of stitches they cover, therefore there is no difficulty in fitting them. The canvas used is tightly stretched in a frame, so that the selvedges come on the braced sides. Commence the pattern, when a floral one, from the centre stitch; so that, should any errors in counting or working occur, the whole design will not be thrown out. In figures and landscapes, an accustomed worker will commence at the bottom and work upwards: the sky and lighter parts of the design are thus worked last, and kept unsoiled. The grounding requires to be as carefully done as the design, as uneven and pulled ground will destroy the good work of the rest. It is begun at the bottom of the canvas, on the left side, and is worked in rows, short needlefuls of wool being used, and the ends run in, not knotted. Care is taken before commencing to ground that sufficient wool is ready to finish the whole, as nothing looks so bad as two shades in the grounding, and the exact tint is rarely dyed twice. The selection of shades of wool for the design that harmonise is essential to the success of Berlin Work, and the placing in juxtaposition of several brilliant and contrasting colours is especially to be avoided. Discard large double flowers, figure, and animal patterns, also coarse canvas. The best patterns are single flowers worked in TENT STITCH upon fine canvas, or with CROSS STITCH over one thread, also intricate geometrical designs. Berlin wool patterns, worked upon cloth or silk, are done by these materials being stretched in the frame under the canvas, and when the pattern is worked, the canvas either drawn out thread by thread, or cut short off close to the work. No grounding is required when the threads are thus drawn away, and only the few stitches left in the interstices between the work when they are cut away. Silk canvas is often used for Berlin work—it is a substitute for grounding; when used, the back of the work must be neatly finished off, and no loops of wool carried from one shade to another across open spaces, as they will be visible in the front. Silk canvas is backed with satin of its own colour when the work is completed. Before taking the ordinary filled Berlin Work from its frame, it requires to have a coat of embroidery paste or thin starch passed over it at the back, to keep the wool well stretched and in

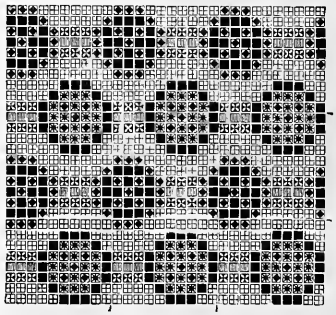


FIG. 37. BERLIN WORK.

its right position. In the illustration (Fig. 37) of Berlin wool work, the different shades used are marked with various shaped crosses and stars, so that the worker will have no difficulty in placing them in their right order. The pattern is a suitable one for a cushion, and is worked as follows: Work the ground, shown by the thin black cross upon a white square, in grey wool, and in CROSS STITCH; the bands across (shown by the white cross upon a black square, and squares filled with black lines) with two shades of old gold colour, the darkest outside; and the round bosses in three shades of deep crimson and two shades of violet. The following are the principal stitches used in Berlin wool work.

Back Stitch.—This stitch is made like the BACK STITCH (which *see*) used in plain needlework. *See* also *Back, Satin, and Raised* (Fig. 52), and *Slanting Gobelin, Back, and Satin* (Fig. 57).

CREWEL WORK.

Cross Stitch.—The principal stitch now used for Berlin wool work, and known as POINT DE MARQUE, GROS POINT, and KREUZSTICH, as well as Cross Stitch. It is used not only for working upon canvas with wools, but for embroidering with any material that will thread upon cloth, silk, satin, and velvet. It was much used in the Phrygian, Egyptian, and Hebrew embroideries, and is occasionally to be met with in the work done between the first and sixteenth centuries (the Sion cope being partly worked in Cross Stitch). In the middle of the nineteenth century, a few years after the printing of the Berlin patterns, they began to be solely executed with Cross Stitch, and that work is often called after the name of the stitch. Cross Stitch is worked either in a frame or upon the hand, the work in the frame generally turning out the best. The stitch is a double one, taken over two threads of canvas in height and width, or more than two threads, the object being always to form a perfect square. To work, as shown in Fig. 38: Take the wool in a slanting direction across the square, from left to right. Bring the needle up on the lower left-hand corner, put it in at the upper right-hand corner, bring it up at the lower right-hand corner, and cross it back to the upper left-hand corner. When grounding in Cross Stitch, work the first part of the stitch in rows along the canvas, and cross these when returning. When working a pattern, finish each stitch at once, and commence from the bottom on the left-hand side.

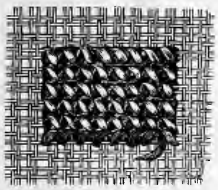


FIG. 38. CROSS STITCH.

Cross Stitch Double.—*See Double Stitch.*

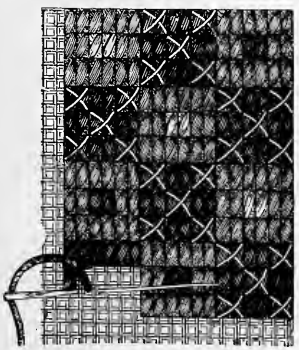


FIG. 39. LONG CROSS STITCH.

Cross (Long) Stitch.—This is a variation of Cross Stitch, the two stitches forming it not making a perfect square, as in ordinary Cross Stitch, but a Long Stitch crossed. To work: Take the wool over a greater number of threads in height than in width—four threads in height to two in width being the correct proportion. This stitch was more used in Berlin wool work thirty years ago than at the present time; it is suitable for geometrical patterns. To work, as shown in Fig 39: Take a dark and light shade of the same coloured wool and some gold coloured filoselle. Work six LONG CROSS STITCHES with light wool and six with dark wool alternately to the end of the line, and repeat for two lines, putting a darker and a lighter shade in the centre of the light part in the middle line. Vary the design by altering the positions of the dark and light shades, so as to form alternate squares, and finish by working silk CROSS STITCHES over two Long Cross Stitches in the dark squares.

Cross (Persian) Stitch.—A variety of Cross Stitch, and known also by the name of Rep. To work: Make the first half of the stitch a LONG TENT STITCH, which take over six horizontal threads in a slanting direction, and two in height, and make the second part of the stitch like the last half of CROSS STITCH; take this over the two centre threads of the Long Tent Stitch from right to left, as shown in Fig. 40.

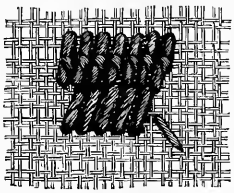


FIG. 40. PERSIAN CROSS STITCH.

Cross (Slanting) Stitch.—This is a variety of Cross Stitch, and is but little used in work. Make the first part of the stitch the same as CROSS STITCH, but make the return like a STRAIGHT GOBELIN. It can only be worked upon fine canvas, as the stitch, not being carried over the whole of the foundation, requires that foundation to be of the finest.

Cushion Stitch.—One of the ancient names for Cross Stitch. It must not be confounded with the Cushion Stitch used in embroidery.

Damask Stitch.—This is a variety of Long Stitch. Take it over four horizontal threads of canvas, or two stitches in a slanting direction and over two upright threads. The variety is, that all the remaining second lines of Damask Stitch are taken over the two lower threads of the upper line and two new threads, instead of all the threads being new.

Double Stitch.—This stitch is also known by the name of "Star Stitch," and is in reality but a variety of Tent Stitch as worked by the Germans. To work: Take a square composed of four threads of canvas; cross its centre with a TENT STITCH. Work from the bottom of the left-hand corner to the top of the right-hand corner of the square, then fill in on the right and left of this stitch with two smaller Tent Stitches. *Double Stitch*, as worked by the Italians, is a centre Cross surrounded by a square made with four stitches, each stitch crossing from point to point of the arms of the Cross. Double Stitch, worked in the Italian style, is used in Kreuzstich and in Russian embroidery more than in Berlin work. This stitch is only used with others in fancy patterns, and is illustrated in *Star, Cross, and Leviathan* (Fig. 55).

German Stitch.—This stitch is formed from a Tapestry

and a Tent Stitch being worked alternately in a diagonal line across the canvas. To work, as shown in Fig. 41: Pass the TAPESTRY over four threads of canvas, the TENT over two. In the succeeding line, place the Tent under the Tapestry, and the Tapestry under the Tent, but so that the canvas shows. This stitch is only useful where the foundation material, like silk or gold canvas, can be left exposed, and is rarely employed for patterns. Is also employed when working in chenille upon silver and gold cardboard.

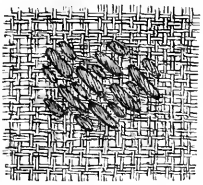


FIG. 41. GERMAN STITCH.

Gobelin Stitch.—A stitch that has derived its name from its use in ancient tapestries, being known also under the title of Tapestry Stitch. It is used in embroidery as well as in Berlin work. As shown in Fig. 42, the stitch is

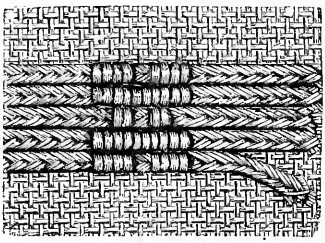


FIG. 42. GOBELIN STITCH.

raised from the canvas by means of a padding of braid; this padding is a great improvement to Gobelin, as otherwise it is quite a flat stitch, not being crossed. To work: Pass the wool over two horizontal threads of the canvas, and into every space left between the upright threads.

Herringbone Stitch.—See Plaited Stitch.

Irish Stitch.—This is used for groundings, or for patterns formed with shades of colour in vandykes crossing. Irish stitch is a long stitch, taken over five or more threads of canvas, in an upright direction, and it requires to be worked on fine canvas. Its only peculiarity consists in its being alternately started from the last row of canvas and from the third. This allows the stitches to end in one line where the centre of the next line comes, and gives a pleasing variety to ordinary groundings. To work: Make a LONG STITCH over five upright threads of canvas for the first stitch; for the second, commence the work two threads of canvas above the bottom part of first stitch, but cover five threads of canvas as before. Repeat these two stitches to the end of the row; and, for the second row, work in the same way, thus making an irregular line of stitches, but one that fills up the spaces left in the first row.

Leviathan Stitch.—A modern Berlin stitch, sometimes called Railway Stitch, because it is considered to cover the canvas quickly. It requires large-sized or leviathan canvas, as is shown in Fig. 43. To work: Take four squares of canvas for one stitch, and make a CROSS STITCH into the four corners of this square; then carry the wool across the centre of the stitch from top to bottom, and then from left to right, so that it passes through all the outside holes of the square forming the stitch. Work all together, and make each stitch exactly the same as to crossings, or an even appearance to the whole will not be given. A greater quantity of wool is used in this stitch than in other grounding ones, but it is considered quicker in execution. Varieties of Leviathan are formed by working over six or eight threads in height, and as many in width; these require a double crossing at top and side for the six-thread, and a double crossing and a straight stitch top and side for the eight. They are called *Double Leviathan* and *Treble Leviathan Stitch.*

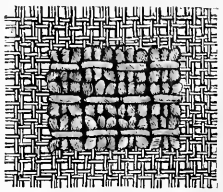


FIG. 43. LEVIATHAN STITCH.

Leviathan (Double) Stitch.—A variety of Leviathan worked over eight square threads or four square stitches. To work: Make a CROSS STITCH into the four corners of the square, then a LONG CROSS STITCH to fill in the holes

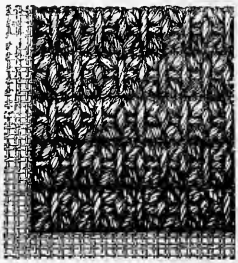


FIG. 44. DOUBLE LEVIATHAN STITCH.

on each side of the Cross Stitch, and lastly an upright Cross Stitch into the middle stitches in length and width of square. Fill in all the squares in the same order, or the uniformity of the pattern will be destroyed, and put a single Long Stitch between each square, to fill up the part of the canvas that is left bare. See illustration (Fig. 44). When commencing a new line of stitches on the canvas, make a half-stitch to begin, so that the centre of the second line of stitches does not come under the centre of the first line. Commence with a half stitch at each alternate row. Double Leviathan is worked upon leviathan canvas; it consumes more wool than plain Berlin stitches, but gives a raised appearance to the design. It is only used for geometrical designs, and is not suitable for groundings.

Leviathan (Treble) Stitch.—This stitch is worked upon leviathan canvas, and is used for covering large surfaces

with a raised and showy pattern, but is not suitable for groundings. To work: A square of eight threads of four stitches is required. Commence from the centre, take the wool from there to one of the corners, passing, in so doing, over four upright threads and four lengthway ones in a slanting direction. Place the next two stitches one on each side of the first, crossing over four lengthway threads and two upright ones, and *vice versâ*, and finishing in centre hole. Work the four corners thus (*see* Fig. 45), and complete the stitch with a CROSS STITCH over the centre hole, and one in the centre of each side of the square (*see* Fig. 46). When repeating the stitch only work these

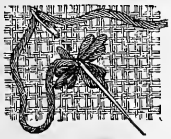


FIG. 45. TREBLE LEVIATHAN STITCH.

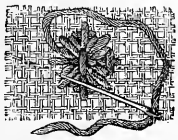


FIG. 46. TREBLE LEVIATHAN STITCH.

outside Crosses in every alternate square of eight, as there is no room for them to every stitch. They should be worked with silk, or with a contrasting shade of wool.

Long Stitch.—See Satin Stitch.

Plaited Stitch.—This stitch is an imitation of the ordinary Herringbone, and is frequently called by that

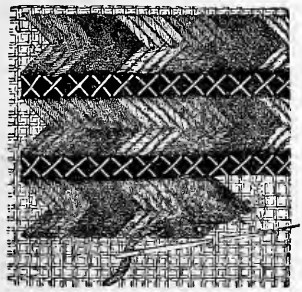


FIG. 47. PLAITED STITCH.

name. To work as shown in Fig. 47: Take the wool over six threads of canvas or three stitches in height, and two

FIG. 48. BERLIN PLUSH STITCH.—DETAIL 1.

threads, or one stitch, in width, and repeat to the end of the row. The number of threads gone over can be enlarged or decreased without detriment to the stitch, as long as the relative height and width are maintained.

Plush Stitch.—This stitch is chiefly used in raised wool work, but is also required to form borders or fringes to plain Berlin work. To work: Fasten the wool at the back of the canvas, bring it to the front and put the needle in again two threads above where it came out, and bring it back to the front in the same hole it started from (Fig. 48). Draw the wool up, but only so that it forms a loop of the length required, which is usually an inch (Fig. 49). Hold this loop in the left hand, and make a

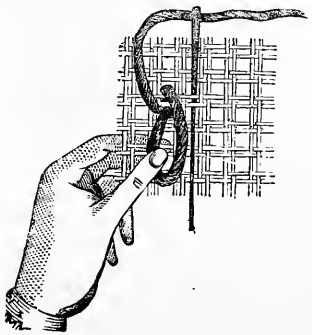


FIG. 49. BERLIN PLUSH STITCH.—DETAIL 2.

TENT STITCH. This completes the stitch. Work several rows in this manner (Fig. 50), commencing from the

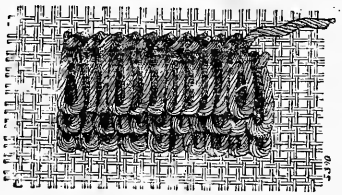


FIG. 50. BERLIN PLUSH STITCH.—DETAIL 3.

bottom of the canvas and working upward. Every loop is of the same length, and is passed over a mesh for this purpose if necessary. The stitch is cut and combed out in raised wool work, but it is generally left in loops for borders to mats, &c. RAISED and TASSEL STITCHES are but slight varieties of Plush.

Railway Stitch.—See Leviathan Stitch.

Raised Stitch.—This is sometimes called "Velvet," and is but a variety of Plush Stitch. It is suitable for raised wool work, and can be worked to any height by using various sized meshes, and then cutting and combing until the wool attains the softness of velvet pile. Any sized bone knitting-needles or wooden meshes are used, but a No. 4 knitting-needle is the most suitable. To work: Make the first stitch a TENT STITCH, then bring the needle up where the stitch commenced, push the knit-

ting-needle over the Tent Stitch, and make a GOBELIN STITCH over it, the wool needle being put in two threads above the place it came out from. Bring it out at the bottom of the next stitch to be made, work a Tent Stitch, and repeat the process described above. The work is commenced from the bottom, and the knitting-needle left in the lowest row until the row above it is completed, to prevent any dragging of wool. Cut and comb out the loops when all the work is completed. The stitch is worked with the Gobelin over the knitting-needle, and without the securing Tent Stitch; but when this is done leave the knitting-needles in the rows, and paste a strong piece of ticking at the back of the work before they are withdrawn, and the stitches cut and combed.

Rep Stitch.—See Cross (Persian) Stitch.

Satin Stitch.—This stitch is used in embroidery as well as in wool work, and under the latter is equally called LONG and SLANTING. To work: Make a TENT STITCH in a diagonal direction across the canvas, the length being varied according to the design; the width, whatever number of threads of canvas, is covered with the wool. Shown in *Slanting Gobelin, Back, and Satin* (Fig. 57).

Slanting Gobelin Stitch.—A name sometimes given to LONG or SATIN STITCH.

Star Stitch.—See Double Stitch.

Tapestry Stitch.—See Gobelin Stitch.

Tassel Stitch.—This stitch is used in Berlin wool work for making fringes, and is but a variety of Plush. It requires to be worked with a mesh, and with the wool doubled. The stitch requires six threads of canvas in length, and four in height. To make: Pass two loops, formed of four strands of wool, over the mesh, and put the needle into the centre of four threads of canvas in height, and along six in width, and secure with a CROSS STITCH. Pass this Cross Stitch over them, and into the outer holes of the Stitch, binding the loops firmly down together with it. Paste the back of the canvas before these loops are cut, as they are not so secure as those made with real PLUSH STITCH.

Tent Stitch.—This stitch is also known as "Petit Point" and "Perlenstitch," and in all ancient needlework it was more used than Cross Stitch. Tent Stitch

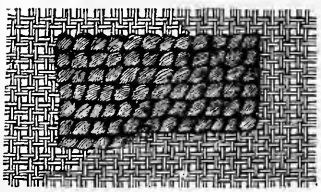


FIG. 51. TENT STITCH.

requires much finer canvas than that used in Cross Stitch, the wool being only laid on the canvas once instead of twice, necessitating a fine background, and therefore more labour. To work, as shown in Fig. 51: Cross the wool over one or two threads of canvas in a diagonal direction from left to right.

Various Fancy Stitches (1).—In the fancy pattern given in Fig. 52 the stitches are Back, Satin, and Raised. The

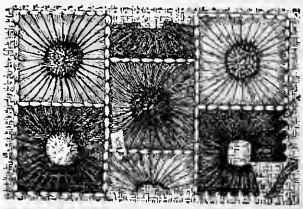


FIG. 52. BACK, SATIN, AND RAISED STITCHES.

work covers a square of eight stitches, or sixteen threads, and when complete has the appearance of lines radiating from a centre rosette of raised work, the outer part of the design being surrounded with a line of Back Stitch. To work: Leave a centre square of eight threads, bring the wool up from the back, and pass it over three stitches, or six threads, in a straight upright direction, so that it finishes on the line that forms the outer square. Repeat this SATIN STITCH all round the four centre stitches that are left bare, place the wool once into every outer stitch of the square, and twice into every inner. Fill the four centre stitches with raised stitches. Wind the wool several times round a bone crochet-hook, and then, secure it by a needle run through the loops, while still on the hook, and pass it through the unworked canvas; these loops are made until the centre is well filled with them; they are cut or not, according to fancy. The lines of BACK STITCH in the pattern are worked in filoselle; two shades of crimson, or two of blue, with amber filoselle, are the best colours.

(2).—In the arrangement shown in Fig. 53, Cross Stitch is used to catch down upon the canvas hori-

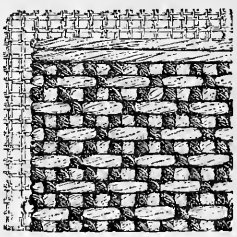


FIG. 53. CROSS STITCH.

zontal lines of wool. The Cross Stitches form diagonal lines, crossing each other at equal distances, while they catch down the wool in some rows at every other stitch, at others missing two stitches. The pattern is a very effective one and easily worked, as so much of it is only laid upon the surface. Work the Cross Stitches all in one shade

of colour, but vary the horizontal lines, three lines of each colour being sufficient. A pattern useful for any Berlin work that is not subject to hard wear, and upon which short lengths of wool can be turned to account.

(3).—A fancy pattern, showing how Cross and Long Cross and Leviathan stitches can be formed into a design. Form the groundwork of the pattern with CROSS STITCHES worked in one shade of colour; work the LONG CROSS over eight threads of canvas in height and two in width, and with five shades of one colour. Work each pattern or arrangement of Long Cross in distinct colours, the five shades of each being always necessary. Make with

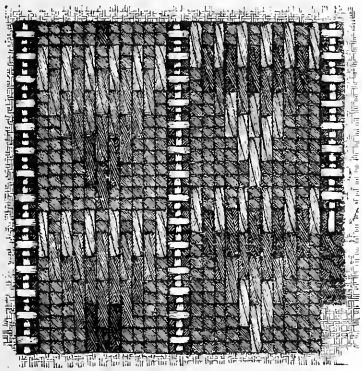


FIG. 54. CROSS, LONG CROSS, AND LEVIATHAN STITCH.

LEVIATHAN STITCH the dividing lines between the designs, using black wool, with the last two crossings formed of bright filoselle. *See* Fig. 54.

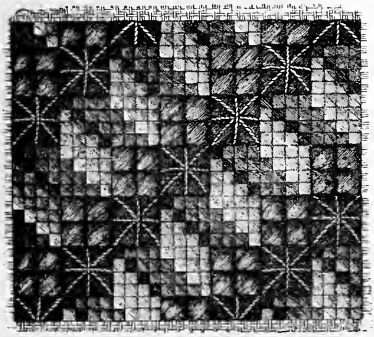


FIG. 55. STAR, CROSS, AND LEVIATHAN STITCH.

(4).—The design given in Fig. 55 is of a pattern formed by grouping together Double or Star Stitch and Cross, and by taking over four of the Double Stitches a Leviathan Stitch made with purse silk. Make the plain Cross Stitches of four different shades of one colour, but any number of colours can be used about them, as long as four shades of each are worked. The Double Stitches not crossed with the Leviathan are all one colour throughout the pattern, the four crossed with the Leviathan are dark in colour, and of the same colour throughout the pattern, as is also the purse silk. The pattern is a good one for using up short lengths of wool, and is worked either upon a leviathan or plain canvas. To work: Commence by working the DOUBLE STITCHES, work the four that make a square and that are not crossed over with LEVIATHAN STITCH in pale blue wool, the four that are afterwards crossed in dark blue. Work the CROSS STITCHES in four shades of crimson, and finish by making the LEVIATHAN STITCHES with old gold filoselle.

(5).—This is a pattern showing the Plaited and Cross Stitch together. The Plaited Stitch is too heavy to work alone upon canvas, so is always arranged with some other stitch to lighten it. The illustration (Fig. 56) is on Berlin canvas, and the plaits are there separated with rows of Cross Stitch, the three centre ones of which are, when worked, covered with a light Herringboning in silk, the Herringbone being taken in every alternate stitch

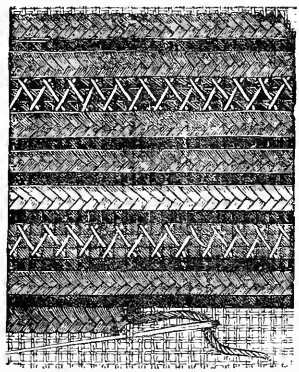


FIG. 56. PLAITED, HERRINGBONE, AND CROSS STITCH.

of the two outer lines. To work: Make the first and fifth rows of CROSS STITCH in a dark wool, the three centre ones in a lighter shade of the same colour. The plaits are sometimes divided with one row of Cross Stitch, sometimes with three, and sometimes with five. Arrange the PLAITED STITCH lines as to colours, as two of one colour, and one of a lighter shade of the same; they should harmonise with the shade used for the Cross Stitch. Finish the pattern by HERRINGBONE STITCH lines in purse silk, which pass over three of the Cross Stitch lines.

(6).—In the pattern given in Fig. 57, the manner of grouping three Berlin Stitches together, to form a design, is shown. The stitches are Slanting Gobelin, Satin, and Back Stitch. To work: Divide the pattern

into strips of unequal breadth, the narrowest taking up six threads in width, or three stitches; the widest twelve threads, or six stitches. Fill in the latter strips with

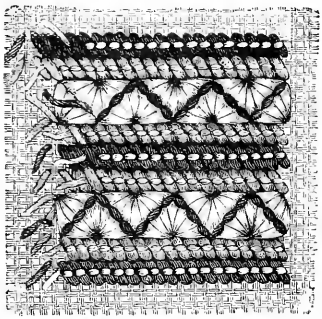


Fig. 57. Slanting Gobelin, Back, and Satin Stitch.

three rows of Slanting Gobelin, taking each stitch over four threads. When the wool work is complete, Back-stitch these over with a bright filoselle. Form the narrower strip of Satin Stitch arranged as rays of seven stitches to a ray; commence each ray from its centre, and let it cover six threads of canvas. When finished, outline with Back Stitch, formed with a contrasting colour. This design is worked upon leviathan or ordinary canvas, and is suitable for most Berlin work.

(7).—A pattern formed of Satin Stitch so as to make squares upon the canvas. (*See* Fig. 58). To work: Make the squares over six threads of canvas, or three stitches in length and breadth, and fill this in with unequal

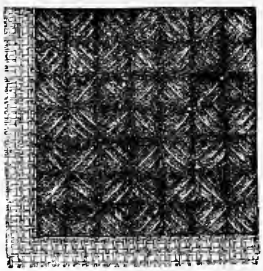


Fig. 58. Satin Stitch in Squares.

length Satin Stitches. The direction of the stitches is altered in each alternate square. It makes a good design for cushions and footstools, and is worked with many shades of colour, or only one, according to the worker's fancy. Requires Berlin canvas.

(8).—A pattern illustrating Slanting Gobelin, or Long Stitch, and Back Stitch. It is used upon fine canvas, the wool not being crossed. The stitch, as shown in Fig. 59, can be varied in length, the longest Slanting Gobelin being carried over six threads of canvas, the shortest over two; the width never varies. It should be worked in lines of colour that harmonise, and completed with a Back Stitch in filoselle.

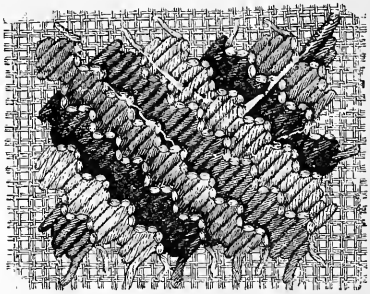


Fig. 59. Slanting Gobelin and Back Stitch.

(9).—A pattern illustrating an arrangement of Satin and Cross Stitch. It is worked with Berlin, single or double, or with fleecy wool, and upon Berlin canvas, and is suitable for footstools, and curtain and table borders. To work: Make the dark lines in the illustration (Fig. 60) in Satin Stitch, which work over six threads of canvas, rising two threads a time and falling in the same manner,

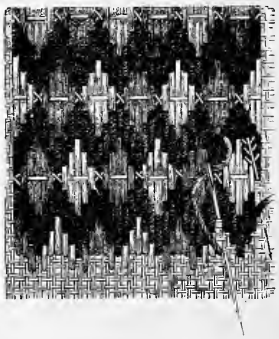


Fig. 60. Satin and Cross Stitch.

to form the wavy line across the work. Divide the light lines in the middle, and pass over four threads each of canvas, excepting the two long middle ones, which pass over six threads. When completed, cross the centre light lines with a line of filoselle, purse silk, or gold cord, but leave the outside line on each side free, and work a Cross Stitch beyond it over the junction of the dark wavy line.

Velvet Stitch.—See Raised Stitch.

Berne Embroidery.—A work executed with white or gold beads, or silver or gold wire, upon black velvet. Berne Embroidery takes its name from the Canton of Berne, where it is used to ornament the gala dresses of

the peasantry. The designs used are all small detached sprays of conventional flowers and leaves. The best embroidery is that where the centre part of the leaves or flowers is filled up with rows of beads, either raised over a stuffed foundation, or lying flat on the surface, and the outlines, tendrils, stalks, and ornaments too minute to be worked with beads, formed with gold thread. The second kind of patterns are made only of gold or silver thread. To work: Trace a small flower spray on black velvet, and fill in the petals of the flowers and the leaves with rows of beads laid flat across the space and very close together. The rows of beads are not caught down as carried over the space, but taken plainly across from side to side; they are, however, laid either slanting or straight, in the best way to follow the natural curve of the design. Work the gold thread outlines in SATIN STITCH, and the stems, tendrils, and buds in the same stitch.

Betweens.—A description of needle shorter than those called ground-downs, and longer than blunts. They are strong, and thicker made than the ordinary sewing needles known as sharps.

Bias.—A term derived from the French *biais*, used to denote a line taken, either in folding or cutting a material, diagonally across the web. To fold or cut a square handkerchief on the Bias, would mean from one corner to that opposite it, when folded shawlwise, so as to make three corners. To cut any stuff on the Bias is vulgarly called (Hampshire and Kent) "on the cater," but this is only a provincialism in use amongst the lower orders. It appears in Webster's (American) Dictionary, and may be in more general use in the United States.

Binche Lace.—At Binche, a town in Hainault, Brussels Lace has been made since the seventeenth century, and even in Savary's time obtained a high reputation. For some years Binche Lace was considered superior to that made at Brussels, and it is continually mentioned in the inventories of the eighteenth century, and called "Guipure de Binche." Another lace also made at Binche partook more of the heavy pattern of old Dutch Lace, while its ground, instead of being confined to the mesh pattern, was varied with the spider and rosettes grounds seen in old Valenciennes, and illustrated under VALENCIENNES LACE, but never the plait ground. The making of Binche Lace has now degenerated into sprigs of Pillow Lace, which are afterwards Appliqué on to machine net.

Binding.—(Derived from the Anglo-Saxon *bindan*.) A term used in plain sewing to denote the encasing of the edge of any material, garment, or article if made of a textile, in the folded band of tape, braid, ribbon, or of any other stuff cut on the bias, so as to hide a raw edge, or to strengthen or decorate the border of a dress, coat, or other article. It may be Backstitched through on both sides at once; run one side, and turned back over the edge on the inside and hemmed; or laid flat, and sewn on the inside of a skirt.

Binding.—A term used in KNITTING.

Bindings.—These consist of some fourteen different descriptions of braid, and ribbons of various materials respectively. The chief amongst them are as follow:—Bag Strapping, a Binding employed by upholsterers, to preserve selvedges, and resembling very broad stay-tape. The widths are known as Nos. 1, 2, and super. The measure given is usually short; and there are twenty-four pieces, of 9 or 12 yards to the gross. Bed Lace is a twilled or figured white cotton binding, used for dimities. It is made in chintz colours for furniture, also in a diamond pattern, and in blue stripes for bed tick and palliasses. The piece runs to 72 yards, two pieces forming a gross. Carpet Bindings are made in plain and variegated colours to match with carpets. The best qualities are all of worsted; the cheaper are a mixture of cotton and worsted. The pieces measure 36 yards, four forming a gross. Cocoa Bindings are manufactured in two widths, $2\frac{1}{2}$ and 3 inches. They are used to bind cocoa-nut matting. The pieces contain from 18 to 24 yards. Cotton Ferrets are like unsized tape. Grey and black are principally used. They were originally intended to be stouter than tapes, but have sadly decreased in value. Italian Ferrets are made entirely of silk, and are used to bind flannels and dressing gowns. They are made in white, black, scarlet, blue, crimson, &c., of one width only, 36 yards going to the piece. Galloons were formerly used for boot bindings and shoe strings. They are now out of date for the former purpose. They are a mixture of cotton and silk, and are now chiefly in use for binding oilcloths, &c. Statute galloons are narrow ribbons employed for binding flannel, composed of cotton and silk. The piece consists of 36 yards. There are five widths, respectively called twopenny, fourpenny, sixpenny, eightpenny, and tenpenny. These old-fashioned names do not refer to the price of the galloon, but to the fact of the old penny piece having been taken as a gauge. This ancient plan is also still in use by ribbon manufacturers. Pads is the technical name for watered galloons, used for watch and eye-glass ribbons. Petershams are belt ribbons, used commonly for dresses. Prussian Bindings have a silk face and a cotton back. They are twilled diagonally, and are used for binding waterproofs, mantles, and sometimes for flannels, instead of the more suitable Italian ferret and statute galloon. The piece contains 36 yards, sold by the gross in four pieces. Stay Bindings are used for binding women's stays, and can be procured in black, grey, white, and drab. They are of widths, running from $\frac{3}{8}$, $\frac{1}{2}$, and $\frac{5}{8}$ of an inch; or from Nos. 10 to 30. They are sold by the gross in lengths of 12—12, 8—18, or 6—24. Venetians are used for several purposes in upholstery. Their chief use, however, is at present for Venetian blinds; they vary in width from $\frac{1}{2}$ to 1 inch, and from $1\frac{1}{4}$ to $1\frac{1}{2}$ inches. The colours are dyed ingrain, and are green, blue, yellow, and white; they are now sometimes used for embroidery. Worsted Bindings are employed by saddlers and upholsterers, and they have also come into use for embroidery, and can be had in many widths, and in nearly every colour. They are called by many people webbing, and as such are frequently named in descriptions of work. Binders and Bindings used in needlework may be either on the bias or the straight way of the material when they are placed round the necks and cuffs of garments or round the waists. They are usually sewn on, and then turned over and hemmed down on the wrong side. The gathered part

should be held next to the worker. Binders should be cut the selvedge way of the material as being the strongest. Bias bindings are best sewn on with the machine when used to trim dresses and skirts.

Bird's-eye Diaper.—A cloth made both in linen and in cotton, named after the small design woven in its texture. *See* DIAPER.

Birds' Nest Mats.—These mats are made of Combed-out Work and Knitting. To make: Cast on sufficient stitches to make a width of five or six inches of Knitting, and cut a number of pieces of soft wool into 8-inch lengths. First row—PLAIN KNITTING; second row—KNIT the first stitch, * take one or two of the cut lengths, according to size of wool, and put them once round left-hand needle, hold so that their ends are equal, knit these with the next stitch, and bring their ends well to the front, knit one, and repeat from *; third row—Plain Knitting; fourth row—same as second, except commencing with two Plain Stitches rather than one, to allow of the inserted pieces mixing flatly with those on the second row; continue second and third rows until the length required is obtained, changing only the first stitches of the second row as shown. Cast off and join, and comb out the inserted pieces until they cover the whole of the Knitting with a soft and thick layer of wool, and sew this on to a round cardboard foundation by one of its edges, allowing the other to stand erect. Turn this edge inside, and catch it down to the back side of the Knitting at a depth of two inches. Shaded greens are the best colours for these mats. Wool—single or double Berlin, or fleecy.

Bisette Lace.—An ancient Pillow Lace, made in the villages round Paris during the whole of the seventeenth century. It was coarse and narrow, but it obtained a ready sale among the poorer classes. Some better kinds are mentioned in old inventories; these seem to have been made of gold and silver thread, or to have been ornamented with thin plates of these metals.

Black Mohair Cords.—These were formerly used for binding coat edges, but are now employed for looping up dress skirts. They are to be had of various sizes, but the most useful are numbered 2, 4, and 7. They are sold by the gross of four pieces of 36 yards each, but short lengths can be obtained. *See* CORDS.

Black Silk Cords.—Fine round Cords, employed for binding coat edges, making button loops, and for watch-guards and eyeglasses. There are many numbers, but the most useful sizes are 3, 5, and 7. They are made up in knots of 36 yards, and sold by the gross, but short lengths may be purchased. *See* CORDS.

Black Silk Stuffs.—These are to be had in many varieties of make and of richness for dresses. The quality of the plain kinds may be judged of by holding them up to the light and looking through them, when the evenness of the threads may be seen, and superior quality of the material shown by a certain green shade in the black dye. The widths vary from 22 to 26 inches.

Blanketing.—This name is derived from that of the first manufacturer of this description of woollen textile, Thomas Blanket, who produced them at Bristol, temp. Edward III. Yorkshire Blankets, for servants, and to put under sheets, measure from 2 by 1½ yards to 3½ by 3 yards, so do the Witney. Austrian Blankets have gay coloured stripes, and are much used as *portières*; their size runs from 2 by 1½ yards to 3 by 2½ yards. Scarlet Blankets have the same proportions, as well as the grey and brown charity Blankets. Crib Blankets average from 1 by ¾ yards to 1¾ by 1¼ yards, and the very best bath make are not sold narrower than 2½ yards. The same name is applied to a kind of towelling in white cotton; the cloths measure 48 by 80 inches to 72 by 96 inches. Brown linen bath Blankets are manufactured only in the latter dimensions.

Blanket Stitch.—*See* EMBROIDERY STITCHES.

Bley.—A term especially used in Ireland to denote unbleached calico. *See* CALICO.

Blind Chintz.—These are printed cotton cloths, plain made, and calendered, produced in various colours and patterns, chiefly in stripes and designs resembling Venetian blinds. Their narrowest width is 36 inches, running upwards, by 2 inches, to 80 or 100 inches.

Blind Cords and Tassels.—These are made of linen or cotton thread, and of flax covered with worsted. They are sold in lengths of 72 yards, two pieces to the gross, and may be had in amber, blue, crimson, green, and scarlet. The Tassels are made of unbleached thread, to match the several colours of the Cords.

Blind Ticking.—This is a stout twilled material, made of a combination of linen and cotton in all colours and stripes, from 36 to 60 inches in width.

Block-printed Linen.—The art of printing linen owes its origin to Flanders, and dates back to the fourteenth century. Ancient specimens are rare; the earliest sample can be found in the Chapter Library, Durham, and a sample of Block Printing on a fine sheet wrapped round the body of a bishop in the cathedral was discovered in 1827. The Indian method of Block Printing has recently been revived in England, the blocks being lent for the purpose by the authorities of the India Museum to a firm in London, and used for printing on silk.

Blonde de Caen.—*See* BLONDE NET LACE.

Blonde de Fil.—A name sometimes applied to MIGNONETTE LACE, which *see*.

Blonde Net Lace.—A general term for black and white Pillow Laces made with a network ground. The best is made at Caen, Chantilly, Barcelona, and Catalonia. The patterns of Blonde Laces are generally heavy—thick flowers joined together with a wide meshed ground. The Blondes de Caen were celebrated for their delicate and soft apppearance. Blonde Laces were first produced in 1745 from unbleached silk, and were known as BLONDES. *See* CHANTILLY LACE.

Blond Quillings.—These resemble bobbin quillings, but are made of silk and highly sized and finished. Mechlins are also of silk, but are both unfinished and soft. Each of these Quillings is made in various widths; they are used for frills and ruffles.

Blue Bafts.—A description of coarse muslin, manufactured at Manchester, designed for wearing apparel, and for export to Africa.

Blunts.—A description of needle, short, thick, and strong, employed by staymakers as being the most suitable for stitching jean or coutille, especially when doubled; and used likewise by glovers and tailors.

Bobbin.—(French, *Bobine.*) A cotton cord employed by needlewomen for making a ribbed edge to any garment, or other article, by enclosing it in a strip of the material cut on the bias. Bobbin is likewise called cotton cord. It is to be had in white and black, varying in size, and done up in half bundles of 5lb., mixed sizes or otherwise, also in single pounds ready skeined. Bobbin is a term likewise employed to denote the small reel on which thread is wound in some sewing machines, and also a circular pin of wood, with a wide cutting round it, to receive linen, silk, or cotton thread for weaving.

Bobbin Lace.—Used to designate Pillow Lace, and to distinguish it from Needle-made Lace during the sixteenth century. It was a better kind than Bone Lace, and supposed to be of gold or silver plaited threads.

Bobbin Net.—A kind of Net made by machinery, the stocking frame being adapted to that purpose. The cotton of which it is made is chiefly spun in Lancashire, and the superior kinds are known by the elongation of the meshes near the selvedges. The first attempt to make Net by machinery was in 1770, when a stocking frame was employed, and success attained in 1810. The width of this Net runs from 30 to 72 inches. Quillings are made of it.

Bobbin Quillings.—Plain cotton net, made in various widths, and used for frills. Brussels Quillings are superior in quality, having an extra twist round the mesh.

Bobbins.—The thread that is used in Pillow Lace is wound upon a number of short ivory sticks, called Bobbins, and the making of the lace mainly consists in the proper interlacing of these threads. The Bobbins are always treated in pairs, with the exception of the Gimp Bobbins, and are divided into Working and Passive Bobbins. Hang the number required for the commencement of a pattern upon a lace pin into the top pinhole of the pattern, and unwind the thread from them four inches. Spread out the Passive Bobbins or Hangers in a fan shape, and allow them to fall down the pillow; work the Workers or Runners across these from side to side, alternately. Place no mark upon the Bobbins to distinguish them, as they change too often to allow of it, but number them in the mind from one to eight, &c., as used. Never look at the Bobbins when working, but watch the pattern forming, and use both hands at the same time. Wind the thread upon the Bobbins by holding them in the left hand, and wind with the right; keep the thread smooth, and never fill the Bobbin. When finished winding, secure the thread by holding the Bobbin in the left hand turned upwards, the thread in the right; place the middle finger of the left hand upon the thread, and turn the wrist to bring the thread round the finger; transfer the loop thus formed to the Bobbin by pulling with the right hand while putting the loop over the head of the Bobbin with the left finger. This keeps the Bobbin from running down, and is called a ROLLING or HALF HITCH. Lengthen by tightening the threads, at the same time gently turning the Bobbin round towards the left, or shorten by lifting the loop with the needle pin, and winding up the Bobbin. When wound, tie the Bobbins in pairs by fastening the ends of the two threads together; cut off the ends of the knot as closely as possible, wind one Bobbin a little way up, and unwind the other in the same degree; this puts the knots out of the way for the commencement. Winding by a machine is preferable to hand-winding when the thread is very white, as the hand is apt to discolour it.

Bobbin Tape.—Made in cotton and in linen, both round and flat; the numbers being 5, 7, 9, 11, 13, 15, 17, 19, and 21. *See* TAPES.

Bobs.—These are used in Pillow and Needle Laces to ornament the connecting Bars between the lace patterns, and are identical with Crescents, Crowns, Spines, and Thorns. To make a Bob: Twist the thread six or seven times round the needle, draw it up tight, and make a loop with it upon the BAR or BRIDE ORNÉE.

Bocasine.—(Old French, *Boccasin.*) A kind of fine buckram or calamanco, made of wool.

Bocking.—A coarse woollen material, resembling baize or drugget, called after the town where it was manufactured.

Bodkin.—(Anglo-Saxon for a dagger; also designated tape needle.) A small metal instrument, combining in appearance a needle and a pin, having a knob at one end to prevent its piercing the hem through which it is passed to convey the ribbon, cord, or tape, and two eyes at the other end—one long, and one near the extremity, small and oval shape. They are sold by the gross or singly.

Body Linings.—These may be had in linen, union, and calico; in white, grey, black on one side, and grey the other; plain and figured materials. They usually measure about 34 inches in width; some plain made, and others with a satin face.

Bolting.—A kind of canvas, so called because made originally for the bolting or sifting of meal and flour. It is a very fine kind of woollen canvas, chiefly made in England, and employed for samplers. There is also an inferior description, of a yellow colour, known as sampler canvas. Bolting is woven after the manner of gauze of finely-spun yarn. It may be had also in silk, linen, and hair.

Bolton Sheeting.—Otherwise *Workhouse sheeting*, or *twill.* A thick coarse twilled cotton, of the colour technically called grey—really yellow, being unbleached; much employed for crewel embroidery, and washing better each time it is cleaned. A suitable material for ladies' and children's dresses and aprons, as well as for curtains and other room hangings. It is to be had in various widths, from 27 to 36 and 72 inches. There are two makes of this material, the plain and the snowflake. It is much employed for purposes of embroidery, and often in combination with Turkey-red twill.

Bombazet.—This is one of the family of textiles denominated Stuffs, or those worsted materials introduced

into England by the Dutch settlers in the reign of Henry I. It is a plain, twilled, thin worsted fabric, with a warp of a single thread, pressed and finished without a glaze. The width varies from 21 to 22 inches.

Bombazine.—(Latin, *Bombacinium*, French *Bombasin.*) A combination of silk and worsted, the warp being of the former, and the weft of the latter; formerly made at Norwich and Spitalfields, &c., in various colours, but now chiefly black. A manufacture introduced by the Flemings in 1575, which has no glaze, and is manufactured both plain and twill, of about 18 inches in width. Nearly the same fabric is now sold in different widths, and under various names. It has a twilled appearance, as the worsted weft is thrown on the right side, is easily torn, and ravels out quickly. In the time of Queen Elizabeth it was also made of silk and cotton. Bombazine had its origin at Milan, and was then a twilled textile, so named from *bombyx*, the Latin for silkworm. It was first made of a mixture of cotton and wool at Norwich in 1575.

Bombé (French).—A term signifying puffed or rounded, and employed in dressmaking as well as in embroidery.

Bone-casing.—The covering made for strips of whalebone, designed for the stiffening of dresses and stays.

Bone Point.—The first Pillow Laces made in England in the sixteenth century were all called Bone, by reason of the bobbins being formed from the bones of animals, and sometimes the pins made of fish bones. The word Point is, however, an incorrect term to use for Pillow Laces.

Boning.—A term used by staymakers and dressmakers to signify the insertion of strips of whalebone into stays, or into casings in the bodices of dresses.

Bonnet Cotton.—A coarse kind of thread, consisting of eight to sixteen strands twisted together. Calico bonnets are made with it, and it is employed in upholstery. *See* Sewing Cottons.

Bonnet Wire, or Wire Piping.—A small, pliant wire, covered with silk—black, white, Leghorn, or straw colour, &c.; or with white cotton. The numbers are 2, 3, 4.

Boot Elastics.—This material may be had in silk, thread, cotton, or mohair, small cords of indiarubber being enclosed and woven into the fabric. They are made from 3 to 5 inches in width, and are sold in lengths to suit the purchaser. *See* Elastic Webbing.

Book Muslin, more correctly written buke muslin, is a plain, clear description of muslin. It is either "lawn buke," stiffened to imitate the French clear lawn; or hard, bluish, and much dressed; or else it is soft, in imitation of the Indian buke. It is woven for working in the tambour. *See* Swiss Muslin.

Bordé (French).—Edged with any description of trimming, and *Bordé à Cheval*, a binding of equal depth on both sides of the material.

Borders.—Any description of muslin, net, or lace frillings, whether embroidered or plain, employed for women's caps and bonnets, and the bodice of outer or inner garments, and usually attached to the neck and sleeves.

Borders.—That part of the pattern in lace that forms the rim or outer edge. In Needlepoints this edge is button-holed, and, when raised, called the cordonnet, and profusely trimmed with picots and couronnes. In Pillow Laces it forms part of the pattern, and in the working is ornamented with pinholes.

Botany Wool Cloth.—A fine woollen textile, having a small woven design on the surface like herringbone in appearance. It measures 25 inches in width, and is a new description of material for women's dresses.

Botany Yarn.—A description of worsted yarn employed for the knitting of coarse stockings.

Bourette (otherwise known as "Snowflake" and "Knickerbocker").—A French term employed to signify a method of weaving by which the small loops are thrown up to the face of the cloth. It measures 24 inches in width.

Bourré (French).—Stuffed or wadded. A term frequently applied to quilted articles; also used in embroidery.

Bourre de Soie, Filoselle.—A French term to denote that portion of the ravelled silk thrown on one side in the filature of silk cocoons, and afterwards carded and spun, like cotton or wool. It forms the spun silk of commerce.

Bowline Knot.—Useful for fringes, also for Netting and Knitting, Crochet, and for any work where double threads require joining together securely without raising a rib. To make: Take a loop of one thread, and hold it in the left hand, pick up the other thread in the right hand, pass one end of it under and through the loop, and out at the lower side, then under both the ends held in the left hand, then over them and under its own thread after it comes out of the loop, and before it goes under the threads held in the left hand. Pull tight right and left-hand threads at the same time. For fringes, the right-hand threads are arranged to fall down; for knots or joins, the ends will work in flat.

Bows.—Ornamental loopings of ribbon or other silk, satin, and other material. They are made in several forms, such as the "Alsatian," two large upright ones worn by the peasants as a headdress; the "Marquise," so called after Mme. de Pompadour, made with three loops and two ends, seen on the dresses of that period; the "Butterfly bow," made in imitation of that insect's wings; the well-known "True-lover's knot," "Nœuds flots," a succession of loops so placed as to fall one over the other, like waves, being one of the present modes of trimming dresses. For an ordinary Bow, two loops and two ends, three-quarters of a yard of two-inch ribbon will be found sufficient.

Box Cloths.—These are thick coarse Melton cloths, dyed in all colours, although usually in buff. They are designed for riding habiliments, measure 1½ yard in width, and vary in price.

Box Plait or **Pleat.**—Two Plaits made side by side, reversewise, so that the edges of the respective folds should meet, leaving a broad space of the double thickness between each such conjunction of the Plaits (or Pleats). The name is taken from the box-iron employed for pressing them.

Brabançon Lace.—A name given to Brussels Lace, so called because Brussels is the chief town of South Brabant.

Brabant Edge.—Used in ancient Needle Point and Modern Point. A combination of Brussels and Venetian edge worked alternately.

Braid (Anglo-Saxon *Bredan*).—A woven string, cord, or thread of any kind, employed for binding the edges of materials and articles of wear, or other use and for purposes of decoration.

Braiding.—(From the Saxon *bredon*, to braid or plait together.) Braiding has for many centuries been a form of ornamental needlework, gold plaits having been found in British barrows, and ornaments of braidwork are seen upon the pictured dresses of the ancient Danes. In the sixteenth century, in Italy, lace was formed of braids made upon pillows, and the Asiatics, Greeks, Turks, and Indians have always used it largely for decorations. Modern Braiding in England is confined to ornamenting dress materials, the simpler kind of antimacassars, and mats with mohair and silk braids; but the natives of India still embroider magnificently with gold and silver and silk braids. Braids, of whatever kind, can be laid upon velvet, leather, cloth, silk, or fancy materials, and are Backstitched to these materials with strong silk or thread. To work: Trace the pattern upon the material or draw it out upon tissue paper, which pull away when the design is worked. Thread a needle with silk and lay the braid upon the traced outlines, and BACKSTITCH it down to the foundation. The beauty of the work depends upon stitching the braid even and keeping the stitching to its centre, turning all corners snarp; either twisting the braid or carefully settling it; and in making the braid lie flat on the material without a pucker. To prevent the latter fault, fasten one edge of the material to a weight cushion while working. Take both ends of the braid through to the back and fasten off there, as no joins or frayed edges are allowable to the front. Damp the material, and iron at the back, when the work is finished. Figs. 61, 62, and 63 are the ordinary Braiding patterns used in England. The first is worked with a fancy coloured braid on white marcella, or other washing ground, and is suitable for children's dress, nightgown cases, comb bags, &c. Fig. 62 is a black plain braid upon cloth, and is suitable for ladies' dresses and jackets. Fig. 63 is a gold braid upon cloth, useful for mats, tea cosies, and other small articles. Fig. 64 is an illustration of Indian Braiding, and is a much more elaborate and beautiful design than is attempted in England. It is entirely executed with gold and silver braid, and is worked upon cloth. This

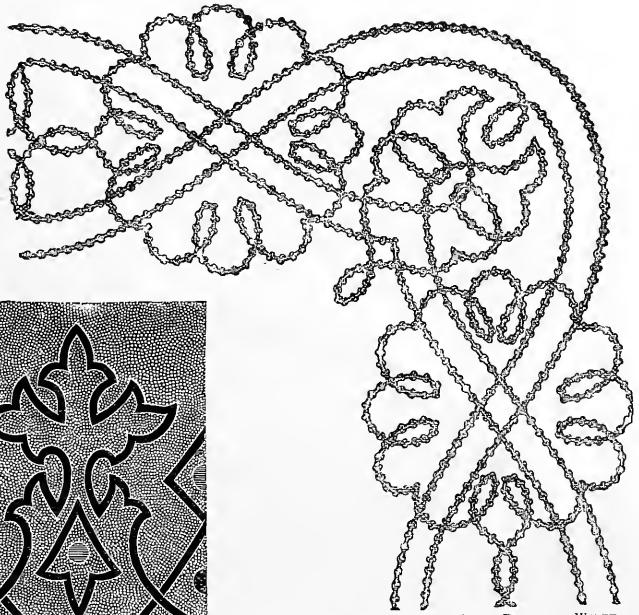


FIG. 61. FANCY BRAID ON WHITE.

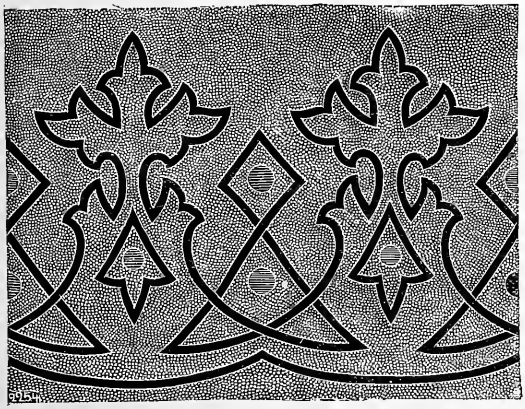


FIG. 62. PLAIN BRAID UPON CLOTH.

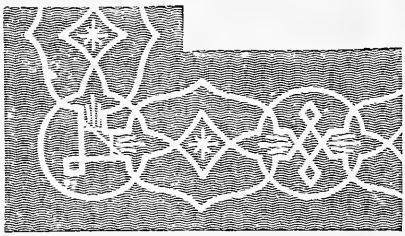


FIG 63 GOLD BRAID ON CLOTH.

cloth is of different colours, joined as in Appliqué. The outside border is black, also the dark centre line; the rest of the ground is scarlet, except in the centres of the pine-shaped ornaments, which are pale buff and soft green alternately.

Braids.—(Derived from the old English *brede*, and the Anglo-Saxon *bredan*, to braid, bend, weave.) There are twelve or more varieties of Braid. The alpaca, mohair, and worsted Braids, for trimming dresses, may be had in many colours, as well as in black. These are sold in pieces of 36 yards each; also in small knots by the gross, and by the yard. Their numbers run 53, 57, 61, 65, 73, 77, 81, 89, 93, 97, and 101. The black glacé Braids, made of cotton, though pretty when new, are not durable. The numbers are 41, 53, 61, 65, 73, 81, 93, and 101; and there are four pieces of 36 yards each to the gross. Crochet Braids, also called Cordon, are very fully waved, and are used for working edges with crochet cotton: they are a heavy article. Fancy cotton Braids are made in different colours and patterns, and a chintz Braid in many colours is included amongst them, suitable for cuffs, collars, and children's dresses. There are also thin narrow ones, which are employed in hand-made lace. French cotton Braids, made more especially for infants' clothing, are loosely woven, plain, and fine. The numbers in most request are 13, 15, 17, 19, 21, and 39; but they run from 5 to 77. They are cut into short pieces, and sold by the gross. The mohair, Russia, or worsted Braid is to be had in black and in colours, and consists of two cords woven together. The numbers run from 0 to 8; they are cut into short lengths, and sold by the gross. The wide makes are in lengths of 36 yards each, four pieces to the gross. The Russian silk Braids are of similar make, and are employed for embroidering smoking caps, their colours being particularly bright. They are sold in skeins, six making the gross, the former being rarely more than 16 or 18 yards in length, instead of 24. Skirt Braids of alpaca and mohair are sold in lengths sufficient for the edge of the dress, and are tied in knots. In the "super" and "extra heavy," the numbers are 29, 41, and 53. The lengths vary from 4 to 5 yards, and are sold by the gross pieces. All black Braids should be shrunk before being put on the dress, by pouring boiling water on them, and hanging them up, to allow the water to drop from them until dry. Hercules Braid is a corded worsted Braid, made for trimming mantles and dresses, the cords running the lengthway, not across. Grecian Braid is a closely woven article, resembling a plait of eleven or thirteen. There are also waved white cotton Braids, used for trimming children's dress, which are sold by the gross, cut into lengths. The numbers are 11, 17, 21, 29, and 33. There are also waved worsted Braids for children's use, which are sold in knots of 4 to 5 yards each, and sold by the gross pieces. The numbers are 13, 17, and 21. White cotton Braids, employed for trimming print dresses, run in the same numbers as the worsted Braids. Gold and silver Braids, employed for uniforms and court and fancy dresses and liveries, &c., form a distinct variety, and are called lace. Every season produces new varieties, either designated by some fashionable name of the current time, or some distinct term connected with their make, such as basket, or mat braid. Church Lace, composed of silk, and sometimes with gold and silver thread, is another make of Braid. The real Cordon Braid is made without any wave, and is edged with picots. Most of the coloured cotton Braids will wash, excepting the pink, but they shrink. The broad are sold cheaper by the dozen yards, or piece of 36 yards; the narrow are sold by the knot. The STAR BRAID (which *see*) is coloured. To every sewing machine a braiding foot is attached, by which narrow Braid can be put on in a pattern. When wide ones are employed they

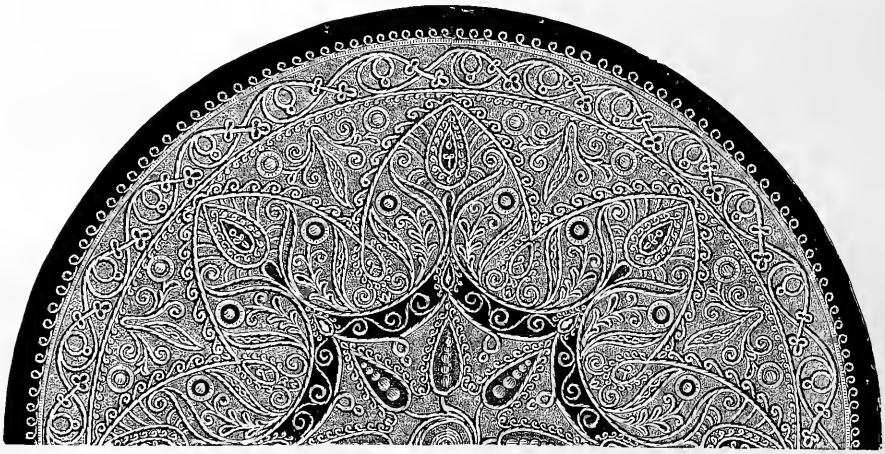
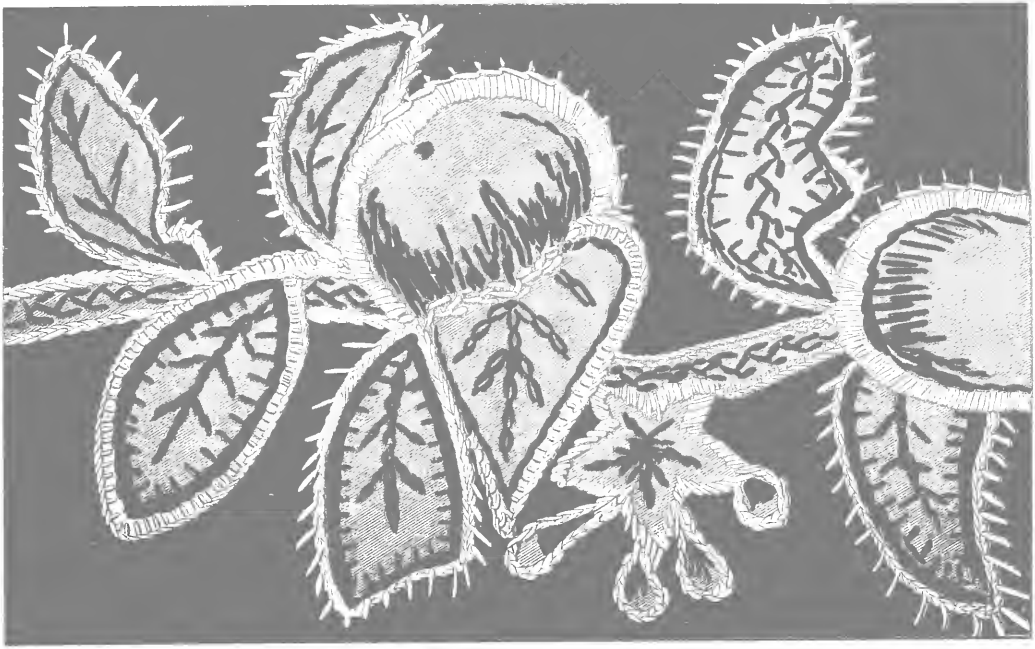
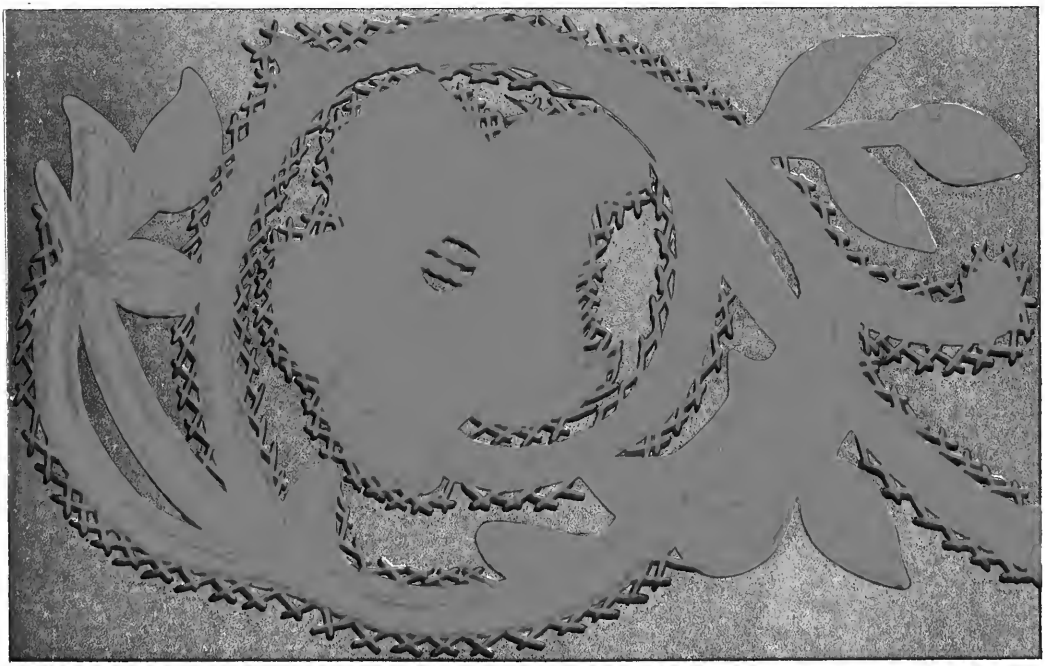


FIG. 64. INDIAN BRAIDING IN GOLD.



APPLIQUÉ.—SABRINA.



APPLIQUÉ.—BADEN.

need very careful tacking, to keep them flat during the process of sewing on. Since the introduction of machine sewing, wide Braids have been more extensively used than ever before.

Braid Work.—The variety of Braids used in Tape Guipures is great, and the manner of forming them is the first step to Pillow Lace making. They form the Engrelures and edgings, and are really the chief stitches in the lace; they are easier understood when learnt as a Braid, where all the various interruptions necessary to form patterns are laid aside, than in the regular patterns, until the stitch has been thoroughly mastered in straight rows.

Cloth or Whole Braid.—Some of the old Guipures are entirely worked with this Braid, the stitch of which resembles weaving. Rule two parallel lines on the PASSEMENT a quarter of an inch apart, and, with a fine needle, pierce an even row of holes on each line, about as wide apart as the width of a coarse needle (the pricking is guided by the coarseness of the thread used); the holes should be opposite each other, and quite even. Take twelve pairs of Bobbins, tie in a knot, put a pin through it, and pin it to the pillow, putting the pin in up to its head. Six of the Bobbins should have a distinguishing mark, and are called RUNNERS; they run from side to side, and answer to the woof of the cloth; the remaining eighteen are called HANGERS, and hang down upon the pillow without moving, and answer to the web. Run a pin into 1st hole of pattern of left hand side of pillow, and wind up all the bobbins to a distance of four inches from the pin to head of bobbin. Take two pairs of the runners, twist each pair three times outside the left hand pin, working with the left hand, and twisting towards the left; leave one pair of runners hanging behind the pin (and name the others 1st and 2nd, the 1st being on left hand),* take up 2nd, and pass it with the left hand over the 1st hanging bobbin towards the right hand; then take up the 1st hanging bobbin in the left hand between the thumb and first finger, and the 2nd hanging bobbin in the right hand between the thumb and first finger, and lift them to the left, so that each passes over one of the running bobbins; then take the 1st running bobbin and lift it to the right over the 2nd hanging bobbin; the two hangers will now be together; leave them resting by the left hand pin, and take up the 2nd runner, and pass it to the right over the 3rd hanger; take up the 3rd and 4th hangers, and pass them with both hands backwards to the left, each over one of the two runners; take the 1st runner and lift it over the 4th hanger to the right, bringing the hangers and runners together again; leave the 3rd and 4th hangers by the side of the 1st and 2nd hangers; take 2nd runner and pass it over the 5th hanger to the right; take the 1st and 2nd hangers in both hands, and pass them backwards, as before, to the left, over the 1st and 2nd runners; take the 1st runner and pass it over the 6th hanger to the right; leave the 5th and 6th hangers next to the 3rd and 4th on the left; take the 2nd runner and pass it over the 7th hanger to the right; take up the 5th and 6th hangers and pass them back to the left over the two runners; take the 1st runner and pass over the 8th hanger to the right, and leave the 7th and 8th hangers by the 5th and 6th on the left hand; take 2nd runner and pass over 9th hanger to the right; take 9th and 10th hangers and pass backward to the left hand over the two runners; take 1st runner and pass over 10th hanger to the right; take 2nd runner and pass over 11th hanger to the right; take 11th and 12th hangers and pass backwards to the left, over the two runners; take 1st runner and pass over 12th hanger to the right, leave the 11th and 12th hanger by the side of the 9th and 10th; take 2nd runner and pass over 13th hanger to the right; take 13th and 14th hangers and pass backwards to the left, over the two runners; take 1st runner and pass over the 14th hanger to the right, leave 13th and 14th hangers by side of 11th and 12th, on the left side; take 2nd runner and pass over 15th hanger; take 15th and 16th hangers and pass backwards to the left, over the two runners; take 1st runner and pass over 16th hanger to the right, then leave the 15th and 16th hangers on the left, by the side of the 13th and 14th; take 2nd runner and pass over 17th hanger; take the 17th and 18th hangers and pass backwards to the left; take 1st runner and pass over 18th hanger to the right. Having now come to the end of the line, and worked in all the hangers, take the two runners in right hand quite across the pillow, put in a pin opposite to the one which was placed in pattern on left hand side, twist the two runners three times to the right. The 3rd pair of marked runners will now be hanging behind the pin which has just been placed in the pattern, twist these three times towards the left; then take the 2nd runner of the pair just brought across, and pass it to the right over the 1st runner of the pair found behind the right hand pin; take these two runners and pass them back to the left over those runners used in working across; take the 1st runner of those brought across, and pass it over the 1st runner of the new pair. The pair which has been brought across is now left behind the right hand pin, and those found must be twisted three times to the left and worked back the reverse way by taking the 1st hanger and passing it to the right over the 2nd runner; take the two hangers and pass over the 1st and 2nd hangers to the left; take the 2nd hanger and pass over 1st runner; leave 1st and 2nd hangers on the right, and take 4th hanger and pass over 2nd runner to the right; take the two runners and pass over 3rd and 4th hangers to the left; take 4th hanger and pass over 1st runner to the right; leave 3rd and 4th runners on the right, and take 5th hanger and pass over to the 2nd runner to the right; take both the runners and pass over 5th and 6th hangers to the left; take 6th hanger and pass over 1st runner to the right; leave 5th and 6th hangers by the side of 3rd and 4th on the right; take 7th hanger and pass over 2nd runner to the right, and take both the runners and pass over 7th and 8th runners to the left; take 8th hanger and pass over 1st runner to the right; leave 7th and 8th on right by 5th and 6th; take 9th hanger and pass over 2nd runner to left, and take both the runners and pass over 9th and 10th hangers to the left, and take 10th runner and pass over 1st runner to the right; leave 9th and 10th hangers on the right by 7th and 8th; take 13th hanger and pass over 2nd runner to the right; take both runners and pass over 13th and 14th hangers to

the left; take 14th hanger and pass over 1st runner to the right; leave 13th and 14th on the right by 11th and 12th; take 15th hanger and pass over 2nd runner to the right; take both runners and pass over 15th and 16th hangers to the left; take 16th hanger and pass over 1st runner to the right; leave 15th and 16th hangers on the right beside 13th and 14th hangers; take 17th hanger and pass over 2nd runner to the right; take both runners and pass over 17th and 18th hangers to the left; take 18th hanger and pass over 1st runner to the right; leave 17th and 18th on the right by the 16th and 17th; take the runners across the pillow, and put up pin in the pattern, Twist three times, and make the same stitch with the pair of runners which are waiting behind the left-hand pin; leave the pair just used in working across, and work back with the pair that has been waiting, commencing from *.

Cucumber Braid.—Rule the PASSEMENT to a quarter of an inch between two parallel lines, as before, and prick twelve pinholes to the inch. Put up six pairs of Bobbins, work two rows of CLOTH STITCH, putting up pins on right and left; divide the bobbins into fours, and begin with the four middle ones; make a Cloth Stitch, and pass the bobbin nearest the right hand over the next bobbin towards the left hand. Take up the right-hand pair of centre bobbins and make a Cloth Stitch, pass the left-hand RUNNER over towards the right-hand runner, make a Cloth Stitch, put in the pin, and TWIST each pair once, make a Cloth Stitch, and leave the right side. Take up the left-hand pair of the four middle bobbins, make a Cloth Stitch with the next pair towards left hand, pass the right-hand runner over the left-hand runner, make a CLOTH STITCH, set up the pin, make

FIG. 65. CUCUMBER BRAID.

a Cloth Stitch, and pass the right-hand bobbin over the left-hand bobbin. Now return to the middle four, and make a Cloth Stitch, pass the 1st right-hand bobbin over the 2nd towards the left-hand side; then pass the 3rd from the right hand over the 4th towards the left: work the right-hand pair back to right pin, as before, and the left-hand pair to the left-hand pin; continue to do this until perfect. *See* Fig. 65.

Cucumber Braid as an Edging with an Inner Pearl Edge.—Hang on the Bobbins in two sets, five pairs and a GIMP for the PLAIN EDGE side, four and a gimp for the

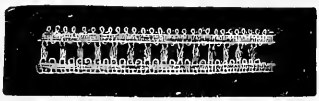


FIG. 66. CUCUMBER BRAID.

PEARL EDGE. Begin at the Plain Edge, work into the middle with CLOTH STITCH, pass the gimp, and make the inside pearl by Twisting the runners six times; stick a pin into inside hole, and work back (*see* Fig. 66). Return to the middle, TWIST the runners twice, and work the other side the same, but adding the Pearl Edge. Fill the centre with a CUCUMBER PLAITING, then Twist 1st and 2nd runners twice; stick a pin in pillow to hold these threads, Twist 3rd and 4th runners, and work to the edge with them; then return, and take 1st and 2nd runners to other edge. Make Inside Pearl as before, and repeat.

Diamond Hole Braid.—Make a HOLE in centre of braid, then work two CLOTH STITCH rows, make a Hole upon each side, and PLAIT the four bobbins under the upper Hole with Cloth Stitch; work two Cloth Stitch rows, and make a Hole in the centre under the four bobbins which make the Cloth Stitch. Work Holes that go straight across the braid as follows: Begin from the left; having put up a pin in the left hand, bring one pair of bobbins towards the right hand, making a Cloth Stitch with the first pair, leave all four hanging; take the next four bobbins and make a Cloth Stitch; leave these four hanging, and take the next four and repeat; this brings the work up to the right-hand pin. Put up a pin, and work back to the left hand with Cloth Stitch, having thus formed three small holes across the braid.

Half or Shadow, or Lace Braid.—Prick the PASSEMENT as in Cloth Braid, and put up twelve pairs of bobbins. The Runners in this stitch are not brought in pairs across the braid. One goes straight across and the other slanting down the work. Put up six pairs of bobbins; work one row in CLOTH STITCH across from left to right and back again; make a Cloth Stitch, place the pair on one side, and give the running bobbins one TWIST to the left; take the next pair, which is already twisted, pass the centre left-hand bobbin over the centre right-hand bobbin; Twist both pairs once to the left; bring forward the next pair, centre left hand over centre right

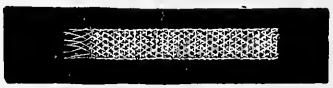


FIG 67. HALF OR SHADOW, OR LACE BRAID.

one Twist with both pairs, and continue this to the last pair, when make a Cloth Stitch without Twisting; Twist three times, and put up pin for the PLAIN EDGE; return in the same way, making one Twist after the Cloth Stitch, as, unless the worker does this, and is very careful to bring only one runner across, the work will go wrong. This stitch is not drawn tightly, but a firm pull at the heads of all the bobbins must be occasionally given to keep the threads straight and even, and present a perfect open braid, as shown in Fig. 67.

Hole Braid, or Flemish Stitch.—Prick the PASSEMENT as in Cloth Braid, and put up twelve pairs of bobbins. The holes are always made in the same way, although their arrangement, and the number of bobbins used, can be varied. Work across from left to right in CLOTH STITCH six times, putting up the pins each side in holes pricked for them; then divide the bobbins equally, and put a pin in the centre, having six pairs on each side. Take

up left-hand bobbins and work with six pairs in Cloth Stitch, which brings the work to the pin in the centre; then work back to the left, without twisting or putting up a pin, with the same six pairs, TWIST and put up a pin and leave the bobbins. Take up those on the right hand, and work up to the pin in Cloth Stitch, and back without Twist

FIG. 63. HOLE BRAID, OR FLEMISH STITCH.

or pin; put up a pin and work across the whole twelve bobbins to the left hand, and so enclose the centre pin, which thus makes the Hole the Braid is called after. A badly-shaped Hole will disfigure the lace, but a well-made one requires practice and care. To avoid making it too large, do not draw the bobbins tight after dividing them, and keep the hanging bobbin drawn towards the centre pin. *See* illustration (Fig. 68).

Ladder Braid.—Hang on twelve pairs of bobbins, divide the HANGERS in halves, leaving two pairs of RUNNERS on left-hand side of pillow, and one pair of runners on right-hand side. Begin from left-hand side, work in the pin, and work with CLOTH STITCH up to the middle of the hangers; TWIST the pair of runners twice,

FIG. 69. LADDER BRAID.

and work Cloth Stitch up to right-hand hangers; work in the pin on the right, and return to the middle of the hangers; Twist the pair of runners twice, and work Cloth Stitch to the left; repeat from side to side until the stitch is perfect, as shown in Fig. 69.

Lattice Braid.—Hang twelve pairs of bobbins on the pillow. Work in the pin on the right-hand side, and give one TWIST to each pair of bobbins; take the pair of RUNNERS and make a CLOTH STITCH with the 1st pair of HANGERS; then take the bobbin nearest the right-hand pin, and pass it over the bobbin towards the left-hand pin; then pass the 3rd bobbin over the 4th towards the left hand; make a Cloth Stitch with the next pair of hangers,

FIG. 70. LATTICE BRAID.

and pass the right-hand bobbin over the one next to it towards the left-hand pin; then the 3rd over the 4th to the left hand, and continue until the left hand of the Braid is reached. The same pair must work right across, and should be distinguished with a mark. *See* Fig. 70. In this stitch work the bobbins in a slanting direction instead of taking them straight across. Fig. 71 will show their direction. One side has its pin put in three pins in advance of the other. In Fig. 71, the dots down the side are the pinholes, the square ones between are the finished stitches, the falling lines show the direction of the work. Keep the hangers tight down while working the pair of runners across, which manage by continually pulling the hangers, and pressing down their heads to keep them even, and to prevent the threads rising up when a pin is put in. This stitch is much used for the inside or centre of flowers.

FIG. 71. LATTICE BRAID.

Open Braid.—Hang on twelve pairs of bobbins. Make one row of STEM on each side, and keep the RUNNER bobbins at the inner edge; TWIST each pair twice, make a CLOTH STITCH, stick a pin in the centre hole, Twist twice,

FIG. 72. OPEN BRAID.

and make the stitch about the pin, then Twist three times, and once more work Stem on each side for the space of two holes, and repeat centre stitch, as shown in Fig. 72.

Open Cross Braid.—Fig. 73 may be worked with different numbers of bobbins, but the illustration only requires eight pairs, and the usual size prickings on PASSEMENT. Stick in pin right and left; divide the eight pairs of bobbins into three sets—that is, leave two pairs in the centre, two pairs to the right and the left, one pair behind the left-hand pin, and another pair behind the right-hand pin. Make a CLOTH STITCH with the two

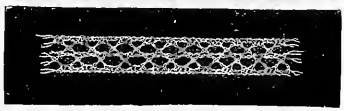


FIG. 73. OPEN CROSS BRAID.

centre pairs, cross the right-hand bobbin nearest the pin over the next bobbin towards the left hand, and cross the 3rd bobbin from the right over the 4th towards the left hand. Make a Cloth Stitch with the left-hand pair of the centre four; cross them as before; make a Cloth Stitch, crossing the pair only with which the Cloth Stitch is to be made; set up pin, cross each once, and make another Cross Stitch, crossing the runner once. Take the four middle bobbins, make a Cloth Stitch, and cross the bobbins as before, once; take up the pair on the right-hand side, and make a Cloth Stitch with the next pair, but crossing the one pair only that is required to set up the pins; having set up the pin, cross both pairs and make a Cloth Stitch; leave them, return to the middle bobbins and make a Cloth Stitch, cross, and return to the left, and so continue, always working from the centre alternately from left to right.

Plain Braid.—Made with eight pairs of bobbins in

Fig. 74. Plain Braid.

Cloth Stitch and a Plain Edge, as shown in Fig. 74.

Slanting Hole Braid.—Begin from where the holes are to commence, immaterial which side; put in a pin, make a Cloth Stitch and a half with the first two pairs of bobbins, work back to the pin and leave them; take up the bobbins from the place worked on the opposite side of Braid, put up a pin and work right across, tighten the bobbin with a twitch, and upon reaching the hole return with a Cloth Stitch right across, leave these and begin from opposite side; now work to the second set of four bobbins, make Half Stitch and return; take up the bobbins as before and work to the opposite side, and return right across and back again; this must be repeated until the Braid is worked right across, taking four more bobbins from the side worked from each side, so that the holes are each time one stitch nearer the opposite side. A dice pattern, as shown in Fig. 75, can be formed by working from both sides of the Braid to form the hole; it requires twelve pairs of bobbins, and, when not formed as a Braid, is either used as open work to other stitches, or for the half of a Stem when the other half is in Cloth Stitch; take the four bobbins on the right hand, and work in the pin, leave them hanging, take the two 1st pair after the pin, Twist these twice and leave; take the 2nd pair, twist thrice and leave, and continue in the same way up to the last pair on the left-hand side; now return to the right

Fig. 75. Slanting Hole Braid, Dice Pattern.

hand four behind the pin, work them over to the left side, give the runners a twist twice between each stitch until the pin is worked in, twist the pair in front of the pin twice and leave; twist each pair twice, then take up the left hand bobbin behind the pin, work in the pin, and, twisting the runners twice between each pair of bobbins, work back to the right hand. Fig. 75 illustrates this stitch as a square with Cloth Stitch. The square is begun from pair in the middle of the Braid, and increased each time until it reaches either side, then decreased until it becomes a single pair; the rest of the bobbins are used for Cloth Stitch. In working this Braid, each pair of bobbins must be Twisted the same number of times, so as to make the open work look in small squares. Sometimes the hangers are Twisted four or six times, and the runners only twice. This makes a long stitch, and is chiefly used for the stalks of flowers.

Branching Fibres.—In Honiton and Pillow Laces, where sprigs are formed separately from the ground, the sprigs are often diversified by adding to the chief stems in the leaves some indication of the fibres that run to right and left. Fig. 76 gives an example of these Branching Fibres on a close worked leaf. In working from this illustration use No. 9 thread. Hang on six pairs of Bobbins, and commence with the stem and work to first fibre, then leave two pairs and work the fibre with four pairs, coming back with Return Rope; continue the main stem, picking up the bobbins that were left, make another fibre with four pairs, coming back with Return Rope, do the opposite fibre in the same manner, and continue up the main stem, picking up the left bobbins. Work these double fibres three times, and the stem to the end of the leaf. Half Stitch fills in the leaf, the tips of the fibres being connected to it as they touch; extra bobbins will be required for this part of the work. *See* Half Stitch.

Fig. 76. Leaf with Branching Fibres in Close Work.

Brandenbourgs. — Synonymous with "Frogs." A button formed somewhat in the shape of a long and narrow barrel, smaller at the ends than the middle, and made of silk on a wooden foundation; also, according to Fairholt, "the ornamental facings to the breast of an officer's coat." So termed from the place where the fashion originated.

Brazil Lace.—Consists of two kinds, both probably remnants of the early Italian and Spanish Laces. The lace formed with drawn threads is good, but that made on the pillow has no pretension to beauty, and is only in use among the natives.

Breadth.—(Anglo-Saxon *Braed*, or broad; Old English *Bredth*, or *Bredethe*.) A term employed in drapery and dressmaking to denote an entire piece of textile of any description, measuring from one selvedge to the other. Thus a skirt or an under garment said to contain so many Breadths, means lengths of material running the width way that it was manufactured in the loom.

Bretelles.—A French term to signify an ornamental shoulder-strap.

Breton Lace, Imitation.—A lace made with machine net and lace cotton, in imitation of the Run Laces. To work: Draw out the design upon pink calico, and upon this tack a good open meshed net. Work the outlines

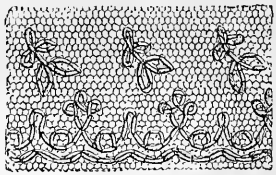


Fig. 77. Breton Lace.

of design in Satin Stitch or Run, and fill in the thicker parts with Stem Stitch and Point Feston. To edge this Lace, lay a cord along it and Over-

CAST it; ornament the cord with PICOTS, or finish it with the edging sold for MODERN POINT LACE. This edging must not be at all heavy, or it will detract

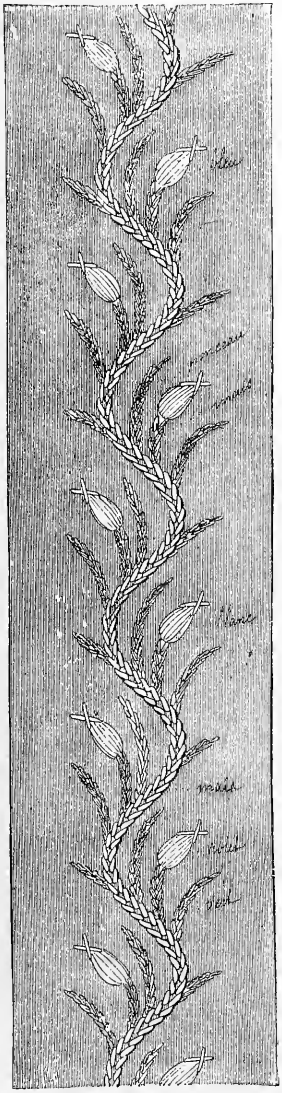


FIG. 78. BRETON WORK—FLOWER PATTERN.

from the light appearance of the Lace; it is frequently only Run with a double line of thread and the net cut straight beyond the running, as shown in Fig. 77, which is only Breton Lace Run with silk without lace stitches. Breton Lace can be worked in coloured silks or floss, and the foundation made of coloured net, or it may be fabricated of good Brussels net and cream coloured lace thread.

Breton Work.—An ancient Embroidery, long practised in Brittany, and still to be found on the best garments of the peasants. Like most ancient work Chain Stitch forms the chief motif, but Satin Stitch, Point Lancé, Point Russe, &c., can also be introduced. The foundation material is either of cloth or silk, the embroidery in

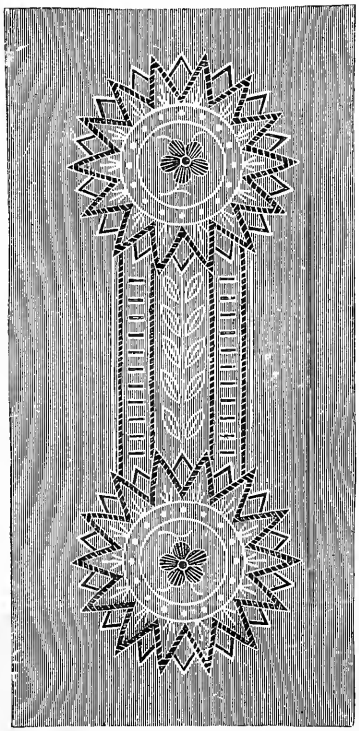


FIG. 79. BRETON WORK—GEOMETRICAL PATTERN.

coloured silks and gold and silver thread. The work is usually made for borders to garments, and the two illustrations given are for that purpose. To work the flower one (Fig. 78): Trace out the outline upon cloth or silk, and go over every thick line with CHAIN STITCH, and make the buds with POINT LANCÉ and with bright-coloured silks. To work the geometrical pattern (Fig. 79): Trace the design upon cloth, and work it over with SATIN STITCH, POINT DE POIS, POINT RUSSE, and STEM STITCH, with gold and silver thread and coloured silks. Besides these border designs, Breton Work is also used for ornamenting necktie ends, book markers, &c., and then the patterns represent

Breton peasants. Draw these to size upon paper, and transfer to silk ribbon. Cut the faces of the figures out of cream silk or sticking plaister, and ink in the features, work them in Satin Stitch, as likewise the hands and legs; work the drapery in Chain Stitch. The costume of Breton women varies as to colour, but consists of a dark skirt or petticoat, with bright overskirt, white or black apron, embroidered with colour, dark body, with yellow, green, or scarlet handkerchief pinned across it, wide, but not high cap, with flapping sides, heavy gold carrings, chain and cross, sabots large and heavy, either of pale brown or black. Breton man—wide flapping black hat, short black jacket and breeches, ornamented with gold buttons and braid, bright waistcoat, white shirt, grey stockings, black sabots, and blue umbrella. The work is also known as Brittany embroidery.

Brick Stitch.—Used in Embroidery, but chiefly for Ecclesiastical work; a variety of Couching, and made with floss silk, Dacca silk, purse silk, or gold or silver

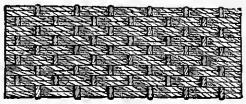


Fig. 80. Brick Stitch.

thread. The name is derived from the appearance of the stitches, representing regular courses of brickwork, as in Fig. 80. *See* Couching.

Bridal Lace.—A Reticella, or Drawn Lace, fabricated during the sixteenth and commencement of the seventeenth centuries, in Italy. The peculiarity of this lace was that it was made for weddings, and the patterns were the coats of arms and other distinctive badges of the families about to be united.

Brides.—*See* Bars.

Brides Claires.—*See* Bars.

Brides Ornées.—These are Bars ornamented with Picots, Pin Works, Half Wheels, and used to connect

Fig. 81. Bride Ornee.

together the heavier portions of Needle-made Laces. These Brides Ornées can be made of any shape according to the spaces that require filling and the fancy of the worker.

Fig. 82. Bride Ornée.

The illustrations (Figs. 81, 82, and 83) are some of the most effective. To work: Make the Bars of Buttonholes, and for the Picots wind the thread while making a Buttonhole eight times round the needle, and then draw it up tight; for the Couronnes make a loop from one part of the Bar to the other, and return the thread to the point started from; cover this loop with Button-

Fig. 83. Bride Ornée.

hole, and make Picots upon it where indicated in the pattern. *See* Couronnes and Picots.

Brighton Towelling Embroidery.—Modern work upon honeycomb, linen, or Java canvas, and upon

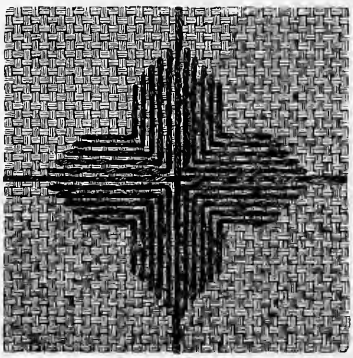


Fig. 84.

Fig. 85.

Fig. 86.

Brighton Towelling. (Designs for Panama Canvas.)

such washing materials as are woven so that the threads cross each other at equal distances, and are coarse enough to be counted. Any fancy stitches can be embroidered, the square threads of the material being counted and used to keep the designs apart and even in size. To work: Run lines in squares over the canvas, and fill in these squares with crosses or devices, as shown. Work Fig. 84 with darned lines only. For Fig. 85 work a

diamond with BACKSTITCHING and fill that in with DOTS. For Fig. 86 work another diamond pattern, cover the outside with DOTS, and fill in with SATIN STITCH. Form borders with DRAWN THREADS, and make fringes of the material by drawing out all the threads one way of the material together, and knotting together or BUTTONHOLING those left, to prevent the work fraying.

Brilliante Lace Work.—A manner of colouring and ornamenting black lace used as edgings to small tea tables, mantel borders, &c. The foundation is broad and coarse Yak lace, and this is ornamented with stitches made in coloured filoselles, and with black bugles. To work: Select a piece of Yak lace with a star, rose, or some decided pattern; tack this to a brown paper foundation. Stitch coloured beads, or small black beads, to the centre part of a flower, or ornament, and work in coloured filoselles, either in CREWEL STITCH, or RUNNINGS, round all the outlines of the pattern. Make rosettes, crosses, and little devices on the lace with different coloured silks, and finish off the outer edges of both sides of the lace with BUTTONHOLE. Remove the lace from the paper back, and sew it on to crimson or blue cloth as a background to it.

Brilliantines.—Dress fabrics composed of mohair or goats' wool. They are to be had in all colours, and are called by various names, according to the fancy of the several firms producing or selling them. They are very silky looking, and are equally durable and light.

Brilliants.—Muslins with glazed face, and figured, lined, or crossbarred designs.

Brioche Stitch.—*See* KNITTING.

British Point Lace.—A Thread Lace, formerly made in and near London. Black Lace is the only variety now made, and that in very small quantities.

British Raised Work.—This is also known by the name of Cut Canvas Work, and is worked upon leviathan canvas with four-thread fleecy wool, and the wool cut and combed, giving it the appearance of velvet pile. To work: Trace the pattern with black wool and in CROSS STITCH Take a skein of wool, fold it three times, and cut; again fold each thread three times and cut, then tie once in the centre with fine string, whose ends pass through the canvas and firmly secure. When these tufts are thus made fast to the canvas, comb them out. The success of the work consists in completely filling up the canvas with tufts and in arranging them in pretty coloured patterns. British Raised Work differs but little from LEVIATHAN RAISED WORK.

Brittany Embroidery.—*See* BRETON WORK.

Broadcloths.—So called because exceeding 29 inches in width. The stoutest and best descriptions of woollen cloths. These, of course, vary in quality, and are termed superfine, second, and inferior. Broadcloth is seven quarters in width, NARROW CLOTHS being of half the width named. All our superfine cloths are made of either Saxon or Spanish wool, an inferior kind of superfine being manufactured from English wool, as well as the seconds, of which liveries are made, and all the coarser kinds of various quality and price. The texture should not only be judged of by the fineness of the threads, but by the evenness in the felting, so that when the hand is passed over the surface against the lie of the nap there should be a silkiness of feeling, uninterrupted by roughness in any part. To judge of the quality, a considerable portion should be taken into the two hands, a fold pressed strongly between the thumb and forefinger of one hand, and a sudden pull given with the other, and according to the peculiar clearness and sharpness of the sound, produced by the escape of the fold, the goodness of the cloth may be judged. There should not be a very satin-like gloss upon it, or it would be spotted by rain. Broadcloths, single milled, run from 52 to 63 inches, in wool-dyed woaded colours (blue, black, medleys, Oxford, and other mixtures). In wool-dyed common colour and unwoaded there are black, medleys, Oxford, and other colours. Piece-dyed woaded colours are in black, blue, and fancy colours; and the piece-dyed unwoaded are in black, scarlet, gentian, and other colours, double milled, which run from 52 to 57 inches; medium cloths, from 54 to 63 inches; ladies' cloths, 54 to 63 inches (otherwise called habit cloths), which are of a light and thin make; Venetians, 54 to 58 inches; army cloth, 52 to 54 inches; beavers, pilots, mohair, 54 to 58 inches; cloakings, 54 to 58 inches; weeds (single, double, and treble milled), China striped cloths, piece-dyed, &c., 60 inches wide; India cloths, piece-dyed, 72 to 81 inches; elastic glove cloth, 54 to 70 inches; union cloths, cotton warps, piece-dyed, 52 to 54 inches wide; double colours, piece-dyed, 54 to 63 inches. *See* NARROW CLOTHS.

Broad Couching.—A variety of Couching. Floss silk, Dacca silk, sewing silk, purse silk, gold and silver cord, used for the laid lines, and purse silk of different shades of colour for the securing. The stitch is the same as Couching, and is illustrated in Fig. 87. *See* COUCHING.

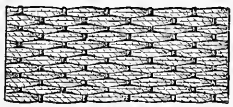


FIG. 87. BROAD COUCHING.

Brocade.—(Derived from the Latin *Brocare*, and French *Brocher*, to figure, prick, emboss, and stitch textiles.) In the present day all silk or stuff materials woven with a device are said to be brocaded; but in olden times this term was applied to a costly silken fabric of stout make, having an embossed design woven in it in gold or silver threads, and sometimes enriched with gems and otherwise. It is named in the inventory of the wardrobe of Charles II., where the price is given of different examples; the "white and gold brocade at two pounds three and sixpence per yard, and *Colure du Prince* at two pounds three shillings per yard." Chinese and Indian Brocade have been famous from very remote times. The richest varieties have been made in Italy, and there was a considerable manufactory of them at Lucca in the thirteenth century.

Brocade Embroidery.—Modern work, consisting in covering over or outlining the various flower or geometrical designs woven into brocaded materials. These patterns are outlined in Stem or Crewel Stitch, or a

double piece of wool or silk cord is Couched along the chief edges of the design, as shown in illustration, Fig. 88. Greater effect may, however, be obtained by covering over the whole of the brocaded design, and leaving only the foundation material visible; when so treated Long or Satin Stitch is used, as in Satin Stitch Embroidery, for filling in the centres of the design, and gold or silver thread, or purse silk, to outline. Where the design is good and the colours judiciously blended, the work is mediæval in appearance. The brocades are of silk or stuff; the embroidery in crewel wools, floss silk, purse silk, and gold and silver thread. To work, as shown in Fig. 88: take a thick strand of wool or silk and lay it down, following the outline of the design. Couch this strand to the material with small stitches made with purse silk, and put in at regular intervals. Work the stitches in the centre of the pattern with Satin Stitch.

Broché.—A French term denoting a velvet or silk textile, with a satin figure thrown up on the face.

Broder and Broderie.—French terms for embroidery.

Broderie Anglaise.—An open embroidery upon white linen or cambric, differing from Madeira work in being easier to execute, but of the same kind. True Broderie Anglaise patterns are outlines of various sized holes, arranged to make floral or geometrical devices. To work: Run embroidery cotton round the outlines, then pierce the holes with a stiletto, or cut with scissors and turn the edges under and Sew over with embroidery cotton. The art in the work consists in cutting and making all the holes that should be the same size to match, and in taking the Sewing over stitches closely and regularly, as shown in Fig. 90, on opposite page. When used as an edging, a scalloped or vandyked border is worked in Buttonhole

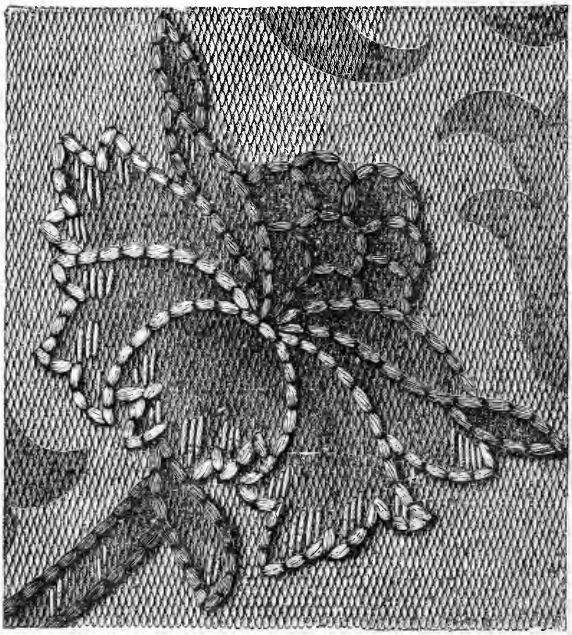


Fig. 88. BROCADE EMBROIDERY.

Brocat.—A variety of brocade of rich quality, composed of silk interwoven with threads of gold and silver.

Brocatelle.—A French term for linsey-woolsey. A silk material used for drapery, the linings of carriages, &c. It is also made of silk and cotton mixed, or of cotton only, after the manner of brocade.

Brocatine.—A term employed to signify broché; that is, a method of weaving by which a raised pattern is produced. Thus, there are silk Brocatines and woollen Brocatines, or textiles having a raised design thrown up in the weaving.

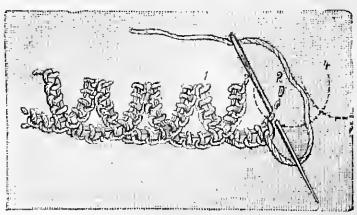


Fig. 89. Broderie Anglaise, Scalloped Edge.

STITCH, as shown in Fig. 89, the outer lines of the border being run in the same manner as the holes, and the centre frequently padded with strands of embroidery cotton. Do not cut away the waste linen outside the Buttonhole until the work has been once washed, as it will then wear longer, and there is less fear of cutting the embroidery cotton in the process. When Broderie Anglaise is used for an insertion, it requires no edging. The work is adapted for trimming washing dresses or underlinen.

Broderie de Malines.—A name given, in olden times, to Mechlin Lace, originating in the look of embroidery and draw the braid together at the edges to make them flat, as in MODERN POINT LACE. For thick portions of the work the stitches are in ESCALIER or close BUTTONHOLE, while lighter parts require POINT DE BRUXELLES or POINT DE VENISE. BARS connect the braids together, as in real lace, when there is no filled pattern to be worked, while a twisted stitch, like POINT D'ALENÇON, fills up narrow spaces where greater lightness than that given by bars is required.

Broderie Perse.—*See* APPLIQUÉ.

Broderie Suisse.—*See* APPLIQUÉ.

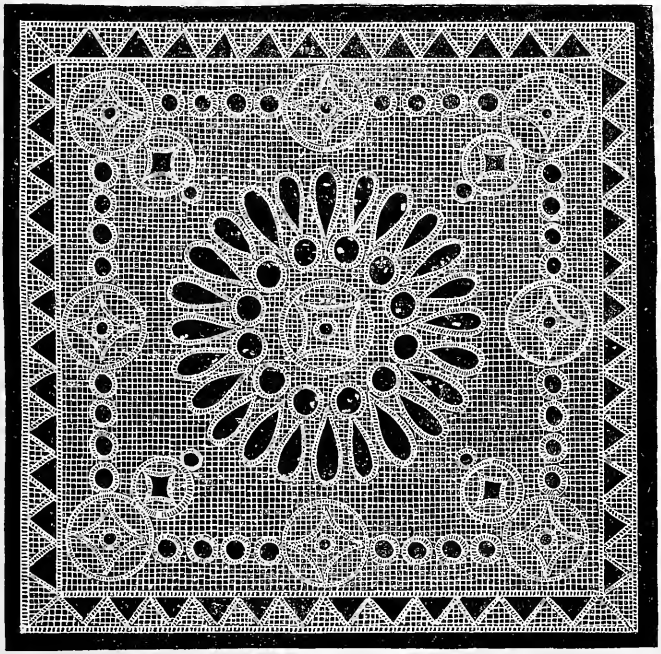


FIG. 90. BRODERIE ANGLAISE.

given to the lace by the peculiar thread that was worked in it, and that surrounded all the outside of the pattern.

Broderie de Nancy.—Identical with DRAWN WORK and PUNTO TIRATO. *See* DRAWN WORK.

Broderie en Lacet.—An Embroidery upon satin with Silk Braid and Point Lace Stitches, useful for mantelpiece and table borders, &c. To work: Draw the pattern upon the satin, and stitch the braid on to the lines, a thread of silk drawn from the braid being the best to use for sewing it down, as it matches exactly. Wherever the braid ends or commences, draw the ends to the back of the satin, so that no joins show in front of the work. Fill in the rounds and centres made by the braid with POINT LACE STITCHES,

Broken Bobbins.—In Pillow Laces, when the runners or workers are broken, and require replacing, tie the new bobbins in close behind the pin nearest the runners, and work them into the lace before the knot joining them is cut close. Twist up broken hangers or passive bobbins behind the pin, and there tie.

Brown Holland.—A kind of linen, so called because it is only half or altogether unbleached, and also because the manufacture was at one time peculiar to Holland. The half-bleached kinds are sized and glazed. There are also Hollands in black and in slate colour, and there is a light make of the unbleached brown called Sussex lawn, much used for women's dress. The glazed are

employed for lining trunks and covering furniture. All linen textiles were anciently called Holland in England, as we learned the manufacture from that country, which was in advance of our people in the art. *See* LINEN.

Bruges Lace.—The Lace made at Bruges is of two kinds, one similar to Valenciennes, and the other called Guipure de Bruges. The former was not considered of much value, the Réseau ground being a round mesh, the bobbins of which were only twisted twice. The Guipure de Bruges is a species of Honiton Lace, with the sprig united with Brides Ornées. It is held in high esteem.

Brussels Dot Lace.—*See* BRUSSELS LACE.

Brussels Edge.—This stitch is used to ornament the Headings or Footings of Needle Laces, and also in Modern

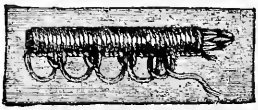


FIG. 91. BRUSSELS EDGE.

Point lace. Make it of a series of loose BUTTONHOLES, secured with a POINT DE BRUXELLES STITCH, as shown in Fig. 91.

Brussels Grounds.—In modern Brussels Lace the net ground is made by machinery, but in olden times this was worked by the hand, either for the Pillow or Needle Lace. The Needle Lace Grounds were of two kinds —the Bride and the Réseau. The Bride is formed of the connecting threads already described in Bars; the Réseau is a series of honeycomb-shaped hexagonals formed with the needle, or upon the pillow, with the pattern of the lace, the manner of working which is shown in Fig. 92, and which is used for most of the net grounds of old Needle Lace. The fine flax used for these Needle-made

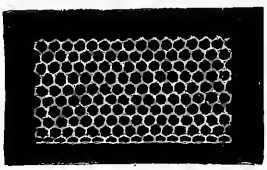


FIG. 92. BRUSSELS GROUND RÉSEAU.

Grounds often cost £240 per lb., and this rendered the lace very expensive. It required to be spun in a dark underground cellar, as air and light caused it to split, and the worker was obliged to feel, not see, the threads in the course of making. This fine flax is not used in machine net, a Scotch cotton thread being substituted, which renders the lace much cheaper, but not so durable. The Needle-made Ground is more expensive than the Pillow, as it takes four times longer to execute. The Pillow Réseau, introduced early in the eighteenth century, is called AU FUSEAU, and is made in narrow strips upon the parchment pattern, and united together by an invisible stitch, known as RACCROC. This stitch requires a magnifying glass to detect it. The Au Fuseau most used is a Mechlin ground, and is made upon a parchment pattern, being a six-sided mesh, with pins inserted into the pattern at set distances, to form even meshes; round these pins the worker turns and twists the threads, over and round each other, until the desired mesh is formed, two sides of which are plaited and four twisted. The threads for Brussels Grounds are four in number, and the worker carries the line of mesh from side to side in a perpendicular line. Rosette and star grounds were also made like those used in Valenciennes and Normandy Laces; and, indeed, for variety of pattern and beauty of execution in ground work, Brussels Lace has no rival. *See* RÉSEAU. The Brussels wire ground is formed with silk, and is a partly arched, partly straight mesh; the pattern is worked with the needle separately.

Brussels Net.—Of this textile there are two kinds— BRUSSELS GROUND and BRUSSELS WIRE. The former is made of the finest flax, having a hexagonal mesh, four threads being twisted and plaited to a perpendicular line of mesh; the latter of silk, the mesh partly straight and partly arched. It is sold by the yard for women's evening dresses and other articles of wear, being double width, and the best description of net that is made.

Brussels Point, Imitation.—A lace formed with braid laid on net and ornamented with lace and darning stitches. The work is much easier of execution than most imitation laces, cleans well, and the worker has ample scope for taste from the number and variety of stitches with which the net can be adorned. The materials are: best cream-coloured net of a clear honeycomb, cream-coloured braids of various kinds, the usual lace thread, also cream-coloured lace edging. The different braids

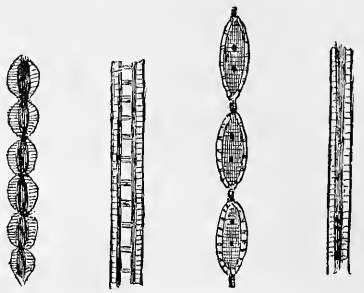


FIG. 93. FIG. 94. FIG. 95. FIG. 96.

are shown in Figs. 93, 94, 95, and 96. Fig. 96 is foundation braid, and the one most used; Fig. 94 a variety of the same, generally put as the Engrelure; Fig. 93 for small flowers, Fig. 95 for larger. A variety of Fig. 95 is shown as forming the flowers in Fig. 97. The manner of working is as follows: Trace the pattern of the lace on pink calico, and back with brown paper. Take Fig. 97 as pattern (which is intended for a flounce, and reduced to half-size). Tack on to the pattern a straight

piece of well-opened net, run on the top braid, and the braid forming the scallops, which narrow where so required by turning it under itself. Then tack on the braid that forms the heading. None of these braids are more than tacked to their places, and their ends are not cut, but rolled up, so that the flounce can be finished without joins. Cut the fancy braid (Fig. 95) where it narrows, and tack the pieces singly on to form the flowers. Now secure these braids, the single sprays first, by OVERCASTING their edges on to the net. Where cut at the points BUTTONHOLE them down, but only enough to prevent them from unravelling and to give a pointed finish. Give a little turn of the thread round one honeycomb of the net beyond their other points, to make them look light. After they are secure, DARN the thread in and out of the net to form stalks and tendrils, and make the DOTS that finish the work by Buttonholing round one honeycomb for the larger ones, and by thick

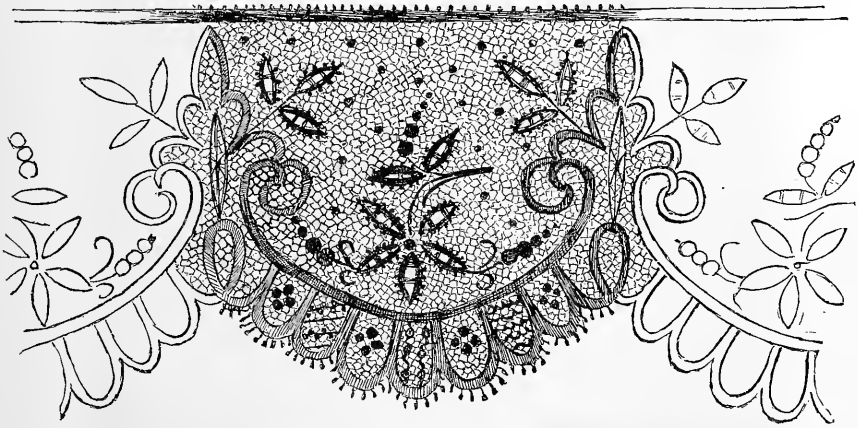


FIG. 97. BRUSSELS IMITATION LACE.

Overcasting for the smaller ones. Then Overcast all the remaining braids, taking the stitches in their outer edges. Fill the interior of the scallops with fancy darning stitches, Buttonholed Spots, and lace Wheels. The darned stitches are easily made by taking advantage of the honeycomb of the net, and present a good field for the display of individual taste. Thus, the thread may be run across the net with an occasional loop round a honeycomb, or down it as a HERRINGBONE, or transverse, ending as a Spot, or a combination of lines, Herringbone, and Spots made. The lace stitches should be simple POINT DE BRUXELLES, POINT D'ALENÇON, and POINT D'ANGLETERRE, and should be worked adhering to the net. The little spots over the surface of the net work simply over and over until a sufficiently thick knob is made. They are a great help to the lace, and should never be omitted. The pearled edge is Overcast on the scallops when the rest of the work is finished; it is neater to sew it on after the lace has been unpicked from the pattern, but more difficult than when the lace is still in position.

Brussels Point Lace.—This name is given as a general term, with that of Brabant Lace, Point d'Angleterre, and Point de Flandre, to the laces made at Brussels, classing together the Needle and the Pillow made Laces. Brussels is equally celebrated for her Needle and Pillow Laces, and for centuries has maintained without rivalry the highest position in lace making. Her Needle Laces are known as Point d'Aiguille, Point d'Angleterre, and Point Gaze, and her Pillows as Point Plat. The manufacture of these kinds of lace is carried on to the present time. The making of Brussels Lace seems to have commenced in the fifteenth century, when laces in imitation of Spanish and Venetian Point were made, as well as Genoese Guipures, and to have been upheld in the country through all its wars and persecutions during the following three centuries. The Pillow Laces were manufactured under the supervision of the nuns, and were largely used as Bone laces on the Continent by those lace wearers who could not afford to purchase the more expensive Needle Lace. The Needle Lace, or Point d'Aiguille, made in Brussels during the sixteenth and seventeenth centuries, was so much imported into England, that in 1665 the native laces were protected by an Act of Parliament, and from that date Brussels lace was known as Point d'Angleterre, being smuggled to England and sold under that name, by which it was called in a few years' time all over the Continent. The earliest Point à l'Aiguille patterns were taken from the ancient Point de Venise, and were made like the earliest Alençon and Argentan Laces, with Raised Work, and a thick Cordonnet, except their grounds, which were simple open buttonholes, known as Point de Bruxelles, neither with Brides or net patterned meshes. The flowers of the patterns

were fine, and the Fillings open, without many picots, all that were used being made on the Cordonnet. The net-patterned Réseau ground succeeded the earlier lace, and the patterns, like those of Alençon, followed the fashion of the age, changing from Renaissance to Rococo, and from that to dotted; in fact, they degenerated from their old beauty, although the workmanship was as excellent as ever. The illustration (Fig. 98) is of a Brussels needle point of the earliest part of the present century, and is taken from a piece formerly in possession of Queen Charlotte. The patterns of the lace have much improved of late years, and the kind that is worked with the Vrai Réseau ground is the most valuable lace that

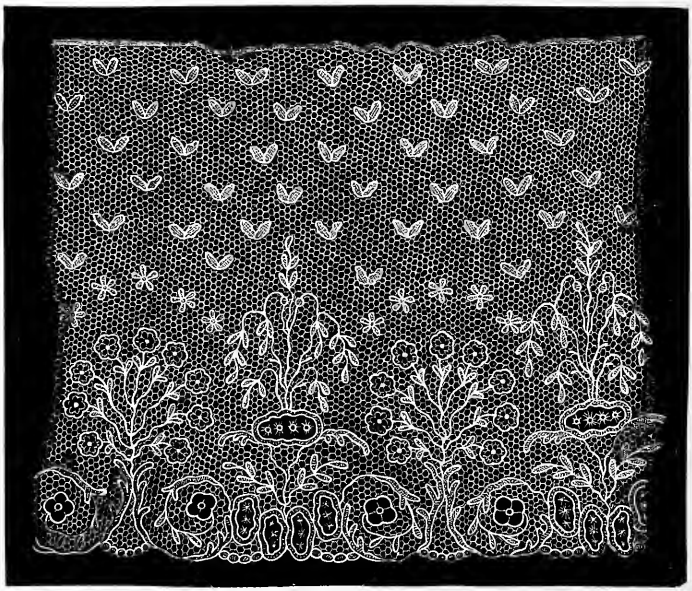


Fig. 98. BRUSSELS NEEDLE POINT LACE.

can be obtained. The flowers are first made and the ground worked from one to the other, as in illustration, Fig. 3, page 3. The best lace is made at Binche and Brussels, although other towns also manufacture it, and one reason of its great cost is the fine flax thread, which is grown in Brabant, and spun by hand. The use of this thread for the grounds of Brussels Lace is now confined to orders for royal weddings, &c., and the ordinary Brussels Lace is made of sprigs which are laid upon machine net made of Scotch thread. The Brussels Pillow Lace, though not so good as that made with the needle, was more used on the continent, and a greater article of commerce than the Needle Lace. Pillow Lace was formerly made in one piece, flowers and ground together, as in Fig. 99; the grounds were made in narrow strips upon the pillow, joined together with the invisible Raccroc Stitch, and the sprigs finally attached; but, at the present day, the ground is machine-made net, and the sprigs only of real lace. Many specimens of Brussels Lace display flowers made both with the needle and on the pillow mingled together; and these patterns are remarkably good. The making of Brussels Lace, like that of Alençon, is not confined to a single worker, but many hands are engaged in forming one piece, a plan originally adopted to hasten the execution of the numerous orders for the work. With the pattern the real workers have no concern; their pieces are distinct, and are put together by the head of the establishment: thus the platteuse makes the pillow flowers, the pointeuse the needle-made ones, the drocheleuse the Vrai Réseau ground, the formeuse the open stitches, the dentelière the footings, the attacheuse unites the portions of lace together, and the striqueuse attaches the sprigs to the machine net. These machine nets have made a vast difference in the trade at Brussels, and with the exception of the modern Point Gaze, the lace makers now limit their work to the making of the needle or pillow flowers. Real Brussels Lace, with the Vrai Réseau, costs in England 42s. the yard, 2½ inches wide; the same, with machine ground, 2s. 6d. the yard. Point Gaze, the modern Brussels Lace, so called from its needle ground or Fond Gaze, which

HONITON LACE

OLD BUCKINGHAM LACE – RARE

BEDFORDSHIRE LACE.

is an open gauze-like mesh, is made in small pieces, like the other Brussels Laces, the ground and flowers at one time, and the joins carefully arranged so as to be hidden by the pattern. The Cordonnet is not a Button-holed edging, but is a thread caught round by others.

mentioned by old writers. It received the first prize for Bone Laces in 1752. The Baby Lace before mentioned was chiefly made in Buckinghamshire, though it was not unknown in Bedfordshire. The grounds were the Réseau, net-patterned and wire, the design shown in Fig. 100

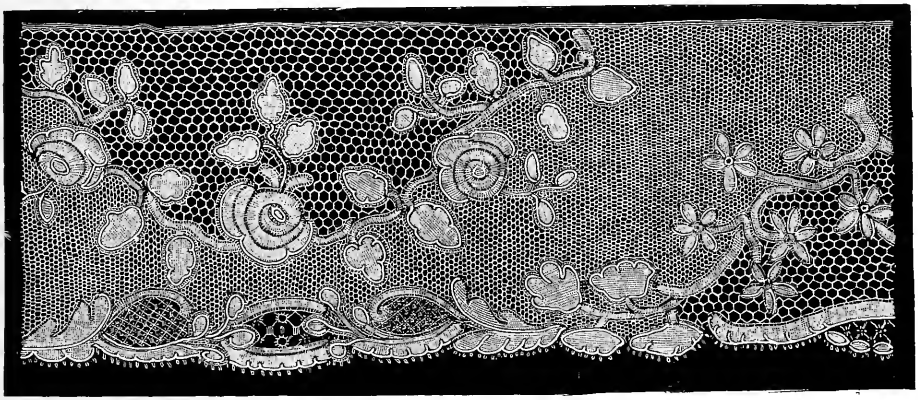


FIG. 99. BRUSSELS PILLOW LACE.

The stitches are varied and raised in some parts. It requires three people to make it—one to make the flowers and ground, another the fancy stitches, and the third the Cordonnet. The habit of whitening the Brussels Lace sprigs, after they are made, with a preparation of white lead, is most injurious, causing the lace to turn black when

being called Buckinghamshire Trolly, from the outline of the pattern being accented with a thick thread, known as trolly by the workers. The finer Réseau grounds have now been displaced by plaited Maltese patterns in black lace. These are the flat Maltese patterns, and are not raised like the black lace produced

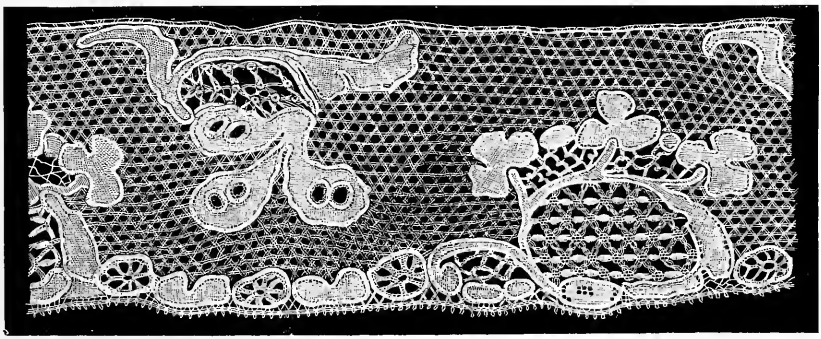


FIG. 100. BUCKINGHAM TROLLY.

put away near flannel or woollen materials, and producing a disease among the striquenses.

Buckinghamshire Lace.—This is of the same date as Bedfordshire Lace, and shared with it the name of English Lille during the seventeenth and eighteenth centuries. The lace produced in Buckinghamshire was considered superior to that of Bedford, and was more

in Bedfordshire, the stitches being similar to those used in Honiton Lace. The industry is reviving, and some good specimens of modern Buckinghamshire were exhibited in 1884, at the Health Exhibition.

Buckle Braid.—*See* BRAIDS.

Buckle Stitch.—This stitch is used in Honiton and other Pillow Laces as an open braid, for open fibres down

the leaves of sprays, or for stems. It requires eight pairs of bobbins—four workers or RUNNERS, and four passive or HANGERS, but the number of the latter can be increased according to the width required. To work: First row, work from left to right into the middle across the two pairs of hangers, TWIST the runners once, and also the next pair (which will now become the fourth working pair); make a CLOTH STITCH, Twist both pairs once, continue across to other side with the first workers, make the edge stitch, and bring them back into the middle, Twist once, and leave them. Take up fourth runners, work to the left edge, back into the middle, Twist once. Two pairs of runners will now be in the middle and both twisted; make a stitch with these pairs, Twist once, then work with each of these to the edges, and back into the middle. In the illustration of the convolvulus spray (Fig. 101), BUCKLE STITCH is shown as a braid to the flower, as stems to the leaves, and as open fibre down the centre of the leaves.

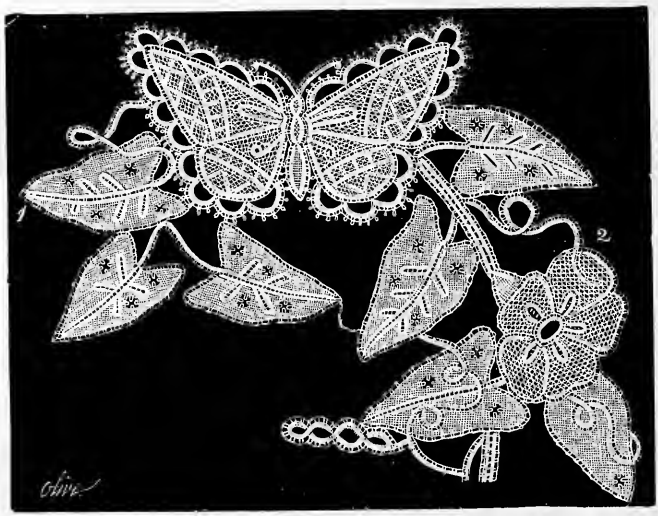


FIG. 101. BUCKLE STITCH, CONVOLVULUS SPRAY.

Buckram.—(Latin *Buchiranus*, French *Bouracan* or *Barracan*.) This textile was originally manufactured at Bokkara, in the Middle Ages, and was also called *Panus Tartaricus*, and afterwards *Bokeram*. It was then a fine and costly stuff, and much esteemed. The material now known as Buckram is a coarse linen or cotton cloth, stiffened with glue. It is strong, though loosely woven, and is used for the making of bonnet shapes. A variety of it is placed by tailors between the cloth and the lining of a garment in which some degree of stiffness is required. It is made both in white and black, and is sold in lengths of 10 or 12 yards. Buckram, with a highly-sized paper face, is employed for making labels for luggage, and is called ticket-buckram. It was originally as costly as the richest silks, and in Louis XV.'s time was used for stays.

Buckskin.—A kerseymere cloth of very fine texture, embroidered with silk by children. It is remarkably beautiful, is designed for waistcoatings, and is manufactured at Bradford, Yorkshire. *See* KERSEYMERE.

Buckskin Cloth.—A species of closely-woven woollen cloth, designed to supply the place of buckskin leather, and of a cream-white colour. It is preferred to corded cloth for riding, being fine, smooth, thick, and firm in its texture, and measures 27 inches in width.

Buckskin Leather.—This leather is dressed with oil, after the method of chamois leather, and is employed for the use of cavalry soldiers. It was substituted for woollen cloth by the selection of the Duke of Wellington, with the exception of the two regiments of Life Guards. The greater part of the deerskins employed are imported from the United States of America.

Budge.—(Old English). Lambskin, with the wool dressed outwards. Formerly used as an edging and decoration, more especially for scholastic habits. It is still employed as a trimming on the City liveries. Budge-row was so named after this fur, as the dressers of it used to reside there. It is mentioned by Chaucer, and also by Milton—

> "Oh, foolishness of men, that lend their ears
> To those *budge* doctors of the Stoic fur!"

Buff Leather.—This is a preparation of the skin of the buffalo, so named from its colour. It is durable and strong, and is employed for military accoutrements and

uniforms. In earlier times, it was used to supply the place of armour. Imitations are made of the skins of oxen.

Bugles.—(Latin, *Bugulus.*) An ornament worn by women, consisting of an elongated glass bead, sold in various colours, but chiefly in black, and much used for trimmings of bonnets, mantles, and dresses.

Buke Muslin.—*See* Book Muslin.

Bulgare Pleat.—A double box pleat, employed at the back of a dress skirt at the waistband, to produce an extra fulness.

Bulgarian Needlework.—A description of oriental needlework executed in Constantinople by the refugees from Bulgaria. The material upon which the embroidery is executed is worked in hand looms by the workers, and resembles coarse unstiffened black or white muslin. The embroidery is especially beautiful, being firm, compact, and even, and is the same on both sides. It is made with gold or silver thread and silks of different colours; both threads and silks are much finer in texture than those used in England, and are capable of being passed in and out of the work without raising the pattern from the muslin foundation. The stitches used are not named in England; the one most employed is a rem line worked over with a line of stitching, while lines of gold or silver thread are made by Overcasting in a slanting direction, and leaving no space between each stitch. The value of the work is judged, by the Bulgarians, by the amount of gold thread employed in each pattern, and very little attention is paid to the labour of the execution and the time spent over bringing it to perfection. The designs, before the Countess Dufferin took the work under her protection, were of no particular art value; but since a committee has been formed to help and encourage the development of the trade, good arabesques and oriental patterns are worked, and the result is much superior in execution and colouring to the ordinary oriental embroidery.

Bullion Embroidery.—As ancient as Embroidery with gold thread, and dates back to the time of the Phrygians. By early writers it is called embroidery with gold wire, and as such mentioned as being used about Aaron's garments. It was known to the Egyptians, Hebrews, and Romans in very early times, and by them embroidery, when wrought in solid gold wire or gold thread, was distinguished by the name of "Auriphrygium," even as embroidery with silk was called Phrygio or Phrygian work, from the first workers. From Auriphrygium the old English word "Orphrey" is derived. Much of the celebrated Opus Anglicanum of the eleventh and following centuries was ornamented with bullion work. It is now but sparingly used in ecclesiastical embroidery for monograms and work in relief, and is chiefly employed for ornamenting uniforms or for heraldic devices. The work is difficult of execution; the twisted gold wire being so formed that it will pull out to any length, and has therefore to be laid on with the greatest exactitude so as to fit the place it has to fill without being unduly drawn out or pressed together. The patterns are the same as used in ordinary ecclesiastical embroidery, and the bullion is laid on for stems, works in relief, and letters. To work: For raised work and letters, cut a cardboard foundation to the design, and lay this over the holland backing; upon this sew down a stuffing of yellow carpet threads, and lay the bullion over all. The work is done in a frame and Appliqué to the proper foundation. First cut the lengths of bullion to their various sizes with a sharp pair of nail scissors, and lay them upon an extra piece of cloth, and place on the frame for the worker to select from; when required, pick them up with the needle without touching them with the hand. Use Walker's needle No. 9, and strong yellow sewing silk, waxed and doubled, for working with. Bring the sewing thread through from the back of the linen foundation, pick up the bullion and run it down like a bugle, and pass the needle through the linen on the opposite side to where it came out, leaving the bullion upon the raised surface. The hand, while working, keeps a strong and even hold of the silk, firmly drawing it through and laying down each twist of bullion side by side, regulating its position with the flat end of the piercer, but never touching it. The bullion is always better cut a little longer than required, so as to lay down without dragging over the raised surface, and so that it may completely cover the sides. The five sorts of bullion (rough, check, pearl, wire, and smooth) are often worked in together, and make a species of diaper pattern, with judicious intermixture. The check is all glitter, and should therefore be used with greater caution than the others, one line of check to three of rough being the right proportions. Bullion embroidery, when used for letters and large pieces, is applied to the material, as in Appliqué; but when worked upon a piece of silk embroidery that has already to be applied, it can be worked in the frame with it.

Bullion Knot.—Useful in Crewel and Silk embroideries, and largely employed in ancient embroideries for the foliage of trees and shrubs, and the hair of figures. It is made of a number of rings of silk or crewel, obtained by being rolled round the working needle, and this roll laid flat along the surface of the work, instead of being raised up and knotted together, as in French Knot. To make: Put the needle into the material where one end of the Bullion Knot is to come, and bring the point out at the other end, and round this point wind the silk and the wool ten or twelve times (according to the space to be covered) and then carefully draw the needle through, while keeping straight the knots or rolls upon it, by holding them down with the left thumb. Still holding down the rolls, insert the needle into the other end of the space where it was first put through, and gently pull the thread until the knots lie all along the intervening space as a long roll. A quantity of these long rolls laid together, and of various lengths, form a variety in the trees in ancient landscape embroideries with French Knots.

Bullion Lace.—A Lace made of gold and silver thread, and of great antiquity, the earliest laces being made of gold threads. The patterns are simple, and like Greek and Maltese Laces. It is much used in the East for ornamenting robes of state, and is found in Italian and French churches upon the priests' vestments and saints' rooes. In England, owing to the climate, it is rarely seen. An in-

ferior Bullion Lace is used for footmen's clothes, although such was the extravagance of the ancient nobility, that in the time of Queen Anne the most expensive kind was employed for this purpose.

Bullion Lace or Braid (Latin *Bullio*, a mass of gold or silver; old English *Bullyon*).—Officers' epaulettes are made of a large gold wire, which is called "bullion," a smaller kind is called "frisure," a flat gold ribbon is called "cliquant," and all are classed under the name of "cannetille."

Bundle, or Romal, Handkerchiefs.—These are made in dark blue plaids, in both cotton and linen. The former measure 34 inches by 39; the latter 37 inches by 41.

Bunting (German *Bunt, i.e.*, variegated, streaked, or of different colours).—A thin open-made kind of worsted stuff, employed for flags, and, of late years, for women's dresses. The width runs from 18 to 36 inches.

Burano Lace.—In this island a considerable quantity of lace was manufactured during the eighteenth century, and the art lingered in the nunneries until 1845. Within a few years the making of lace in Burano has revived, but the new patterns are not as delicate as the old ones. Burano Lace was a hand-made Venetian Point, with a Réseau and not Bride ground; it resembled both Alençon and Brussels Needle Laces. The thread used was fine, and of extreme delicacy.

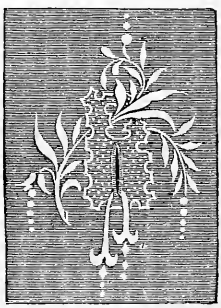


Fig. 102. Buttonhole, Ornamental.

Burden Stitch.—A variety of Cushion Stitch and Plain Couching, called "Burden," as it was used by a lady of that name, at the South Kensington Needlework School, for working flesh, but dating from the fourteenth and fifteenth centuries, when German, Flemish, and Italian schools used it for grounding, and for working flesh in embroidery. The beauty of the stitch consists in every thread being laid evenly down, and caught or secured in exact lengths. To work: Lay the floss silk forming the ground straight across the foundation, and bring a small fastening stitch through from the back, return it to the back, and there secure it. Keep these fastening stitches at even distances from each other, but do not begin at the same place for each row, but at every other row, as in Plain Couching.

Burlop.—An arrangement at the top of a dress improver, so termed in certain shops.

Busks.—Broad flat steels employed by staymakers to stiffen the fronts of stays. These are often covered with chamois leather before they are inserted in their outer casing. In former times these busks were made of wood.

Buttonhole, Ornamental.—The illustration (Fig. 102) is of an ornamental Buttonhole. Work the spray of leaves in raised Satin Stitch, the stem and battlemented outline surrounding the Buttonhole in Overcast, and the dots in Point de Pois.

Buttonhole Stitch.—One of the chief stitches in all Needle-made Laces, and equally known as Close Stitch and Point Noné. It is used for the thickest parts of all patterns, and called Cordonnet when outlining or raised.

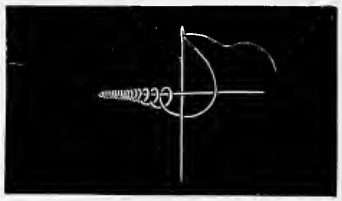


Fig. 103. Buttonhole in Lace Work.

The manner of working is identical with Buttonhole Stitch; but, as a number of rows are required instead of the ordinary single Buttonhole, the loops of each row are used for the foundation of the next, and the needle is passed through every one of them. The effect of this is that no raised ridge is left on the surface of the stitch, but it has the appearance of a solid mass of upright close lines. Worked as follows: Throw a foundation thread across the space to be filled from right to left, and

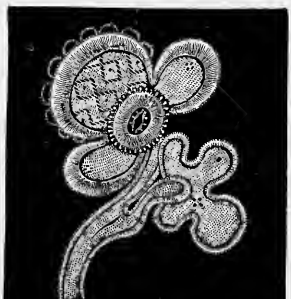


Fig. 104. Buttonhole Stitch forming Thick Part of Lace.

firmly secure it; put the needle into the Cordonnet or other already made part of the lace, and then downwards behind the foundation thread; and pass the working thread to the right, under the needle, to form a loop upon the foundation thread when drawn up tight, as shown in Fig. 103. Continue these loops

to the end of the space, and pull all up to the same tightness and work close, but do not overcrowd. At the end of the line secure the thread, then throw it back again to the left to form a foundation line, and repeat, using the raised edge of the buttonhole this time to pass the needle through instead of the Cordonnet or already formed lace. Fig. 104 shows the important part in lace that this stitch plays, all the solid part of the pattern being formed by it.

Buttonholes.—In linen or calico cut the hole with the thread of the material, using the proper scissors, exactly the diameter of the button; insert the needle four or five threads from the edge on the wrong side, and bring out on the right, holding the material so as to let the buttonhole lie along the forefinger (Fig. 105). When the thread is drawn through ready for use, hold it down with the left thumb, so as to make a loop at each stitch; and in passing the needle through the material, bring it likewise through the loop, leaving a sort of Chain Stitch along the edge. A bar of Buttonhole Stitching should be made across each end of the hole. This work must be done from left to right. One or two loose strands of thread should be kept along the edge, over which sew, and when the Buttonhole Stitching is finished, thread the loose strand on the needle and pull it slightly, and thus draw the hole even; then fasten off, darning in the ends of thread underneath. In working on thick cloth, cut the hole like an elongated V, the wide part at the edge. The silk employed is tailors' twist. The bar at each end of the Buttonhole is called by some a "bridge." The needle should be brought through the loop of thread, which the engraver has failed to do in the illustration. The bar at the end has not been given.

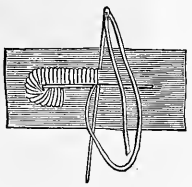


Fig. 105. Buttonhole Stitch.

Buttonhole Twist.—This is employed to bind and strengthen buttonholes in cloth stuffs. It is sold by 1oz. and 2oz. reels, and by the yard wound in twelve strands.

Buttons.—(French *Bouton*, Welsh *Botwm.*) These substitutes for hooks are made in every variety of stuff, depending on the material of the garment or article of furniture requiring them. Linen ones, and those of silk and cotton, can be bought machine-made, but they can be hand-made by covering a wooden mould designed for the purpose, or a round flat bone foundation. The strongest fourfold linen buttons are sold by the dozen or the gross, and are measured by lines, from 6 to 36. Some kinds are covered in hand crochet, netting, and gimp. Other varieties can be had in ivory, bone, jet, mother-o'-pearl, leather, glass, and metals of all kinds—those of polished metal covered with a thin coating of gold or silver being the most durable. They are made with and without shanks, those of bone, horn, and mother-o'-pearl being drilled with holes necessary for their sewing on, when there is no shank, and when uncovered by any textile. The most ancient form of button was a short cylinder, which was sewn at the middle upon the garment.

Byzantine Embroidery.—A modern work, dating from 1878. It is a combination of Onlaid Appliqué, Couching outlines, and fancy stitches, and useful for ornamenting leather, cloth, and such materials as are too thick for the needle to be easily taken through them. Geometrical and arabesque outlines are traced upon cloth or fine leather, and strands of filoselle, double crewels, or worsted, laid down upon these lines, and secured by a fastening thread coming from the back of the material, and returning to it as in Appliqué and ecclesiastical embroidery. The beauty of the work consists in selecting suitable colours for these strands of filoselle, &c., upon their raised appearance, and upon the catching down threads being put in at regular distances. Their ends must be brought from the back, as in braiding. Byzantine Embroidery is enriched by applying to the design pieces of cloth, silk, or satin of varied colours. These are surrounded with a thick strand of filoselle or cord, as in Appliqué. Fancy stitches, such as Satin Stitch, Feather Stitch, Wheels, and French Knots, are worked over such applied pieces or on to the leather or cloth in vacant spaces. To work: Trace out the pattern upon fine cloth and cut this out. Lay the cloth upon a different coloured foundation, and slightly tack it down. Then take a strand of filoselle or some fine braid, and Couch it down along the edge of the cloth, so as to connect that firmly to the material. Work in with filoselle and with Satin Stitch any parts of the design that require filling in.

C.

Cable Knitting.—*See* Knitting.

Caddis.—A variety of worsted lace or ribbon.

Cadis.—A kind of coarse serge.

Cadiz Lace.—A stitch used in old needle point and modern point laces. It takes two lines to make, and is one of the numerous varieties of Point de Bruxelles. It is worked as follows: First row—work 6 Point de Bruxelles close together, * miss the space that 2 would take up, work 2 Point de Bruxelles, miss the space of 2 and work 6, repeat from * to end of row. Second row—work 2 Point de Bruxelles into every loop left in first row, missing all the thick stitches of whatever number. Third row—work like the first, commencing with the 6 close Point de Bruxelles stitches. Fourth row as second. Repeat to end of space.

Caen and Bayeux Lace.—In the department of Calvados, Bayeux and Caen are justly celebrated for their black silk blonde laces, which are identical with those made at Chantilly. Before 1745 the lacemakers at Caen made a white thread lace of Venetian design, the needle point flowers being surrounded with a heavy thread called "fil de crin," instead of the ordinary thick cordonnet of Venice points. The Blondes de Caen were first made in 1745 from a silk of an écru colour brought from Nankin, which afterwards gave place to a beautiful white silk brought from Cevennes, and which established the reputation of the lace. Blonde de Caen was made of two descriptions of silk, one used for the pattern, and the other for the ground. The manufacture of this beautiful white blonde was destroyed by the machine blondes made at Nottingham and Calais. The Blonde Matte, which resembles Chantilly lace, is

described under that heading. At the present time, Caen, with Chantilly and Bayeux, produces black silk laces, and this city is considered to excel in the making of piece goods, such as veils, scarves, and dresses. (*See* Fig. 106.) These large pieces of lace are joined with the celebrated racerac stitch, and so beautifully as to be almost imperceptible. The workers earn about 50 sous a day, and more than 25,000 are engaged in the trade.

Calamanco, or Callimanco. — (Spanish, *Calamaco*, a kind of worsted stuff; French *Calmande*.) This material resembles Tammies and Durants. It is highly glazed, and can be had plain or twilled, raised in stripes or broeaded, the width ranging from 27 to 36 inches. It is employed for women's petticoats.

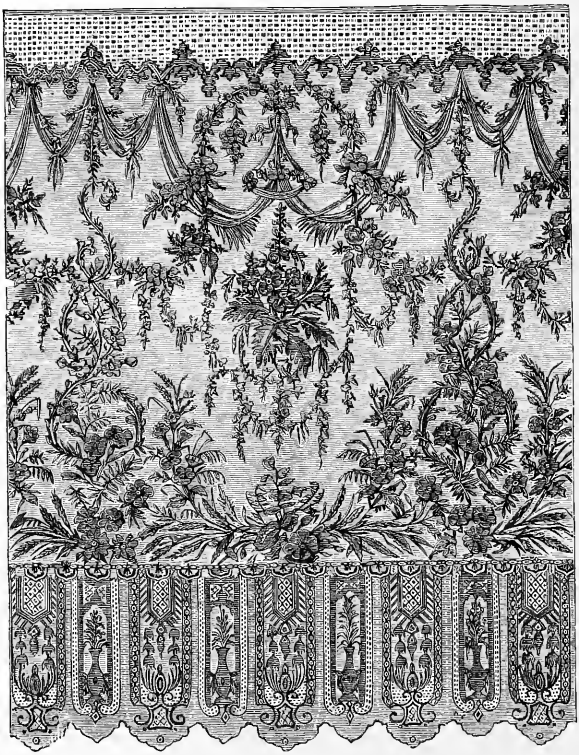


Fig. 106. BLACK LACE OF CAEN AND BAYEUX.

Calfskin. — Calfskins, which are imported from the Baltic, are taken from younger animals than those killed in this country, and are employed in the manufacture of gloves and ladies' shoes, as well as for bookbinding.

Calico.—The name of this textile is derived from Calicut, a seaport town on the coast of Malabar, the birthplace of the art of printing upon cotton textiles. In 1712 the printing of these goods in England, exported plain from India (on account of a prohibitory Act passed at one time against the importation of printed cottons and chintzes), was introduced, and England now carries on the largest trade in the world. America produces the next in quantity, France and Switzerland follow, but produce goods far superior in quality to the American. The introduction of the manufacture of cotton into Europe was effected by the Arabs or Moors of Spain, who brought the cotton plant to that country, from the fleecy wool of which the yarn for calico is spun. It is made into hanks containing 840 yards each. It was brought to England in the year 1631, but not manufactured here until 1772. The various makes of calico are known respectively under the following names: Cotton Cloth, Croydons, Derries, Double Warp, Dacca Twist, Longeloth, Loom Sheeting, Madapolams, Power-loom Sheetings, Swansdown Unions, and Wigans. There are also printed calicoes. The widths rarely measure above 35 inches, and those numbered 33 or 36 inches seldom reach

that standard. "Fents" are ends of calicoes of different descriptions. Calico should have an even selvedge, fine and close in the woof and warp, without knots and flaws. Cheap sorts are dressed with a coating of lime and china clay, to detect which a corner should be rubbed together in the hands, when it will fall off in powder. Unbleached calico of a coarse description goes by the name of "bley" in Ireland. (*See* each make under its own heading.) The cotton plant is grown in Egypt, the United States, and Brazil, as well as in the East Indies.

Calico Prints.—*See* COTTON PRINTS.

Calico Shirting.—Otherwise known as Twine Cloth. A very evenly made cotton material, supplying a good imitation of linen, and employed for shirt making. It runs from 32 inches to 36 inches in width, and is made both in single and double warp.

Californian Embroidery.—The natives of California, before that land was discovered, in the sixteenth century, by the Spaniards, were unacquainted with silk and other ordinary embroidery materials; but they managed to twist into fine cords the entrails of whales, and covered their garments with needlework made with these threads. Their needles were shaped fishbones.

Cambric.—(German *Kammerich*; Dutch *Kammerack*; French *Toile de Cambrai* and *Batiste*.) The name of this textile is derived from Cambrai, a town in the department du Nord, France, whence the manufacture was originated by Baptista. It is a beautiful and delicate linen textile, of which there are several kinds. Its introduction into this country dates from the reign of Queen Elizabeth. That made in Lancashire is, perhaps, on a par with that made in Ireland and France. The Scotch are mere imitations in cotton. *See* FRENCH CAMBRIC.

> "Come, I would your *cambrick* were sensible as your finger,
> That you might leave pricking it for pitie."
> —*Coriolanus*, Act i., sc. 3.

Cambric Muslin.—This is an imitation of cambric, being made of cotton instead of flax. It may be had in most colours, as well as in black and white. These varieties are figured, striped, corded, and twilled, and sometimes have a glaze. Cambric muslin is much employed for linings. They run from 34 inches to a yard wide, at various prices.

Camelina.—A woollen material with very small basket pattern and loose upstanding hairs. It measures 25 inches in width, and is a species of the material called Vicuna.

Camelote.—A coarse kind of fustian of inferior quality, employed for the dress of labouring men. It is 27 inches in width. *See* FUSTIAN.

Camels' Hair. — This is long and silky hair spun into textiles, tents, ropes, shawls, carpets, fine stockings, &c. The hair clipped from the animal furnishes three qualities, distinguished by the colour. Black is the dearest, red the next, whilst grey fetches but half the value of the red.

Camels' Hair Cloth, or Puttoo.—Sometimes known as Cashgar cloth. This material is thick, warm, light, full of electricity, and has a fine gloss. It is unshaved, and the long hairs are of a paler colour than the close substance of the cloth. The price varies according to its quality, and the widths are respectively from 42 to 48 inches. It is French made, and is employed for costumes, mantles, and other articles of dress. This material is generally considered to be manufactured from the inferior qualities of shawl wool in India, where the material is known as Puttoo.

Camera Work. — A modern embroidery of recent invention. It consists of Photographs expressly designed for the work, attached to linen or cream sheeting materials, and surrounded with sprays and groups of flowers. The photographs (Watteau landscape and figure subjects) are sold ready fixed to the material, and the worker is only required to embroider the already traced flower design.

Camlet.—The name of this textile was due to its manufacture of camels' hair, being of Eastern origin. By a strange coincidence, the subsequent manufacture of a similar kind of stuff had its rise in Montgomeryshire, and was named after the river Camlet in that locality. Subsequently to the employment in the East of camels' hair, that of the white glossy hair, growing in spiral ringlets, of the Angora goat of Asia Minor, has been substituted. In certain districts of that country the whole of the population is engaged in the manufacture and commerce of camlets. The best European article is made at Brussels, where woollen thread is mixed with the hair. The imitations are made of closely twisted worsted yarn or worsted and silk, hair being sometimes added. Camlet is thick and warm, and admirable for winter wear. It turns off rain better than any other unprepared article, and measures 25 inches in width. It is sold at various prices.

Campane Lace.—A narrow pillow lace made in France in the sixteenth century, which was used as an edging to wider laces. The Feston was ornamented with grelots and sonnettes.

Canada Lynx Fur.—(*Felix Canadensis*.) This fur is chiefly employed in British America and the States, but is prepared, as all furs are, in this country. The animal much resembles the cat, but has longer ears, and a short thick tail. The fur is long, soft, and of a greyish colour, and is sometimes covered with brown spots. Under the body it is white, silky, and at times spotted with black. It is dyed, and exported largely to America, and being very soft and light, it is well suited for cloaks, facings, and linings.

Canadian Embroidery.—The natives of Canada were at one time celebrated for their skill in embroidery with porcupine quills, and with the skins of reptiles and animals. Their skin work was particularly ingenious, as they cut the skins into minute pieces and formed from them designs representing trees, plants, and animals, using their own hair for thread. The porcupine quill work was of two kinds—a coarse kind, executed upon bark or leather, with split quills arranged in devices according to length and size, and sewn together; and a much more elaborate work, shown in Fig. 107, kept to ornament their dresses,

tobacco pouches, &c. In these the quills were split so fine that they became flexible, and could be threaded through a coarse needle. They were dyed various colours, and worked upon scarlet and other bright toned cloths in the same way as Satin Stitch embroidery. The quills were dyed such pure colours as yellow, green, scarlet, blue, and amber, and great ingenuity was exercised in bending to shape them into flowers and leaves. The illustration is upon scarlet ground, the flowers are amber and white, the white being in the centre; the leaves, stems, and tendrils are of shaded greens, terminating in bright yellow. The design is part of a tobacco pouch, the whole of which is hand made, the scarlet cloth being sewn to a dark foundation, and the stitches concealed by a row of white quills couched down. At the present time Canadian embroidery is no longer worked by the natives, but is exclusively executed in the French nunneries, and the true spirit of the old designs is dying out, the nuns having introduced into the work many fancy stitches and dyes unknown

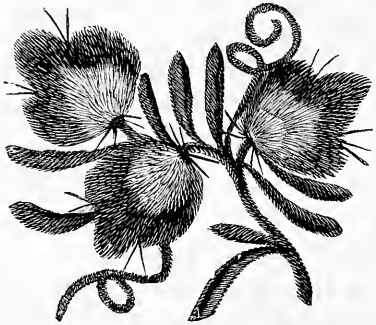


Fig. 107. Canadian Embroidery.

to the real native patterns. The work made by the nuns can be recognised by the elaborate French Knots that form the chief part of the devices, by these devices being bad imitations of natural flowers, and not so conventional as the old ones, and also by the quills being dyed magenta, pink, mauve, and other aniline colours. Bundles of these split quills are procurable, and the work is easy of execution; therefore English ladies could embroider in Canadian work without much trouble, and it would form a pleasing variety to other fancy needlework. To work: Procure bundles of split quills. Trace out upon thin leather or scarlet cloth a design similar to the one given. Thread the quills upon a large-eyed needle, and work with them with irregular Satin Stitches to fill in the pattern. Change the colour of the quills used, so as to represent flowers, leaves, and stems, in their natural hues.

Canton Crape.—One of the many varieties of crape-woven fabrics. It is a dress material, measuring 27 inches in width, and is made in various plain colours.

Cantoon.—A kind of fustian, having a fine cord visible on one side, and a satiny surface of yarns, running at right angles to the cords, upon the other. This satiny side is sometimes made smooth by means of singeing. It is a strong stuff, has a good appearance, measuring 27 inches in width, and is employed for the dress of labouring men.

Canvas.—Derived from the Latin *Cannabis*, hemp; and the name literally means Hempen Cloth. There are four distinct kinds of Canvas—the silk, thread of flax or hemp, cotton, and woollen. They are to be distinguished by numbers corresponding to their several sizes.

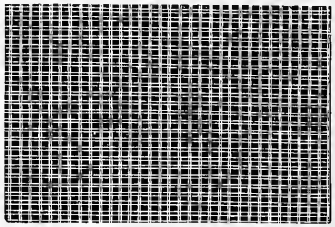


Fig. 108. Berlin or Penelope Canvas.

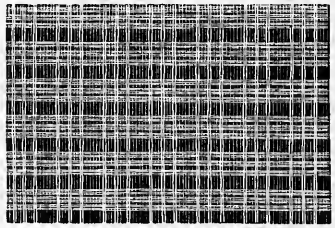


Fig. 109. Check Canvas.

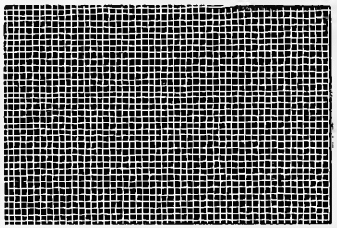


Fig. 110. Plain (Single Thread) or Flax Canvas.

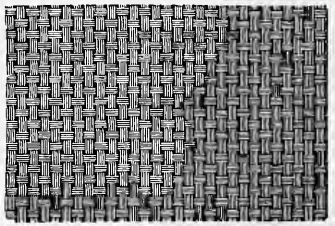
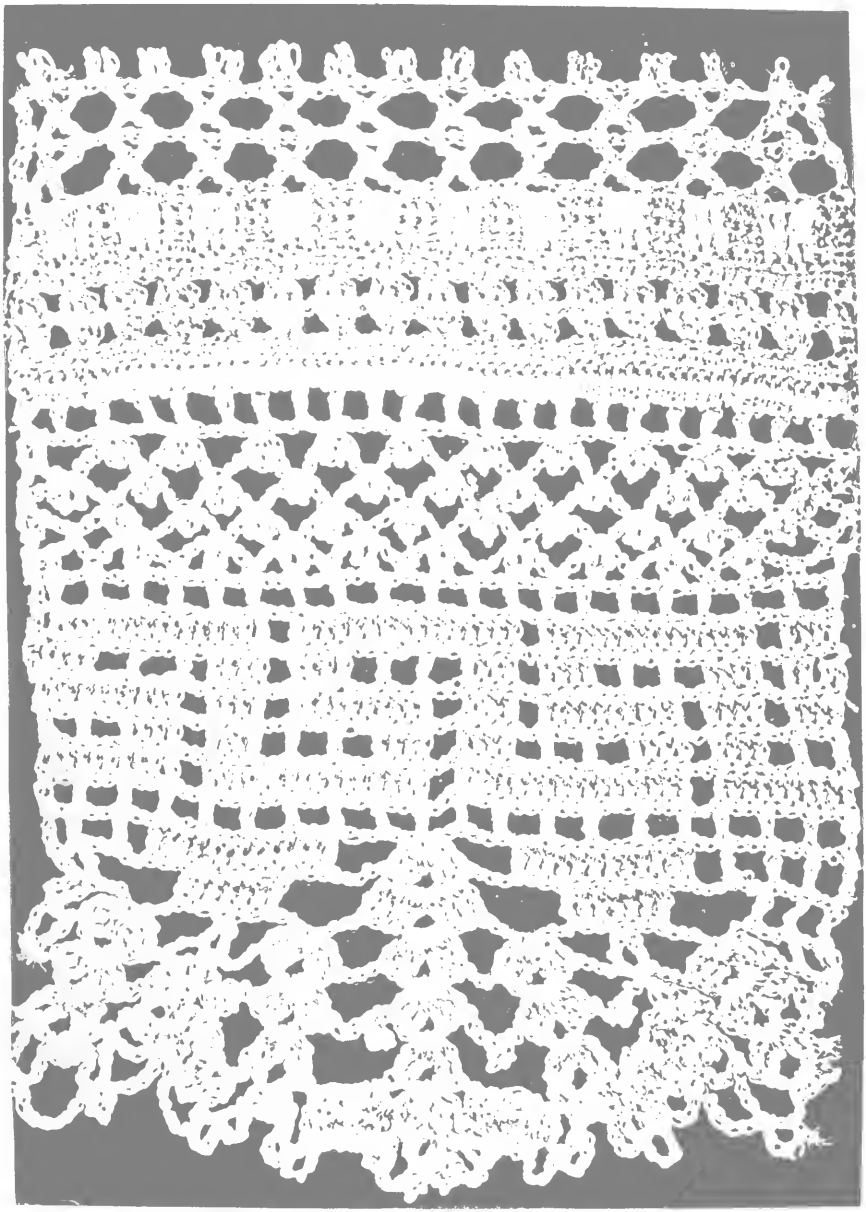


Fig. 111. Java Canvas.

The finest Canvas, whether of silk, thread, or cotton, is denominated Mosaic. Amongst those in use for embroidery are the Berlin or Penelope Canvas (Fig. 108), Check Canvas (Fig. 109), Flattened French and Flax Canvas (Fig. 110), the Java and Japanese (Fig. 111), Painters' Canvas, and coarse descriptions such as Scrim,



CROCHET MANTEL BORDER
ILLUSTRATING THE VARIOUS STITCHES.

made of hemp, for tent curtains and sails, upholstery, papering, and sieves. The seat of the home manufacture is at Dundee. (*See* BERLIN, BOLTING, COTTON, FLATTENED, SILK, THREAD, and WOOLLEN CANVAS.) With the exception of silk Canvas, four sizes only are generally manufactured, which number about twenty-one, twenty-nine, thirty-four, and forty threads to the inch respectively.

Canvas Work.—Before the introduction of Berlin patterns, in 1835, all wool work upon canvas was called by this name, which has now, however, become almost obsolete. Besides the Canvas Work described under Berlin Wool Work, there are four other kinds. For the first: Paint in shades matching the wools to be used; then take the wools and work in CROSS or TENT STITCH over the painted surface, commencing with the darkest shade and ending with the lightest. To work the second, in which the ground is of cloth or satin, and the pattern painted upon the canvas: Work in TENT STITCH, and pull away the threads when the design is finished. To work the third: Sew gold or silver braid upon canvas in outline patterns, and fill in the grounding with CROSS or TENT STITCH. The fourth is the Raised Canvas Work. Ancient Canvas Work was done upon very fine canvas in Tent Stitch, and was really Tapestry Work. The works of Miss Linwood, during the last century and the beginning of the present, are the most remarkable examples of modern Canvas Work. They are large copies of celebrated pictures, sixty-four in number, and were drawn upon closely woven canvas, or tammy, by that lady's own hand, and embroidered by herself in coloured worsteds, or what are now called crewels, dyed expressly for the purpose. These works were exhibited to the public, and one is now in the South Kensington collection. All the stitches enumerated in Berlin Wool Work are suitable for Canvas Work.

Raised Canvas Work.—This is a work that is executed from Berlin flower designs upon silk canvas with Plush Stitch, and which, when completed, is raised above the foundation, and has the appearance of velvet pile. The Plush Stitches forming the pattern are made in single Berlin wool, taken over a mesh, as described in *Plush Stitch*. Begin the work from the bottom, and complete each line before the next is commenced, holding the mesh on the first line of stitches, until the second line is worked, when it is withdrawn, and ready for using in the third line. From this manner of working, a number of shades of wool are required at one time. To prevent delay, have them ready threaded and arranged before commencing. When the pattern is completed, cut the loops made on the surface by the withdrawal of the meshes, and be careful that they are cut quite evenly, and then turn the work, and paste a piece of tissue paper at the back of the Plush Stitches to prevent any of the cut threads coming out. Raised Canvas Work is only suitable for mantel boards and fire screens.

Cap.—Anglo-Saxon, *Cœppe*; Greek, *Skepo*, to cover. A generic term for a head covering. *See* MILLINERY.

Capitonné.—This is a French term, signifying drawn in at intervals, as a stuffed sofa, chair, or pincushion, which is buttoned down at each attachment of the double material, at the front and back.

Cap Springs.—These appliances are made of steel, and in either round or flat form. They are sold by the gross.

Carbonised Linen and Paper.—These are required for tracing patterns upon thick materials, and are used in BRAIDING, CREWEL WORK, SILK, LINEN and CLOTH EMBROIDERIES. The best is the linen, which is sold in two colours, white and blue. It is durable and clean. The paper is sold in black, blue, white, orange, and red; but the black rubs off upon the material, and is not good. A new piece of linen or paper is either rubbed with bread or tissue paper laid between it and the work, as the carbon, when quite fresh, is liable to come off. The white is used when tracing on dark materials, the blue for light. To trace: Lay the material upon a sheet of plate glass, then place the carbonised linen, and then the pattern. See that the pattern is over the part it is to be traced upon, and pin all three together. Take a blunt bone crochet-hook or steel knitting-needle, and carefully go over every line of the pattern with a firm, even pressure upon the needle. Look under the carbonised linen now and then to see if the marks are right, and continue until the whole design is thus transferred. Carbonised linen is warmed with a moderately-heated iron, when, after much using, the marks are becoming faint; or it can be entirely renewed by the maker.

Carmelite.—A woollen textile, almost identical with beige. So called because adopted as the dress of the order of Carmelites. It is 25 inches in width.

Carnival Lace.—A Reticella Lace, used in Italy, Spain, and France, during the sixteenth century, and differing only in its pattern from the ordinary Reticella. This particular lace was ornamented with the badges of the families who possessed it, and was given as part of the trousseau to the bride, and worn by her during the wedding ceremonies and upon state occasions, such as carnivals, during her life. *See* BRIDAL LACE.

Carpet.—Derived from the Latin *Carpeta*, woollen cloth.

Carpet Bindings.—These are manufactured in different qualities, the best being made entirely of worsted, and the inferior kinds of a mixture of worsted and cotton thread. They are to be had in plain colours and also in chintz designs, so as to match carpets of every colour. They are sold by the gross, four pieces of 36 yards each. They may also be purchased by the yard from a few pence upwards, according to the width and quality.

Carpet Thread.—A heavy-made three-cord sewing thread. It may be had in black, drab, green, brown, yellow, and red, as well as unbleached, and is made with a soft and satin-like finish. Sold by the ounce and the pound.

Carpet Worsted.—A very coarse kind of sewing thread of worsted yarn, made in various bright colours, and done up in balls. Sold in paper bags containing 3lb. or 6lb. each, and used for darning and renewing carpets.

Carrickmacross Point.—A lace made in Ireland since the year 1820, Miss Reid, of Ahans, founding a school for instruction before. There are two kinds of lace known as

Carrickmacross, the first resembling Bruxelles Appliqué Lace, except that the design is cut out of fine cambric, and applied to net, with Point Lace stitches worked with a needle. The second lace is a Guipure, and is quite distinct from the first kind. A design is traced by a thread on cambric, and connected with Point Stitches, and worked round with OVERCAST. BRIDES and BRIDES ORNÉES connect the various parts of the pattern together.

Casbans.—Cotton textiles of similar make to jaconets, only of a stouter quality, some being twilled and having a finished surface, resembling sateen. They are chiefly used for linings, the widths running from 30 to 36 inches.

Cascade.—The method of laying down a trimming of lace folded in a zig-zag form, first one way and then back again, taking a broken diagonal descent down the front of a dress.

Casing.—A term used to denote a cover of material, of whatever description, through which a ribbon is to be passed, laid on separately from the foundation stuff.

Cashmere des Indes, or Goat Cloth.—A variety of casimir, made of the soft wool of the Thibet goat, mixed with Australian wool. It is exceedingly fine in texture and twilled, measuring 42 inches in width. The seat of the manufacture is at Rheims, and those French made are much superior to our own. Many imitations and varieties of this cloth are made in England. One description is produced at Bradford, the weft of which is spun from the fur of the Angola rabbit, which is an exceedingly soft material, and much resembles cashmere. There is also a variety made at Huddersfield, called the Tigré cashmere; a variegated cloth, having a cotton warp, figured, and shot with goats' hair. Ordinary French cashmere is sent to England unwashed and undyed, is of a delicate écru or cream colour, and is made entirely of wool, either of the finest Saxon or the Australian.

Casimer, or Cassimere, or Kerseymere.—A twilled woollen cloth, remarkable for its pliability, so that when pressed it does not become creased. One third of the warp is always above and two-thirds below each shoot of the weft. It is either single or double milled, and is usually woven of the width of 34 or 36 inches, and reduced by milling to 27 inches. Cassimerette is another variety of this stuff.

Cassinette.—A cloth made of cotton warp, and the woof of very fine wool, or wool and silk. It differs from toilinette and Valentia in having its twill thrown diagonally, and measures 27 inches in width.

Cast off.—A knitting term, used to describe the finishing of the work in any part.

Cast on.—A knitting term, used to describe the first putting of the wool upon the needle to form stitches.

Castor.—A heavy broadcloth, used for overcoats.

Cast over.—A knitting term, used when the cotton is brought over the needle and quite round it. Identical with "Round the Needle." *See* KNITTING.

Caterpillar Point.—A Needle-made Lace, resembling flat Venetian point, made in Italy during the seventeenth century, and distinguished by this name from other varieties of Venetian Lace. The reason it was so called was the resemblance of the narrow, curling, and interlacing sprig that formed its pattern to the bodies of caterpillars when in motion. These sprigs are surrounded with a fine Cordonnet closely Buttonholed, and are filled with a variety of thick stitches, such as Escalier and Brabaçon. They are connected together with fine Brides, trimmed with Cockscombs and Picots, and the effect of the whole design is peculiarly rich and delicate. A different kind of Caterpillar Lace has lately been made at Munich by a gentleman of that place, who has trained a large hairy species of caterpillar to unconsciously become lace-makers. The process is as follows: A paste is made of the food the caterpillars most like, which is thinly spread upon a smooth flat stone. A lace design is then traced upon this with oil, and the caterpillars arranged at the bottom of the stone, which is placed in an inclined position. The caterpillars eat their way from the bottom to the top of the stone, avoiding any parts touched with oil, and spinning a strong web as they go, which serves to connect the uneaten parts together. This lace finds a sale because of the peculiarity of its make, and it is distinguished from real lace by its extreme lightness, a square yard of it only weighing 4¾ grains, while the same quantity of net would weigh 262 grains.

Catherine Wheel.—This wheel is also known by the name of Spider Wheel or Spider Stitch, and is chiefly employed to fill up round holes in embroidery on muslin. It is made as follows: Outline the round to be filled by the Wheel with embroidery cotton, and closely BUTTONHOLE;

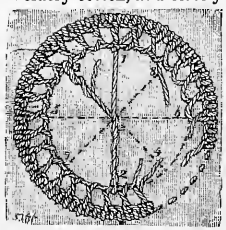


FIG. 112. CATHERINE OR SPIDER WHEEL.—DETAIL A.

then work a row of loose Buttonhole under it, and from this the cords that form the centre of the wheel proceed (*see* Fig. 112, Detail A). Take these across the space in the order shown; the figures 1 to 2 being the first line;

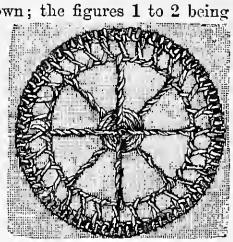


FIG. 113. CATHERINE OR SPIDER WHEEL.—DETAIL B.

Cord back 2 to the centre, and put the needle in at 3, which Cord back to the centre, and so on until all the lines are completed. Form the boss to pass the thread under and over the threads until a round is made of the size indicated in Fig. 113, Detail B, and Cord the thread

up No. 1 to finish. Take a line of OVERCAST round the second line of Buttonhole when the branching lines are formed, which will tend to strengthen and to stiffen the work. Cut away the under muslin from the first Buttonhole line, when the Wheel is complete.

Catskin Fur (*Felis catus*).—The fur of the wild cat of Hungary is of a brownish grey, mottled, and spotted with black. It is soft and durable, and is employed for cloak linings and wrappers for carriages. The domestic cat of Holland is bred for its fur, fed on fish, and carefully tended until the coat has arrived at its full perfection. The fur is frequently dyed in imitation of Sable.

Caul Work.—The ancient name for NETTING, which *see*.

Centre Fibre.—This Centre Fibre is required in Honiton Lace making and other Pillow Laces, when a raised appearance is to be given to the centre of the leaves. This is shown in Fig. 114, and worked as follows: Hang on five pairs of bobbins at the stem of the leaf; work up the middle of the first leaf, and when last pin is stuck, work to the TURNING Stitch and back; then, with the pair lying at the pins, make a ROPE SEWING, and this, which is termed a RETURN Rope, is made, not upon the stem, but at the back of it. Work the next two fibres in the same manner, the middle one last, and when each is finished, run a piece to its head in the end hole, and take out the rest. Now carry the RAISED WORK to the tip of the middle leaf, hang on two pairs, work back in CLOTH STITCH, and when the fibre is reached, take out the pin, stick it three or four holes lower down, insert the hook into the top hole, and make a SEWING with the centre stitch of the work to the cross strand; this will secure the fibre, and it can now be worked over. The other leaves are done in the same manner.

FIG. 114. CENTRE FIBRE.

Ceylon Pillow Lace.—A lace of Maltese design, made in Ceylon by the native women, and probably imported there by early European settlers. It is of no commercial value, and only remarkable because of its semblance to that of European manufacture.

Chain Boulée.—A short rough cord, made in macramé lace with two threads. Hold one in each hand, and keep the left tight while looping the right-hand thread over it, and running it to the top of left-hand thread. The right-hand thread is then held tight, while the left-hand thread is looped over it. In this manner a rough cord of any length can be made. *See* MACRAMÉ.

Chain Fork.—This instrument is usually made of ivory, bone, or boxwood. It is shaped something like an ancient lyre, but flat, and the braid is fastened round the two horns, and when made into a chain is passed through the round hole in the middle of that portion of the fork which resembles the sounding-board.

Chain Stitch.—A stitch used in Embroidery, Tambour Work, and Crochet. The manner of working it for embroidery (shown in Fig. 115) is as follows: Bring the needle, threaded, from back of material, and form a loop on the right side, and keep this loop steady with the left thumb, return the needle close to where it came out; bring the needle up again in the centre of the loop, and pull the thread evenly up; then form another loop and return the needle as before, and so on for the whole of the pattern. Gold thread, silk, and cotton are all used for Chain Stitch.

FIG. 115. CHAIN STITCH (EMBROIDERY).

Chain Stitch Crochet. See CROCHET.

Chain Stitch in Tambour Work (of which it is the only stitch) is formed with a crochet hook, and can only be worked upon fine linen, cambric, or muslin, that will allow of the work passing through it with ease. To work: Stretch the material in an open frame, draw the thread through from the back to the front by the hook in a succession of loops, the second loop formed catching or securing the first; and so on for the remainder.

Chain Stitch Embroidery.—One of the most ancient of embroideries, and first brought from the East, where it is still practised by the Persians, Indians, and Chinese. It was known to the workers in Europe of the Middle Ages, and much of the celebrated Opus Anglicanum was simply Chain Stitch. When worked with a hook, and not with a needle, it was known in later times as Tambour Work. The imitation of Chain Stitch Embroidery by machinery has caused it to fall into discredit; but although machinery may do much in reproducing the appearance of hand work, it can never give such an amount of varied shades and minute curves and embellishments as hand work. The embroidery is worked upon any material, and with anything that can be threaded; it is chiefly worked in filoselle or gold thread upon cloth or silk, or in bright-coloured washing silks and cottons upon white materials, for ornamenting washing dresses and household linen. Fig. 116, p. 64, is an example of this kind of embroidery, and is done with red ingrain cotton, upon flax or Kirriemuir twill, and used for a tea table cover. The same pattern would look well as a border to a Japanese silk tablecloth. The pattern is traced with the aid of carbonised paper and tracing linen, or ironed off. Chain Stitch Embroidery is now more used for embellishing Church linen than for anything else; the corporal, chalice veil and cloth, used at Communion, should all be embroidered with designs in Chain Stitch, either in white or coloured washing silks. The Communion cloth is generally of a fine damask woven expressly for the purpose, and is made so as to fall over the table to the depth of embroidery, should there be no super-frontal. The chalice veil is of fine cambric or silk, from 9 inches to 18 inches square; the corporal of fine lawn. The only colours allowed in this embroidery are red, blue, lilac, and green; but the first two are the ones chiefly used. The Chain Stitch, though forming the chief part of the design, can be varied with Satin Stitch fillings, or with enrichments of Dots and Bosses worked in dotting cotton; but the character of the work should be that of an outline, or it

will be too heavy for the purpose. To work, as shown in Fig. 116: Trace the outline of the design upon fine cambric. Thread a fine needle with scarlet ingrain cotton, and work with it the centre part of the design in CHAIN STITCH. Take blue ingrain cotton, and work the two borders with that, also in CHAIN STITCH.

Chain Work Cloth.—A peculiar style of textile, employed for tambouring and hosiery.

Challis, or Chalis.—A thin textile, made of silk and wool, and having a good lustre; employed for women's dresses. It is twilled and printed in coloured flowers on a white ground, which has the effect of velvet painting. The material was introduced into this country about the year 1832. It is made on a similar principle to the Norwich crape, but is thinner and softer, and without a gloss. The width measures about 30 inches.

Chamois Leather.—The skin of the Alpine goat of that name, which has been "efflowered" or deprived of the epidermis. It is dressed without tan, salt, or alum, and is brought to a state of pelt by liming and washing. That dyed buff colour is dipped in tan ooze. The skin is strong, soft, elastic, and warm in wear, is used for tight riding breeches for both sexes, as it does not wrinkle, and is otherwise suitable for that purpose, as well as for under-vests, linings of petticoats, and other garments, which are perforated to make them more wholesome wear. Chamois leather is used by jewellers in cleaning trinkets and plate, and is also employed for cleaning carriages. It is sold by the skin. Much leather, improperly called chamois, and rightly named wash-leather, is the skin of deer, sheep, and ordinary goats prepared with oil.

Champ.—A term used, in lace work, for the ground, whether Réseau or Bride. It is identical with Fond and Trielle. *See* FOND.

Chantilly Blonde Lace.—No other country can surpass France in its black and white silk Blonde Laces. They were first made at Chantilly, about the year 1740, and, though produced at Caen and Bayeux, the mother town was considered to manufacture finer patterns and textured laces, though it did not produce such large pieces. The old white and black Pillow Blondes were made of floss silk, with flowers of large size, and with a fine open ground. These cost twenty guineas a yard, and were much used in the court of Marie Antoinette. Fig. 117 is an illustration of one of them, copied from one of the old order books of that date; but is much reduced in size, in order to take in its design. The flowers and ground of this lace are worked in the same silk, and the pattern has more open stitches than some of the laces. The manufactory at Chantilly was broken up during the French Revolution, and most of the lace-makers were guillotined, as the popular fury could not distinguish between the wearers and makers of a costly fabric, and classed them both as royalists. It was, however, restored in 1805, when the white Blondes were eagerly bought, and the trade flourished more than at any other period of its history. The large-patterned Blondes Mattes were then made. The machine laces spoilt the trade in white Blondes, and black are now chiefly made. The flowers of the modern laces are not so heavy and so distinct as those of the old blondes; they are slighter in form, and thoroughly dispersed over the lace, and cannot be transferred from the ground like the ancient ones. Another variety has been brought to great beauty. It is a close pattern with deep borders of irregular outline, flowered

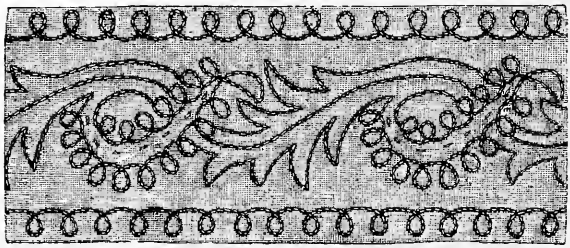


FIG. 116. CHAIN STITCH EMBROIDERY.

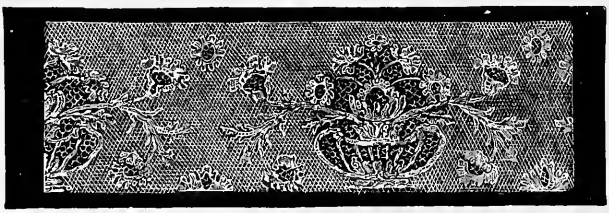


FIG. 117. CHANTILLY BLONDE LACE.

in most patterns, and contrasts with the fine filmy Réseau ground upon which it is worked. It is too expensive to be an article of commerce, and the Chantilly laces now in the market are nearly certain to be productions of either Caen or Bayeux. *See* CAEN.

Check-Mohair.—Dress material, so called from the pattern woven in it, and measuring 24 inches in width. It is much employed for children's dresses; the cross-bars being of small dimensions, like the shepherd's plaid and the "Louisine silks." The price varies according to the quality. It may be had in pink, blue, brown, red, and black "shepherd's plaid" checks; all on a white ground. It is plain made, *i.e.*, not produced in any fancy style of weaving.

Cheese Cloth.—An open-make of fine canvas, employed for drawn work embroidery. It is 42 inches in width, and is inexpensive, but varies in price in different shops.

Chemise.—A loose under-shirt of linen, longcloth, or calico, worn next to the vest; sometimes called Shift. *See* CUTTING OUT and DRESSMAKING.

Chemisette.—A plain or ornamental under-bodice, with fronts and backs unconnected at the sides. *See* CUTTING OUT and DRESSMAKING.

Chenille.—The French for Caterpillar. A beautiful description of cord employed for embroidery and decorative purposes. The name denotes the appearance of the material, which somewhat resembles that of a hairy caterpillar. It is usually made of silk, is sometimes a combination of silk and wool, and has been produced in wool only. There are two sizes; the coarse is called Chenille Ordinaire, the small Chenille à Broder. There is a new kind of Chenille called Pomponet, having a very long pile, boa-shaped, and employed for neckties. For the purposes of millinery it is mounted on fine wire; the fine soft silk Chenille is that used for embroidery, and sold in art colours.

Chenille Cloth.—Also known as Moss Bège. This material is made with a fringed silken thread used as weft in pile-weaving, in combination with silk, wool, or cotton. When woven, the fringed threads protrude through the interstices of the material, and produce a fur-like surface. Many varieties are made, since the recent great demand for the cloth, both in millinery, dress, and flower making. It was appropriately named by the French *Chenille* (caterpillar), from its great resemblance to the insect's velvety coat of fur. It is 27 inches in width.

Chenille Embroidery.—A work originating in France, and deriving its name from the resemblance its round fluffy threads have to the bodies of caterpillars. During the eighteenth century, Chenille Embroidery was the fashion at the French Court; and many specimens of it executed by Marie Antoinette and her ladies are still preserved. From France it passed over to England, and was popular for years, and never entirely disappeared in this country. The taste for the work has now revived; and, when well executed, it has all the softness and beauty of painting upon velvet, and well repays the time and money spent upon it. It looks particularly handsome when made up as curtain borders, in which form it has been lately employed at the South Kensington School of Art Needlework.

Chenille is of two kinds: Chenille à Broder, which is soft and not on wire, is the one used in old, and in the better sorts of modern, work. This Chenille à Broder comes from Paris, and is extremely fine in texture. The other kind is called Chenille Ordinaire, a coarser Chenille, adapted for being either COUCHED upon the surface of the material, or darned through large-holed silk canvas net, or gold and silver perforated cardboard. The fine Chenille costs about 3d. the yard, and the greater the number of shades required in the design the greater the expense. Simple Satin embroidery patterns are the best to work from.

To work: Outline the design upon the material before it is framed, and use a coloured pattern to work from. Use for the needles large-eyed, sharp-pointed rug needles, and thread the Chenille in short lengths, as every passing backwards and forwards deteriorates its pile. If the work is upon canvas, stretch it in a frame, and only work the design in Chenille; make the ground in CROSS or TENT STITCH with filoselle or wool. The stitch used is SATIN STITCH. Thread many needlefuls of various coloured Chenille before commencing the work, and put in each shade of colour following the line preceding it, not the

FIG. 118. CHENILLE EMBROIDERY.—DETAIL A.

whole of one shade before another is commenced. Fig. 118 (Detail A) is of fine Chenille worked upon thin silk. Frame the silk after the outline of the design is traced, and fill the needles with Chenille, bring these up from the back of the frame, and push them down again as in ordinary WOOL WORK. Each thread of the Chenille can also be laid on the surface in lines, and secured with silk of the same colour, as in COUCHING. When this is done at the commencement and end of the thread, make a hole through the material with a stiletto, and pull the Chenille through to the wrong side, and there secure it; but, unless the foundation is thick and heavy, the first manner of working is the best.

Chenille Ordinaire can be worked as shown in Fig. 119 (Detail B), upon large open-meshed canvas. To work: Pass the Chenille backwards and forwards through the open-meshed canvas. Use but few shades. The stitches for the rosebud are SATIN; for leaves and points of bud, TÊTE DE BŒUF; for the stem, CREWEL. Upon a closer

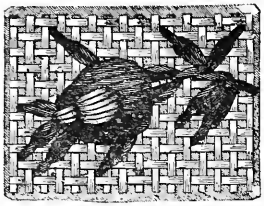


FIG. 119. CHENILLE EMBROIDERY UPON LARGE CANVAS.—DETAIL B.

material the Chenille is laid in lines close together for the leaves of a pattern, while loops of Chenille, mounted upon fine wire and sewn to the material with purse silk, make the flower petals. Make the centres to the flowers by loops sewn flat, and form the stems of Chenille plainly COUCHED down.

Fig. 120 (Detail C) is an illustration of Chenille Ordinaire used upon perforated gold and silver cardboard, and very pretty devices and patterns are worked by simple arrangements of the stitches to form crosses, stars, and wheels. The work is useful as an ornamentation for sachets, blotting cases, dinner rings, and other

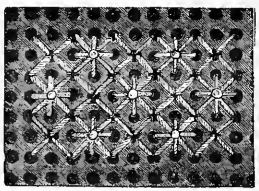


FIG. 120. CHENILLE UPON GOLD CARDBOARD.—DETAIL C.

fancy articles suitable for bazaars. To work: Back the cardboard with linen, to prevent its breaking away in the process of working, and thread the Chenille into large-eyed needles, which pass backwards and forwards through the cardboard, as if it were canvas. Two or three distinct contrasting colours are the best to use for this kind of Chenille embroidery.

Chenille Lace.—A peculiar kind of Lace made during the eighteenth century, in France. The ground of this lace was silk honeycomb Réseau; the patterns were poor, and chiefly geometrical, filled with thick stitches, and outlined with fine white Chenille; hence the name.

Chenille Needles.—These Needles resemble in form the ordinary rug needle, but are sharp at their points, and to avoid rubbing the Chenille they are very wide in the eye.

Chenille Rolio.—A twisted silk Chenille cord stiffened by wire; used, according to its width, either to surround glass shades for clocks, boxes, &c., or to be twisted into flowers. It is sold by the yard and by the piece. When passed through an iron tube the Chenille becomes the silky compact roll, appropriately nicknamed "rats' tails," employed in rich mantle fringes.

Chenille Travailleuse.—The French name to designate the fluffy silk thread employed in embroidery, fringes, and gimp ornaments.

Chequer Stitch.—This Stitch is used for working berries in Honiton Lace designs, and is illustrated in the *Poppy and Briony Design.* (*See* HONITON LACE.) To work: Hang on six pairs of bobbins, and begin at the base of the lower berry, work the STEM all round, leave the three outer pairs of bobbins to carry on the Stem afterwards, hang on six more pairs. There being Stem on both sides, there will be one pair of workers to pass backwards and forwards across eight pairs; work one, TWIST the workers thrice; work two, Twist thrice, work two, Twist thrice; work one, and SEW to the Stem. Repeat this row three times, then Sew the workers to the next pinhole, Twist all the passive pairs three times, and repeat the three rows; then Sew to two pinholes in succession, and Twist the passive pairs. Be careful to draw each stitch well up. This Stitch is used for fillings to flowers as well as berries.

Chequété.—A French term employed in dressmaking, to denote "pinked out," or cut by means of scissors, or a stamping instrument having teeth, which produces a

FIG. 121. CHEQUÉTÉ.

decorative bordering in notched scallops, or diamond points, to a silk ribbon, flounce, or other trimming. *See* Fig. 121.

Chessboard Canvas.—A handsome thick white cotton Canvas, designed as a foundation for embroidery. Each chequer is upwards of an inch square, and made in alternate honeycomb pattern, and simple Egyptian cloth mat. The width is 26½ inches. *See* illustration (Fig. 122) on page 67.

Cheveril.—Soft leather, made of kid-skin.

Cheviot Cloth.—A rough description of Cloth, made both for men and women's dress, twilled, and coarser than what is known as Homespun. This Cloth is 27 inches in width. The Cheviot Homespun measures 25 inches in width, and Cheviot Tweed 27 inches.

Chiffon Work.—A modern variety of Patchwork, which consists of laying on to a foundation straight lines of black velvet alternately with stripes made of pieces of silk and satin. The advantage of Chiffon Work is that it uses up pieces of silk too small for ordinary Patchwork, and pieces that are cut upon the cross. To work: Cut out and arrange bits of silk as in PATCHWORK, but upon the

cross; lay down a line of velvet, and then TACK a piece of silk to it, so that it will turn over on the right side. Continue to tack pieces of silk together cut into the forms of crosses, wedges, rounds, and other devices, but keep them within the margin of a broad straight band. Add more velvet and more coloured stripes until the foundation material is quite covered, then stuff the velvet with wadding to give it a raised appearance, and ornament the scraps of silk with CORAL, FEATHER, HERRINGBONE, and other fancy stitches in filoselle, after the rest of the work is finished. The foundation should be of ticking or coarse canvas.

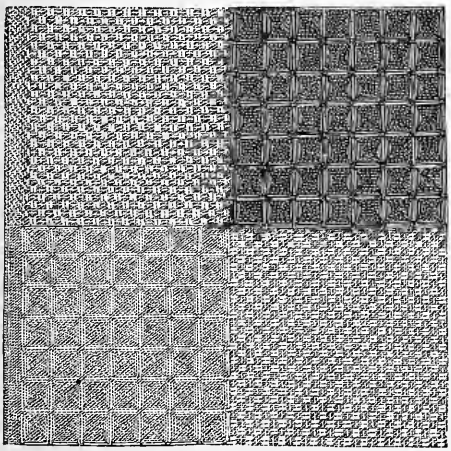


FIG. 122. CHESSBOARD CANVAS.

China Crape.—A beautiful variety of Crape, but thicker in texture than the ordinary kind, remarkably fine, but weighty in substance. It is generally sold at Indian warehouses, being made in white and various colours, exquisitely dyed, and is employed for women's dress. It is made of raw silk, gummed, and twisted on the mill, and woven without crossing. The width is 24 inches.

China Grass Cloth.—A beautiful and delicate, as well as a very coarse description of Cloth, having its origin in China. It is produced from the fibres of a species of nettle (*Urtica nivea*), which the natives split into lengths and unite together at the smaller ends. Exquisite handkerchiefs and fine linens are also made from China Grass, and of late years it has been united with silk and cotton for coloured textiles, having a brilliant appearance. It is employed in Canton, and has been utilised at Leeds with much success. Very beautiful textiles are produced in China Grass with a silk warp. One of the chief seats of the manufacture as a yarn is to be found at Leeds.

China Ribbon.—A very narrow Ribbon, of about one-eighth of an inch in width, woven with a plain edge, and to be had in one colour, or shaded gradually from a dark to a light tint of any colour. This description of Ribbon was much in fashion about forty years ago, but the best qualities are now only to be had at first-class embroidery shops in town, and sometimes in country places. Inferior kinds are procurable elsewhere. China Ribbon is often used for book markers in the best bound books (especially Prayer-books), being attached in the process of binding.

China Ribbon Embroidery.—This work was largely employed for decorative purposes during the earlier part of the present century, and has lately reappeared under the title of Rococo and Ribbon Embroidery. Ancient designs were floral and of the Renaissance style, and differed but little from those used at that period for silk embroidery upon dresses, waistcoats, &c. The materials required are China ribbon of various colours, shaded and self-coloured; thick cotton canvas, silk, satin, or velvet foundations, and embroidery silk. Shaded China ribbons, being now out of date, are sold only at some of the first class embroidery shops; but the plain can still be met with at linendrapers'.

The work, which is very durable, is done in a frame; the background being generally selected of a dark colour, as the ribbons look best upon dark foundations. When the material is stretched in a frame, trace the design upon it, and apply the ribbon to it as follows: For all sprays intended for leaves or grasses, thread shaded green China ribbon upon a large crewel needle, and work in SATIN STITCH. Bring the needle up from the back of the material at the outer line of the spray, hold the ribbon in the left hand, to prevent its twisting, and put the needle into the material in the centre of the spray or leaf in a rather slanting direction. Form all one side of the leaf, and then work the other side in the same manner, always bringing the ribbon from the outer edge and finishing in the centre. By this means the appearance of a centre vein is given to the leaves and sprays. The flowers are variously worked: small ones with unshaded ribbon in SATIN STITCH worked to their centres, and a knot of different coloured ribbon put over the Satin Stitch as a finish; while large ones make more raised, thus: Run the ribbon at one edge, and gather it closely together, and then sew it to the background in enlarging circles, so that the unrun edge of the ribbon stands up from the material in a thick round mass. Make the centres of these rounds of shaded ribbon, and of a different colour to the shaded ribbon used in the first part of the rounds. Make the buds of Satin Stitch, with ribbons of two colours, but not shaded; or all of the same tint, and finish with stitches of embroidery silk, and work the stems and other light parts of the work with the same silk in CHAIN, CREWEL, or LONG STITCH. The best patterns are those that introduce flowers of the forget-me-not size, small roses and bluebells, as, although this work does in no way attempt to be natural, it should never offend by being executed in large designs; when worked in small patterns, it has a quaint, old-fashioned look which it cannot retain when enlarged.

Fig. 123 is an illustration taken from a piece of work fifty years old, and intended for a sachet or hand-bag.

The foundation is of black satin, and the colours used are as follows: Commencing from the top left-hand corner, the spray there is formed of pink and white ribbon intermixed, the large flower, of amber-coloured shaded ribbon, with buds of a deeper tone, and the small bunch of flowers beneath it, blue with yellow centres. On the right hand, the small flowers at the top are yellow, the rose of gathered ribbon of a plain crimson shade, and the bunch of small flowers above it, white with pink centres. The rose in the centre is formed by the ribbon being closely gathered as before described, the colour a variegated deep red; the little two-petal flowers over it are rose colour, and at its left side are yellow and white; the four-petal flowers underneath rose pink with white centres; leaves throughout of shaded yellow greens. Form all stems, rose thorns, and other fine parts of the pattern of green purse silk, and work in STEM or CREWEL STITCH. The above are the shades used upon this old piece of work, and, as none of them are produced from aniline dyes, they amalgamate extremely well.

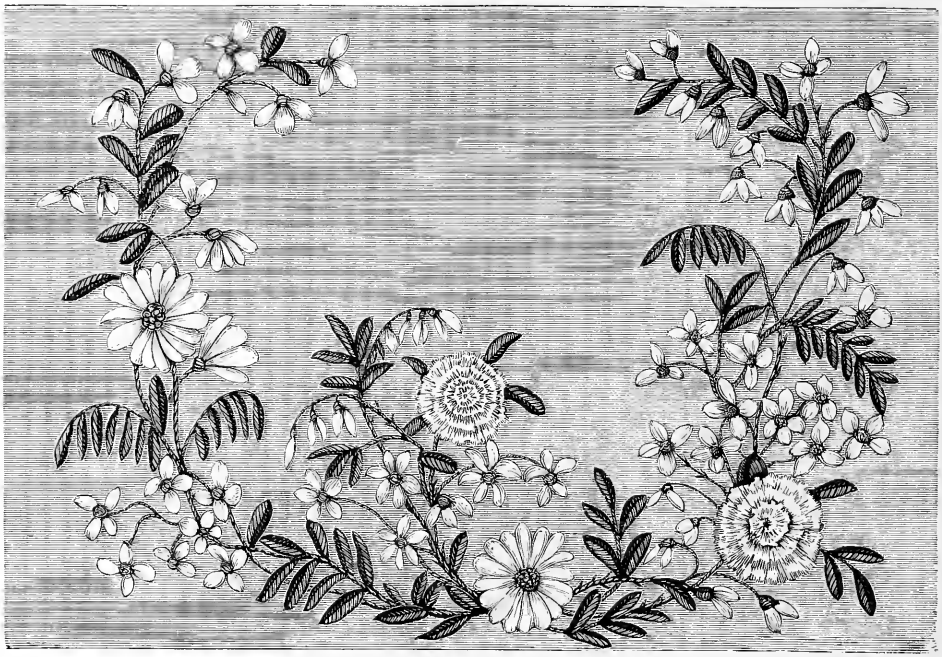


FIG. 123. CHINA RIBBON EMBROIDERY.

China Ribbon Work.—A modern name given to a kind of Drawn Work, into which coloured China ribbons are run instead of crochet cotton. It is suitable for any linen or cotton materials coarse enough to allow of the threads being drawn out easily, and is useful for table-cloths and chair backs, and very simple in execution. To work: Cut the material to the size, and then draw out its threads in wide lines at equal distances from each other, and wider than the width of the ribbon. Into these drawn lines run ribbon which has previously been threaded into a rug needle. DARN the ribbon down the space left by the Drawn Threads, going over six and under six of the threads still remaining. An inch and a half space is generally sufficient to leave between the lines, and this should be ornamented with a pattern in HOLBEIN or CROSS STITCH. Various coloured ribbons are used in one piece of work; their ends being allowed to form the fringe with the Drawn Threads of the material. Check and other drawn patterns are adapted to China Ribbon Work, the ribbons being crossed in the open spaces. The ribbons when forming check pattern are sewn on the wrong side of the material, to keep them from moving; and care is taken that they are run in flat and are not twisted. Letters forming the initials of the worker are made by darning the ribbon into the background, to form their outlines. These initials are placed in a corner.

Chinas.—Ribbon composed of a common kind of satin,

designed for rosettes, book markers, &c., and dyed in white, black, and all colours. They are made in narrow widths, and are trifling in price.

China Sewing Silk.—This Silk is of a pure white colour. One quality is much used by glove-makers, and a coarse two or three cord by stay-makers. The best Sewing Silk is sold on reels, containing one ounce.

China Stripe Cloth.—A description of BROADCLOTH (which *see*).

Chinchilla Fur. — Of the animal producing this Fur there are two varieties, both of South America. That giving the best Fur is a native of Buenos Ayres and Arica, and is of a silver grey, the darkest and best in colour coming from the latter place. Those from Lima are short in the Fur, and inferior in quality. The Fur is extremely soft and delicate, and lies as readily in one direction as another. The skins measure 6 inches by 9 inches.

Chinese Embroidery.—The Chinese appear to have learnt the art of embroidery from Persia at a very early date, and became celebrated for their productions, which display an amount of labour and delicacy of execution almost unsurpassed, save by the Japanese embroideries. But little of ancient needlework now remains, the dampness of the Chinese climate being injurious to the preservation of materials, and the long civil wars proving destructive to much that had escaped the action of the climate; but the ancient designs are continually reproduced with extreme fidelity, the Chinese mind being averse to novelty and change, and preferring what is already pronounced good to any innovations. Toochow was the ancient seat of embroidery, but at Canton and Ning-po a great deal is now worked, particularly large screens, fan cases, and robes, which are the principal articles in request. Men embroider as well as women, and the patience with which they entirely cover a state robe, curtain, or screen with elaborate needlework, is remarkable. Under the late dynasty, robes embroidered with floss silk, and with gold and silver thread, were worn much more universally than they are at the present time, as it is now considered sufficient to indicate a mandarin's rank by a small square of embroidery containing his device, instead of repeating the same, combined with dragons, ribbons, and flowers, all over the dress, as was universal during the Ming dynasty. Chinese ladies are also now content with embroidery in

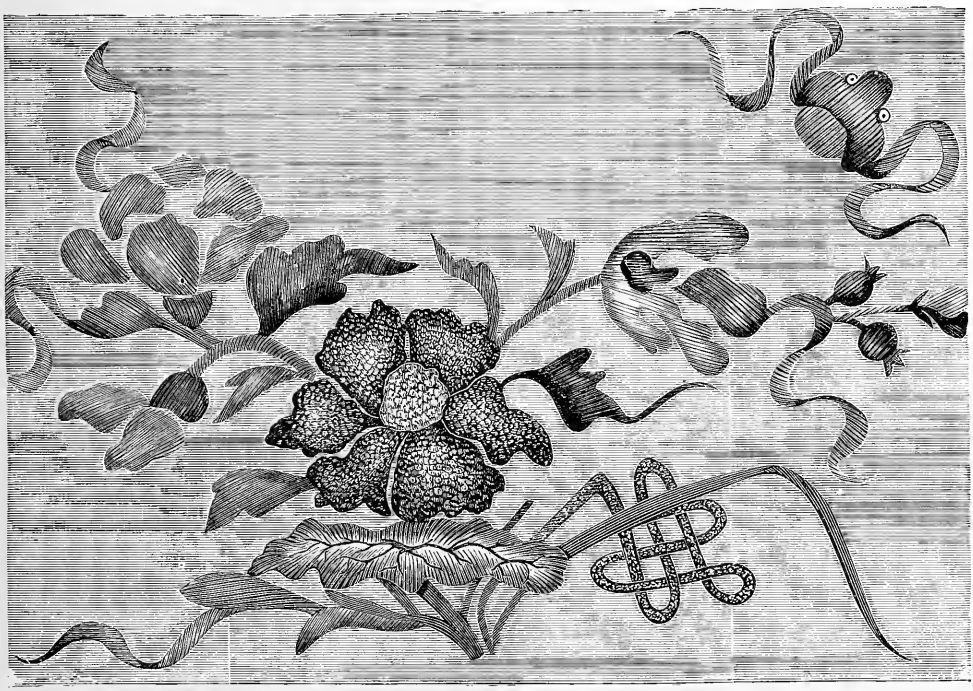


FIG. 124. CHINESE EMBROIDERY

silk instead of floss about their dresses, and the costly floss and gold embroideries are found more upon screens and actors' costumes than upon ordinary wearing apparel. The Chinese embroider in several ways.

In one, both sides of the work are the same; this is done by painting the pattern upon transparent material, stretching it, and working in Satin Stitch backwards and forwards, so that there is no wrong side.

Another kind is crêpe work, as borders to crêpe shawls. In this, large showy flowers are worked in Long and Feather Stitch, or in Chain Stitch. The beauty of the last-named consists in the dexterity of its execution, the lights and shades of the pattern being shown, not by varying the shades of colour, but by working the Chain Stitch open and wide apart for light, and close and thick for dark parts, the effect being further enhanced by the soft tones of the oriental colours.

Feather work, in which real feathers are introduced, is another kind of embroidery they execute; the designs in the parts where the feathers are to be laid are stamped upon metal, to which the feathers are glued, and the rest of the pattern finished in silk work. But their most famous embroidery is with floss silk and gold and silver threads. The patterns for these, though numerous, exhibit but little variety, the sacred dragons, various monsters, figures, jars, ribbons, asters, and cherry blossom, mixed with birds and butterflies, being repeated and accurately copied as to colours in most of the designs. Pattern books for these are sold in China for a penny.

Fig. 124 is an example of this kind of embroidery. It is taken from the border of a mandarin's robe, which is covered from top to bottom with embroidery in floss silk, gold and silver thread, and purse silk, representing dragons, quaint animals, flowers, ribbons, and jars. It is worked as follows: The foundation material is of dark blue silk, and the dragons are constantly repeated all over it. Make these of gold thread, laid upon the surface and COUCHED down with coloured silks. Where the animal has scales, arrange these threads as half curves, but upon the head, feet, claws, and tail make the lines to follow the undulations of the parts they represent. Pad the eyes and make them very prominent, and work with coloured floss silk; decorate the mouths with long white moustaches, which allow to trail and curl over the background. The flower shown in Fig. 124 is taken from the border of the robe; surround every petal with a fine white silk cord, and fill with FRENCH KNOTS in purse silk, colour deep crimson, shading to pale silk in centres; make the half-opened flowers of the same colours, work them in SATIN STITCH, with leaves of a deep green; finish the large centre one with veins of gold thread; work the ribbons in dark blue; where turned under in light blue, or green turned under yellow silk; the outline knot of ribbon with white cord, and fill with crimson French Knots. Work the animal at the side in red and white, without any intermediate shades. None of the colours blend imperceptibly into each other; all are sharply defined, and three distinct shades used when any shading is employed, but the greater part of the design is in Satin Stitch worked in one colour. The effect is in no way bright and vulgar, as the tints are all subdued and blend together.

Chinese Silks.—Although there are several varieties of Silk, satin, and brocaded textiles, the Silk stuff most known, and having a large sale in this country, is the Pongee. It is manufactured from the silkworm feeding on the leaves of the Ailanthus oak, and made in the mountain ranges of the province of Shantung, bordering on the Yellow Sea. *See* SHANTUNG PONGEE SILK.

Chinese Tape, India or Star.—This Tape is of superior strength, and is made both soft and sized. It is sold in any lengths desired, or on blocks. The numbers run from 00 to 12.

Chiné Silk.—So called because the patterns upon them have the appearance of having run from damp. The name is derived from the origin of the style in China. The threads are coloured in such a manner before being woven that when worked up into the silk textile, the peculiar appearance of the shading is produced. The silk measures 36 inches in width.

Chintz.—This word is the Persian for spotted, stained or variegated. It is a term employed in this country to denote a fast-printed calico, in which several, and generally five, different colours are applied to small designs and printed on a white or yellow ground, highly glazed. Originally of Indian manufacture, and known by the names of Kheetee and Calum-koaree, or firm colour, it is now made in this country, and is of great beauty. Chintzes measure from 30 inches to a yard in width.

Chintz Braid.—A cotton galloon resembling dimity binding, but having a minute chintz pattern, and printed in all kinds of colours to suit the dresses for which they are designed. They are much employed in the making of collars and cuffs. Chintz Braid is sold in pieces, or by the yard; and the price varies according to the width.

Chip.—Wood split into thin filaments, for bonnets. *See* MILLINERY.

Chromo Embroidery.—This is a modern work, invented by Mrs. Mee, and consists of coloured paper patterns of flowers or geometrical designs laid upon silk, satin, or coloured cloth foundations, and then worked over in Satin Stitch with filoselles or fine crewels, so that the colours on the pattern are reproduced upon the work. To work: Trace out a design upon thin coloured papers, cut this out, and then lay them upon the material. Work over them in SATIN STITCH in the natural colours of the design until the whole is filled in. The paper pattern is entirely covered with the Satin Stitch, and need not be removed. Chromo embroidery is especially useful to workers who are diffident about their powers of shading leaves and flowers naturally; the design being so close to the eye, they cannot fail to match the colours painted upon it, and by following it out, line by line, need be under no apprehension about the result.

Church Embroidery.—Some of the finest specimens of needlework ever produced are those that were consecrated to the use of the Church during the centuries between the tenth and the sixteenth. In them are displayed both elaborate workmanship and good design, and we are the more impressed at their production when contrasting their excellence and refinement with our knowledge of the

rude manners and customs of the times in which they were made. The work is, verily, picture painting, the colouring and the symbolical meaning attached to the ornaments depicted matching with the famous illuminations of the time. Many reasons combined to produce this perfection. Thus, artists were employed to sketch out the patterns (some of them lay claim to being those of St. Dunstan's), and an embroiderer was content to labour for a lifetime over one piece of work, which frequently was too elaborate to be finished even then, and was handed reverently down from one generation to another until completed. Such labour was looked upon as a service particularly pleasing to the Creator, nor was there any fear of its not being used when completed. In the gorgeous ritual prevailing before the Reformation, every altar required a different frontal and appendages for each festival or fast; and curtains, known as Tetravela, were placed at the sides of the altar and drawn in front of it, while priests and choristers had as many various vestments, and all required rich and elaborate embroidery. The Anglo-Saxons were not behind other nations in this particular, and mention is made of gifts of needlework to the Church as far back as 708; while Pope Innocent and Pope Adrian collected from England, for St. Peter's, much of the celebrated Opus Anglicanum; and a good deal of the old needlework now preserved on the Continent is undoubtedly of English make. William I. enriched Normandy with it, and it is constantly mentioned in the "Roman de Rose" and "De Garin;" and in 1345 the Bishop of Marseilles made a special bequest of his English alb to his church. The early Anglo-Saxon embroidery was distinguished by its lightness and freedom from overloaded ornaments. The designs were chiefly in outline, and worked as borders to garments, &c.; they were all symbolical, and conceived and executed under true art principles. These outlines were altered later, when more elaborate work was achieved. The work executed in Europe from the tenth to the twelfth centuries is of Eastern origin, and possesses many of the features of the early Phrygian and Babylonian embroideries; but the workers of Europe developed its sacerdotal character, and clothed each individual ornament with symbolical meanings, while they executed the designs with the minuteness and untiring patience that now only survives in Japanese and other oriental works. The magnificent embroidery produced was a mass of gold and silver threads, pearls, spangles, precious stones, and silks. A few specimens still remain; but at the time of the Reformation much was burnt for the sake of the gold, while copes and frontals were made into carpets and put to other base uses. The Sion cope (1250), the cope of St. Cuthbert, in Durham Cathedral, the maniple of St. Stephen and St. Blaise, the palls of the Vintners' and Fishmongers' Companies, are still in good preservation, and are the best-known specimens extant. In the earlier Anglo-Saxon works, which were chiefly in outline, the symbol of the Gammodian is frequently used, but it is not found often in later examples. It had the appearance of the Greek letter Gamma, and four of these letters are either entwined together, so as to form a square cross, or two of them, arranged to make the figure S, are used with Church roses and leaves as outline embroidery. This Gammodian was of Indian origin, and was known to the worshippers of Buddha, 600 B.C.; it was brought by the Orientals to Rome, and adopted by the early Christians as an emblem of Christ crucified. The celebrated Opus Anglicanum of the twelfth and thirteenth centuries is not an outline embroidery, but consists of the most elaborate filled-in figure designs, the stitch used for the faces and garments being considered to be an invention of the English, and therefore its name. It is an exceedingly fine Split Stitch, which has the appearance of Chain Stitch, and it is so worked that it follows the curves and lines of the face and drapery, and gives the appearance of relief to a flat surface without any great change of colouring. This relief was further heightened by those parts that were intended for hollows in drapery or flesh, being depressed by a heated knob, thus throwing into bolder relief those places which were arranged to be in the light. Some fragments of this work can be seen at South Kensington, so carefully executed, and with such exactness, that we can understand the

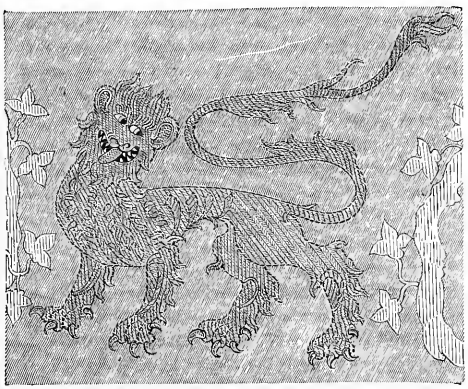


FIG. 125. ALTAR CLOTH FROM STEEPLE ASTON, OXON.

admiration it gained from the whole world. The Opus Anglicanum is not confined only to this stitch; the Opus Plumarium, or Feather Stitch, is largely used; also Crewel Stitch, Long Stitch, and many varieties of Couching. Of the raised work formed with different kinds of Couching an example is shown in Fig. 125, taken from an altar cloth at Steeple Aston, Oxon, time Edward III. The grotesque animal (an emblem of power) would not be introduced in the present age upon such a covering, but figures of this description were not then considered irreverent; witness the representation of the Deity (Fig. 126) taken from the same cloth. To work Fig. 125: Form the chief parts of gold threads, which COUCH over various thicknesses of whipcord, and raise by this means above the level of the flat embroidery; the direction the gold threads take copy from the design. For Fig. 126, work the face of flesh-coloured silk, with the features rudely indicated, and surround the silk with a thick gold cord. Work the leaves above and below the face in floss silk embroidery,

surround them by a dark cord, and clearly define the veins in the leaves. Raised work was not always in good taste when applied to faces of the Holy personages, as the embroiderer frequently imparted a grotesque expression to the figures instead of the agonised suffering intended to be conveyed by the contorted features; but nothing could exceed the beauty produced by the backgrounds formed with these raised Couchings or the flat floss embroideries of the figures and powderings. In Fig. 127, taken from a pulpit cloth at Forest Hill, is shown one of the favourite devices of early embroiderers. It is the winged and crowned angel resting upon a wheel, and is a symbol of eternity, power, and swiftness. This device is frequently scattered over altar frontals, and is found worked in every variety of colour; for this one, work the wings in shaded blues and crimsons and in floss silk. COUCH each leaf round with a thick cord; make the nimbus of silver or gold, outlined with a gold cord; the

FIG. 126. ALTAR CLOTH FROM STEEPLE ASTON, OXON.

wheel of silk, finished with gold cord; work the face and hair of the angel in floss silk. In the rays proceeding from the wheel and at the side of the device introduce spangles, which are always largely used about ancient embroidery, but never laid upon it; they either form separate rays or small devices, as in this design, or are used upon each side of rays, as shown in Fig. 131. Always catch them down to the foundation material, and never Appliqué them, and fasten them down with bright-coloured silk. The devices used in ancient work from the thirteenth to the sixteenth centuries are noticeable for their constant repetition; and, considering the very large amount of embroidery that was then executed, and the ingenuity and care expended upon it, this fact indicates that variety in those days was not looked upon as essential, the aim of the worker being excellence in execution. Thus, although the figure scenes were varied, and ranged through incidents in both Old and New Testaments, and through the lives of numerous saints and martyrs, the symbols that surrounded the subject embroidered as a centre, or that were scattered separately over the foundation (and called powderings in that position), were almost limited to the following: Angels, with or without wheels, the Star of Bethlehem (the rays of which are waved like flames), fleur-de-lys, winged eagles, leopards, lions, white harts with crowns and gold chains, griffins, dragons, swans, peacocks, moons, crowns, lilypots, thistles, roses, and black trefoils. Secular subjects were not wholly excluded, and the coats of arms of the donor of the frontal are occasionally met with worked upon some part of it. Towards the close of the fifteenth century Church embroidery became overloaded with ornaments, and more mixed with secular subjects. The work may be said to have died out in England in

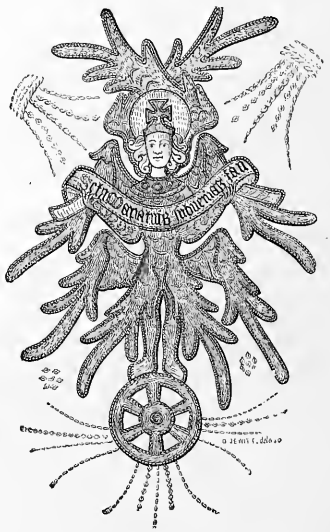


FIG. 127. PULPIT CLOTH FROM FOREST HILL.

the reign of Henry VIII.; and, although it continued for another century on the Continent, it gradually became confined to the nunneries, and was no longer the universal labour of the ladies of the land; whilst, even among the nuns, the embroidery produced was much inferior to that of earlier times. The taste for it has during the last twenty years revived, old specimens are eagerly sought for, and the stitches carefully copied; and the productions of the present age can vie in minuteness and beauty with the most elaborate old work, for, with the exception of a few alterations, it is identically the same. In modern work, even the sprays and minor parts are Appliqué, and laid upon the material when worked; while in old embroideries, although the chief parts were worked upon double flax linen that had been boiled to take out its stiffness, the lighter were frequently embroidered directly

on to the foundation, and the lines laid over to conceal the junction were stitched on after the two were together. Now these cords are worked on the Appliqué, and a small second cord laid to conceal the edges, as by this means the larger cord is more likely to be evenly stretched and laid down. The linen foundations are no longer doubled, it being evident that a double foundation is more troublesome to work through than a single; and the linens now used, being expressly woven for the work, are made of the right thickness. In old work, gold lace is often cut into the shape required for a small filling and inserted instead of needlework, but this practice has not been revived. Requiring great attention and much labour to bring to perfection, Church Embroidery should not be attempted by anyone who cannot devote a large portion of her time to it; but its difficulties are soon overcome by an earnest worker.

The materials necessary are: Embroidery frames of various sizes and shapes; good strong unbleached linen, boiled to take out the stiffness and used single (bleached and cotton materials are injurious to the gold work, and have a nap on them, so should be avoided); best English made Genoa velvet, 13s. the yard; rep silk, 22s. the yard, or broadcloth, 21s., for foundations, which are always of the best; piercer, for helping to lay on floss or pick up gold bullion; stiletto, for puncturing holes; two thimbles, one for each hand; nail scissors; round-eyed needles of many sizes; carpet needles, Nos. 2, 9, 10, for gold and silk cord; packing-needles to pull twist with; the various floss silks, Dacca, sewings, purse, Mitorse, gold and silver threads, pearl purl, coloured cords, spangles, bullion, &c. Floss is the most used of all; the thick floss is split and subdivided into many pieces, or a finer floss used that needs no splitting; both are laid on or worked in LONG STITCH over all the various powderings and chief parts of the embroidery. Dacca silk is used in the same parts of the work; sewings for tacking edges down; purse silk for all parts requiring strength, and frequently for Couchings; Mitorse for leaves when floss is not employed; twist, purse silk, gold and silver thread, for Couchings and for ornamental sprays; spangles for ornaments, and bullion of five kinds for raised work. Cloth of gold and silver is inserted into the devices instead of the embroidery, and sometimes brocades, the "bawdkin" of the ancient chroniclers. All materials must be of the best, and bought at the best shops, it being worse than folly to execute such laborious work with materials that quickly deteriorate; cheap gold and silver thread, or inferior floss, quickly betraying themselves. The hands of the worker must also be smooth, and should be rubbed daily with pumice stone. Plain needlework, or anything that causes the flesh to grate or peel, should be put on one side for the time, as the floss silk catches in everything, and soon spoils. The hands also should be dry; people who have moist hands cannot work with silk and gold, as they quickly tarnish; and the left hand must be as ready and expert as the right, as it is constantly employed under the frame where the needle, without the help of eyesight, has to be put accurately up to the front in perfect lines of stitchery.

Before commencing the embroidery, draw a full-size design of it upon paper, and tint it as the colours are to come. The design when representing a large piece of needlework, such as an altar cloth, curtain, or pall, is too large and too heavy to be worked in one frame; portions of it are therefore selected and worked separately, and afterwards united, and Appliqué upon the velvet or silk background; but the full-size design gives a just idea of the whole, and enables the worker to fit the various pieces correctly together. Stretch the linen foundation in a frame, and pounce the outline of the part to be worked upon it with charcoal, and set or paint this outline with Indian ink. Carefully tack in any pieces of enrichments, such as gold tissue or brocade, and commence the work with raised Couchings or with the laying down of gold threads. Work these lines of gold thread so as to follow the wave of the part they are ornamenting. Thus, the flower shown in Fig. 128 is entirely executed with lines of gold or silver, placed as the shading of the pattern indicates. Fig. 128 is much reduced from natural size; an ornament so small as it is represented rarely has threads laid down. Use wavy lines of gold more than straight ones; they are shown in working detail in Fig. 129, and are managed in two ways,

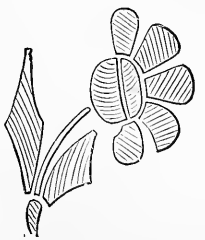


FIG. 128. CHURCH EMBROIDERY.—WORKING DETAIL.

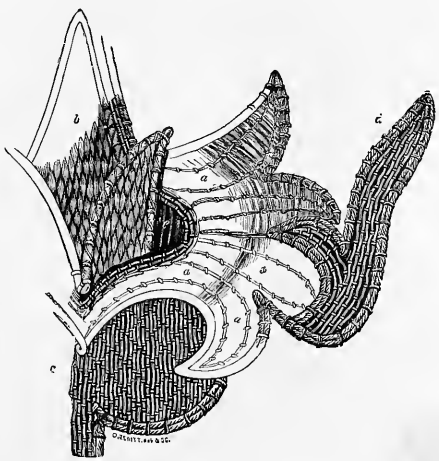


FIG. 129. CHURCH EMBROIDERY.—WORKING DETAIL.

thus: For the first, through a hole made by the stiletto in the foundation linen, bring to the front of the work from the back two pieces of gold twist of equal size and thickness, and make a bend or curve in them by curling them once round the stiletto, and then lay

them on the foundation with the curve still in them, and catch them down with the holding thread thrown across both at once. For the second, use very fine gold twist, and, instead of putting the ends through to the back of the work, stitch them securely down on the front part. Lay the gold twist so curved between each securing stitch (*see* Fig. 129, *c*) on the space it is to cover in an upright direction, then turn and bring it down, turn again and bring it up, and so on until the space is quite filled. These lines need not be laid close together, but with a space between them equal to one line in width, and this space may be filled inwith a line laid afterwards; the gold twist lying flatter on the surface when so arranged than when laid down in consecutive lines. Turn the twist wherever possible, but in many places this cannot be done, and it must be cut and fastened, and again commenced. When angles and curves are being laid, it is a task of dexterity and patience to lay the lines and turn them so as to fill the paces with the fewest breaks. The fastening threads are of bright-coloured purse silk.

In Fig. 129 these fastening threads are shown worked in two ways. To work: Arrange them in the space marked *c* so as to form open diamonds, while in the long narrow space marked *d* make every other fastening thread form part of a straight line arranged across the work. An illustration of the two ways of using floss silk is also given in this working detail. In *a* lay it in flat lines across the surface of the foundation, and catch it down with lines of purse silk of a contrasting colour to the floss, and laid in a contrary direction. Fasten these above the floss silk by catching stitches of silk brought from the back of the work and returned there. Lay the lines of purse silk over the floss silk at nearly equal distances from each other, to imitate the veinings of a leaf, and make the threads that catch them down of a silk matching them in colour, or a contrasting shade. The space marked *b* shows the manner of working the floss silk when it is passed through the foundation and not laid upon the surface. It is LONG STITCH; but work it so that each stitch is placed in a slanting direction, and does not follow the preceding one with the regularity

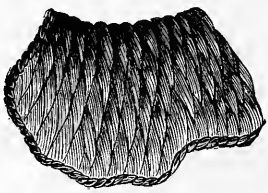


FIG. 130. CHURCH EMBROIDERY.—STITCH IN FLOSS SILK.

of a straight line. The Long Stitch is more fully illustrated in Fig. 130, where it is considerably enlarged.

Fill the small space with black silk lines, which catch down by three lines, two of gold tambour, and one of silk. Make the border to the detail of two lines of thick silk cord of harmonising colours, and catch both down with the same stitch. The single cord that surrounds the piece of work between *c* and *b* is a silk cord, round which twist a fine gold thread, and COUCH this down with a silk thread. This working detail is an extremely useful piece for a beginner to try her hand upon, as it combines several of the stitches that must be known.

The powdering, from an ancient chasuble, given in Fig. 131, is another suitable working detail, and should be carried out as follows: Lay gold tambour in waved lines, as at A A A A A, and catch these down with even rows of purse silk. Lay down the head of the seed pod with gold tambour, as at A, but make the lines straight. Fill the stalk B B B with green floss silk of three distinct shades, work in LONG STITCH; the leaves are of the same, except the veins E E, which make of yellow floss silk; D D represent the soft hairs on stalk, and are in green floss silk; K, the centre of the seed pod, which work

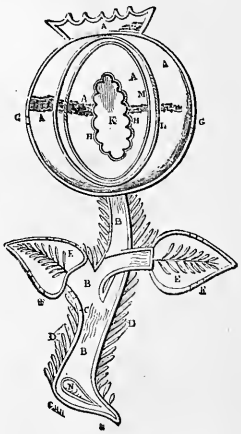


FIG. 131. CHURCH EMBROIDERY.—WORKING DETAIL.

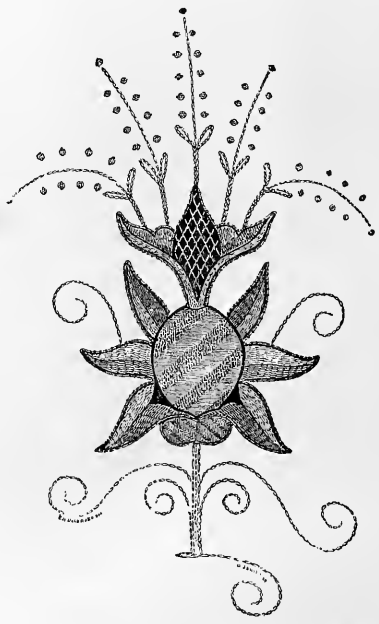


FIG. 132. CHURCH EMBROIDERY.—POWDERING FROM HARDWICKE HALL.

with two shades of pinky red floss in upright lines, and surround with a silk cord; work H H with silver

thread twisted round it and caught down with pale blue silk; in the inside of the cord place a narrow black cord, and catch it down with black thread. The two succeeding oval cords laid upon the gold tambour are of yellow silk, one thick, L, and one thin, M, but both with a silver twist round them. The outside cord, G, is also of yellow, but thicker than either of the others, and caught down with black. Fig. 132, p. 74, is a powdering, taken from some ancient work at Hardwicke Hall. To work: Fill the centre with lines of gold thread laid horizontally, catch them down with stitches arranged as broad diagonal bands, and surround with a line of black crochet twist. Lay gold thread down, to form the calyx, in perpendicular lines, and catch it with stitches arranged in a reverse direction to those worked in the centre part of the powdering. Make the leaves surrounding the centre in LONG STITCH, of floss silk, in three distinct shades of green, and edge them with crimson cord. Fill the pine-shaped head,

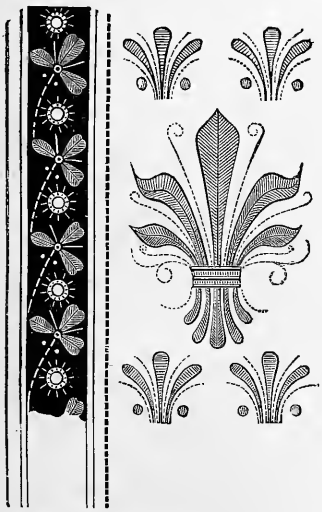


FIG. 133. CHURCH EMBROIDERY.—CURTAIN OR FRONTAL.

as to its centre, with dark crimson floss silk, and secure this with lines of silver twist, forming diamonds; as to the half leaves on each side, in their upper parts work Long Stitch in pink, shading to crimson floss, and their lower with light blue floss, shading to dark, also in Long Stitch; divide the crimson stitches from the light blue ones with a line of black crochet twist; outline the whole powdering with a gold cord caught down with crimson silk. Work the sprays, proceeding from the powdering, with gold thread, and ornament the upper ones on each side with spangles caught down with crimson silk.

The next illustrations are for more advanced work, and therefore are shown in smaller sizes, so as to give some idea of a whole design. Fig. 133 is a border and powderings suitable either for altar frontals or for altar curtains. Work the large fleur-de-lys in LONG STITCH, with green floss of three distinct shades, and edge it with blue purse silk. Fill the band in the centre of the fleur-de-lys with crimson floss laid in perpendicular lines, and secure these lines either with gold passing or with gold tambour, and edge them with black crochet silk. The various tendrils or sprays springing from the fleur-de-lys should be made of gold thread, laid in lines, and caught down with crimson silk. These lines of gold thread require a line of floss silk laid close to them, and following their outline; this is not shown in the illustration, but is always worked when gold thread is laid over an unornamented spray. Work the smaller powderings in Long Stitch with floss silk; their colours are alternately crimson and green, the crimson shading to pink, the green from dark to light. Surround them with black crochet silk, and with branching fibres of gold thread and floss silk. The rounds are spangles, four to each round, caught down with red or green silk. Work the border upon a band of silk of a darker shade of colour to that used for the large surface; work the wheels or stars upon it in gold thread or yellow purse silk, caught down with black; work the leaves in shades of blue in Long Stitch, with stems and tendrils of gold cord, and add small spangles where shown. The three shades of blue, green, and rose colour used should be perfectly distinct from each other, not chosen, as in ordinary embroidery, so that one shade

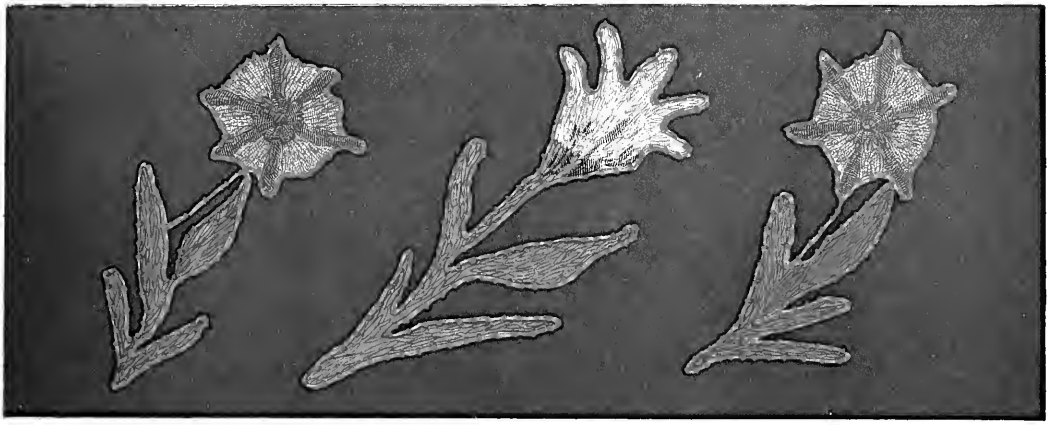
FIG. 134. CHURCH EMBROIDERY.—BORDER FOR SUPER FRONTAL.

blends imperceptibly into the other; but, although harmonising, every one must be distinct from the shade above and below it. Fig. 134 is another border for an altar frontal or super altar. This is worked upon the same coloured velvet as the rest of the embroidery. Form the chief stem with several lines of gold tambour, caught at intervals across with coloured purse silks. Work the flowers with shaded silks, and further enrich them with lines of gold bullion laid over them, and tiny spangles; while the little buds should be made of yellow purse silk, surrounded with black cords, ornamented with sprays of red cord, and crossed with the same. Straight and battlemented lines of various coloured cords finish the work. Work these on the material, the set centre only being APPLIQUÉ. The colouring of the flowers in this pattern will depend upon the colour of the foundation, which should always be introduced to a certain extent in the embroidery, but not forming the prevailing tint. Work the flowers alternately in colours that harmonise and introduce the shade of the foundation, and in those that contrast with it.

The centre cross for altar frontal, Fig. 135, is more elaborate than any previously shown, and requires very good workmanship. The difference in this design to those previously given, is that some of the parts forming it are worked directly on to silk, and others Appliqué on to velvet, of a different colour to either the foundation or to those used in other parts of the same design. The stitches on the cross work are upon white silk; the round enclosing the four arms upon deep crimson silk, on to which the floriated ornaments are Appliqué; and the boss forming the centre of the cross, and containing the centre jewel, first work on to a linen foundation, and then Appliqué on to deep blue velvet, which lay over the white silk foundation. The cross is shown as it would be worked in the embroidery frame. When removed and applied to the foundation, rays of gold thread or yellow silk surround its outside circle, and branching fibres proceed from the four limbs, with spangles carried up each side of them. Make the five bosses of jewels; surround each with gold thread and with rays of green floss silk, shading to light green. Form the body of the cross with white silk, which ornament with lines of gold thread laid in diamond patterns caught down with spangles and red silk, and with straight lines in floss silk; arrange the outside lines in Brick Couching in yellow silk or gold thread. Partially cover the ends of the cross that appear beyond the round with embroidery, leaving visible the foundation of blue velvet of the same colour as used round the centre boss; make the crowns finishing these ends of gold thread, laid upon the velvet, also the thick line from which they proceed. Work the leaves in crimson silk, shading to pink. The round inclosing the cross is of crimson silk, on to which the floriated ornaments that proceed from the cross are Appliqué after having been worked upon a linen foundation; work the outside leaves of these ornaments in Long Stitch in three shades of green floss, the space they inclose fill in—the lower part with crimson silk, worked in Long Stitch, and ornament with Bobs or knots formed of gold-coloured silk; above this lay lines of gold thread, and catch them down with crimson silk; the points which finish the ornament work in Long Stitch with pale blue silk. Carry pale blue cords round the edges of the ornaments, to hide the stitches connecting them to the silk foundation. The scrolls that fill in the rounds, form of lines of gold threads, terminating with spangles, and catch them down with blue silk.

Fig. 135. CHURCH EMBROIDERY—CENTRE FOR ALTAR FRONTAL.

The designs given illustrate all the various ways of using floss silk in flat Church Embroidery. Thus, it is



EMBROIDERY UPON ROMAN SHEETING.

EMBROIDERY UPON PLUSH.

either laid down in even lines of one shade of colour and kept in position with gold or silk cords placed in devices over it, or it is worked in Long Stitch with three shades of colour. These shades are distinct from each other, and are worked with the lightest uppermost; they never blend together, but they match in tint. If contrasts are used, such as pink and blue upon the same leaf, they are divided either by a line of black crochet twist, or gold thread. In Church Embroidery no regard is paid to copying any device in its natural colours; the designs are never intended as realistic, but as conventional ornaments, and blue, lilac, crimson, and yellow are used about leaves and other floral ornaments as well as green; though, in examining old work, it will be seen that green and gold are more used about the powderings and borderings than brighter hues, which are found in all their glory in the picture centres. The faces of figures are worked in Satin Stitch, in one or two shades of flesh colour, or in SPLIT STITCH; the shade and contour of the features are managed by the direction given to the stitches, which follow the lines that would indicate them in an engraving. The manner of embroidering the various raised and flat COUCHINGS is described under that heading. The raised are as diversified as the flat, and were particularly popular as backgrounds during the fourteenth and fifteenth centuries; the cords that raise them are laid under floss silk, or Dacca silk, as well as under gold and silver threads, with binding threads worked in almost endless varieties. A very rich and favourite raised Couching for backgrounds is the Spider or Wheel pattern. In this fine whipcord is laid upon the foundation in rays like the spokes of a wheel, only curved (each wheel being about an inch in size); the gold floss silk is laid over them, and the catching threads put in on each side of every cord, so that when finished the appearance is like raised spiders' webs. Upon rich materials open Couchings are frequently laid for borders. These are made of diagonal lines of gold caught down with crosses of coloured silk, and the centre of the diamonds formed by lines filled in with spangles, beads, or French Knots; in fact, the variety that can be made by laying down one colour and attaching it to the material with stitches of a different shade is almost endless.

Having worked the various parts of the design upon frames and on linen foundations, it now remains to attach them to their proper backgrounds. This, when the article is an altar frontal or curtain, and large and heavy, is better done for the lady worker at a shop where they possess the necessary large sized frames to stretch the foundation in when applying the embroidery, as, unless that is perfectly tight, no work can be properly laid upon it. First stretch the background, and then transfer the various outlines of the traced pattern to it by dusting pouncing powder through pricked holes. Upon these lines lay the various detached worked pieces after they have been carefully cut out from their frames with very sharp scissors, leaving a small edging of about the sixteenth of an inch of linen round them. Stretch and hold down these pieces in their proper positions with a number of fine pins, and then secure them all round with fine stitching of waxed silk or sewings. The large cord that always finishes these detached pieces, sew on to them before they are cut out: it will nearly cover the stitches, and is caught down over them; but, when in their right positions, a fine outline cord is run round them, and entirely conceals any joins. After the Appliqué work is arranged, sew spangles and other ornaments on the foundation; also sprays made of lines of gold thread. When not otherwise enriched, these gold thread sprays require the finish of a line of floss silk following their outline. Lay the floss silk as a line close to the gold thread, but not touching it, and catch it down with a silk matching it in colour. A fringe is generally added to an altar cloth; it is made of silk, the colours used in the embroidery, as well as the background colour, being represented. It is always knotted together in a cross pattern at the top, and should be exceedingly rich and good.

A less laborious kind of Church Needlework, useful for pede mats, altar cushions, and other inferior Church uses, is made upon canvas, and the threads either drawn away and the embroidery left upon velvet or cloth foundations, or the whole filled in with needlework. Brown canvas is generally used. To work: Stretch the materials in a frame, and select geometrical designs of ecclesiastical symbols; work these in TAPESTRY or CROSS STITCH, partly in Berlin wool and partly in coloured filoselles. Cross Stitch makes the embroidery coarse, unless worked entirely with silk; therefore Tapestry Stitch is the best to use. Damask and diaper patterns are suitable, while the Church rose, lily, and passion flower, treated conventionally, are good. Attempt no design that does not fit easily and with a good margin into the space intended for it, nothing looking so bad as work that is evidently too big for its surroundings. Work church carpets, &c., in squares, so as to fit into the embroidery frames, and afterwards join them together with a pattern edge placed round them. This work, being similar to Berlin Work, requires no further explanation. Crewel Work is also used for Church Embroidery, and adapts itself admirably for many purposes; but it can never vie with the true Church work of gold threads and floss silks.

Church Work over Cardboard.—This is a kind of Church Needlework which was not known in olden times, and has only been introduced since the revival of interest in church decoration. All ancient needlework was in flat embroidery, and was raised from the ground, when necessary, by means of twine and cord; but the cardboard foundations forming this variety are used for sacred monograms and emblems, and are found invaluable when clear, distinct, and slightly raised work is required. This work over cardboard is only employed in church furniture for such minor details as the emblems on stoles, burses, alms bags, mats, book markers, sermon cases, &c.; it being considered too severe in outline, and too mechanical of execution, for altar frontals and the vestments of the Church. Being worked with silk of one shade of colour throughout, and over rigid outlines, it requires no artistic taste in execution, but it must be arranged with precision, and the stitches laid down with great neatness, or it will entirely fail of effect; therefore patience and knowledge should be bestowed upon it. The designs are simple,

clear in outline, and correct as to ecclesiastical forms. The usual ones are the Latin cross, the initials of our Saviour and patron saints, triangles, circles, and other unfloriated devices. Some of these are shown in Figs. 136, 137, 138, and 139, in their plain cardboard foundation. Fig. 136, the double triangle, is an emblem of the Trinity, as is also Fig. 137, the circle. Fig. 138, the Latin cross, combined with the anchor and the circle, an emblem of atonement and patience; and Fig. 139, the Greek cross, surrounded by triangle and trefoil combined, a symbol of the Godhead. The manner of working is as follows: Select the design, and trace it out upon paper; prick this outline thoroughly, and transfer it to thin Bristol board by pouncing charcoal through it. Colour the design yellow, and cut it out carefully, leaving little supports, that are called "stays," to any part of the letter or emblem that is too fine to support itself before it is caught down in its position. The stays in the designs given would only be required to keep the extremities of the Greek cross (Fig. 139) in position. Tightly frame a piece of great nicety; the thread or purse silk is kept evenly twisted, and each line laid down with great regularity, as the whole work is spoilt with one irregular stitch. When the cardboard is covered, outline the letters or emblems with a Couched line of gold, blue or red cord, or gold thread, as shown in Fig. 140. This Couched line will take away any unevenness of outline that may have been made in the working. Cut the material away from the frame, and the holland from round the edge of the embroidery at the back, and the work is finished. Fig. 141 is an illustration of a single letter worked in this manner. Cut out the exact shape and size required in cardboard, and lay the cardboard on the foundation, and carefully sew it down; the arm of the "r" requires very delicate adjustment. Then lay a line of carpet thread down the centre of the letter and fasten it, and cover all the cardboard over with lines of yellow purse silk. Fig. 140 shows the manner of working interlaced letters and adding the Couched line round them. Cut these out in one piece, lay them on the foundation, and cover with lines of yellow

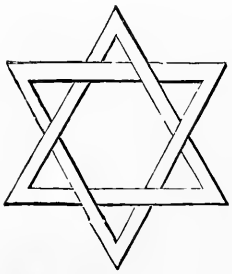


FIG. 136. CHURCH WORK OVER CARDBOARD.—DOUBLE TRIANGLE.

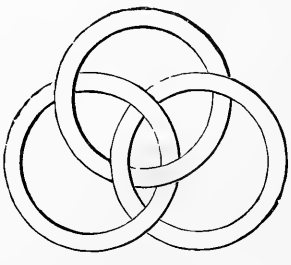


FIG. 137. CHURCH WORK OVER CARDBOARD.—CIRCLE.

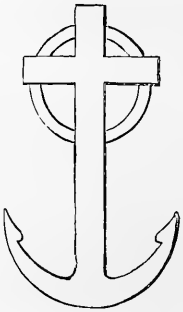


FIG. 138. CHURCH WORK OVER CARDBOARD.—LATIN CROSS, ANCHOR, AND CIRCLE.

FIG. 139. CHURCH WORK OVER CARDBOARD.—GREEK CROSS TRIANGLE, AND TREFOIL.

grey holland, sold expressly for the purpose, and secure the material to be embroidered to it. If velvet, or a large piece of plush, paste it down; if silk, sew on with great care, and sew round the centre when the emblem is arranged. Then lay the pricked outline of paper on to the velvet or silk, and pounce it through over with pipe-clay; this will show where the cardboard is to come, which put on and then carefully tack down into position, and as soon as every part is secure, cut away the stays. Fix a strand of yellow twine or carpet thread down the middle of all the straight lines or the middle of rounds of cardboard, to give the work the appearance of relief; this adds to the effect, but is not absolutely necessary. Now commence the embroidery. Do this either with yellow purse silk or with gold twist of short lengths, and follow the manner of working shown in Fig. 140. Bring the needle up from the back of the frame on the left-hand side, and pass the thread over the cardboard. Use the point of the piercer to lay it flat, and insert the needle on the right side in a line parallel to where it came up. This operation, though seemingly an easy one, requires purse silk; put on no centre cord of carpet thread to raise them, their forms being too intricate, and no stays,

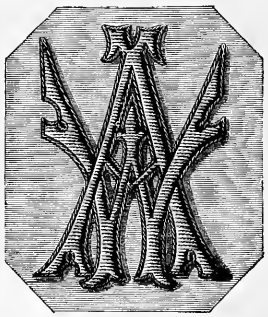


FIG 140. CARDBOARD EMBROIDERY.

FIG. 141. CARDBOARD EMBROIDERY.

as the cardboard foundation is not disjointed. Add the Couched line, and the work is complete. A variation

in colouring devices is allowable, but there is no shading necessary. Thus, in Fig. 142, "I.H.C." placed upon a cross, and which can be used for a sermon case, bookmarker, or alms bag, is worked as follows: Work the cross in gold purse silk or gold thread, and Couch it round

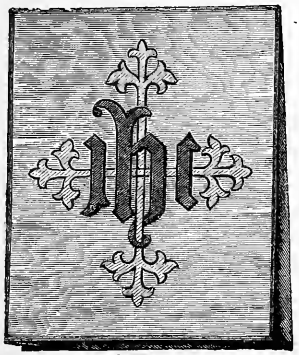


Fig. 142. Cardboard Embroidery.

with a line of black silk; work the "I.H.C." in crimson silk, and Couch it round with pale blue silk, and place the device upon green or blue velvet. The large "I.H.S." of Fig. 143 is arranged for a banner. Work the "I" in gold silk, the "S" in blue, and the "H" in red;

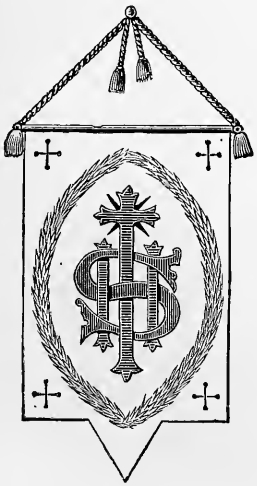


Fig. 143. Cardboard Embroidery.

outline all the letters in black, and make the foundation of white silk; work the wreath in Satin Stitch and in flat embroidery.

The chief use of this embroidery being for such furniture as ladies can make without the assistance of shops, the lengths and widths of these various ornaments will be welcome. For book-markers a very thick ribbed ribbon is required, from one to three inches in width, according to the size of the book, and a yard and a quarter in length if a double marker, which should then have an ivory barrel dividing it in the middle to keep the ends even. These barrels cost 3s. 9d. to 4s. 6d., according to their make, some being covered with a network of silk, others with gold twist. Tack the ribbon to be embroidered down to the framed holland, and put on the device at its lowest part six inches from its end, so as to allow of five inches or more turning up at the back to hide the lining. The length of the book-marker is regulated by the size of the book; a yard and a quarter being the longest required. The opposite sides of the ribbon are embroidered, or the work will not fall properly when used. The fringe, which requires to be very handsome, is either of gold thread or knotted silk, double the width of the marker and an inch over, so as to turn in. Sew one side on and then turn the work, and fix the other side so that both may be neat; hem the ends of the ribbon that turn up, and tack down with frays from the ribbon to render the stitches invisible. For alms bags there are two shapes: one, a regular bag hung upon a ring or hoop of brass, and made of a straight piece of velvet eleven inches wide and nine inches deep, joined, gathered, and sewn into a circular velvet bottom, stiffened with cardboard; and the other, the ordinary handbag, nine inches in length, six in width, with a front flap of six inches long upon which the motto or emblem is embroidered. Line the bag with white silk, but cover any part that shows with coloured velvet surrounded with an ornamental cord of gold and silk. The upper part of the alms bag is shaped, and is either curved or pointed. Make the alms mats to fit the plate, and work the monogram ornamenting them so as to be contained in a square. The ornament upon a stole consists of Greek crosses in gold silk. The length of the stole is to the knees of the wearer, and it is a narrow piece of silk that slightly widens at the ends where the cross is placed, and is finished with a handsome fringe or lace. Work a small cross at the back of the stole in the centre. Make sermon cases of velvet, lined with silk; strengthen with a cardboard foundation. The burse is used to keep the corporal and smaller eucharistic linen in. It is a kind of pocket made of silk, strengthened with cardboard and ornamented with needlework, and is in the shape of a portemonnaie without the flap, being a square of from ten to eleven inches. The colours of these ornaments vary with those used upon the altar, which are as follows: White for festivals of our Lord, the Virgin, and saints (not martyrs), and for Easter; blue for week days after Trinity, and indifferently used with green on ordinary Sundays; red, all Feasts of Martyrs, Evensong of Vigil, and of Pentecost, to the following Saturday; violet for Advent, Lent, Rogation Days, Ember week, and vigils; black for Good Friday.

Church Lace.—An Italian Needle Lace made in the seventeenth century expressly for trimmings to altar cloths and priests' vestments. It was a thick coarse Lace, the ground of which was first made and the pattern added afterwards, and worked entirely of thick Buttonhole

Stitches. The patterns were chiefly figure subjects illustrating passages in the Old and New Testaments, or the chief events in the history of the Church.

Cinq Trous, ou Mariage.—A lace made at Puy and in other parts of France, with five-sided mesh, similar to the Réseau grounds of some of the old Dieppe Lace.

Circles.—When working Pillow Lace it is often necessary to form Circles and curves with the threads for the proper delineation of the design. In the inner part of a Circle there will be fewer pinholes than on the outer, so that it is necessary to work back in this part without setting up a pin. To work: Upon reaching the end of the pins, make a CLOTH STITCH and a half with the RUNNERS that will be waiting; give a TWIST to the outside pair, and return to the pins on the outside. If pins are put up on both sides, the worker will have to miss every other on the inside; and, if that does not give room enough, two stitches are worked into the same pin on the inner side. This is called making a FALSE PINHOLE. Take the runners across to the inside, Twist three times, put up a pin; do not take up the pair that will be waiting behind the pin, but return with the same pair, and put up the pin on the outer edge; finish the stitch, and return with the pair behind the pin. When they arrive at the inner pin, take it out and stick it in again, so that it holds the row just worked, putting it in the same hole as before; work the PLAIN EDGE with the pair left behind. By this plan there are two outer pins to one inner. In a very sharp curve it is better to only Twist twice, as otherwise it would give the lace a heavy and puckered appearance. To keep the lace firm while it is being curved, occasionally drive a pin down to its head.

Clavi.—These are bands of embroidery that were worn by Roman senators, and, at a later period, by knights, on their robes of state. These bands were embroidered with thick silk or gold, and frequently ornamented with jewels. The orphrey of the priests' robes were similar in make.

Cleaning Woolwork.—If the Woolwork is not much soiled, stretch it in a frame and wash it over with a quart of water, into which a tablespoonful of ox-gall has been dropped. If much soiled, wash with gin and soft soap, in the proportions of a quarter of a pound of soap to half a pint of gin. When carefully washed, stretch the work out to dry, and iron on the wrong side while it is still damp. If the Woolwork is only faded, and not dirty, stretch it in a frame, and sponge with a pint of warm water, into which a piece of soap the size of a walnut, and a tablespoonful of ox-gall, have been dropped. Wash out the mixture by sponging the work over with clean warm water, and leave in the frame until it is perfectly dry.

Clear Point.—A lace made at Puy, in Haut Loire, after Valenciennes pattern. The lace is of durable make, but coarse, and of low price.

Clew (Anglo-Saxon *Cleow*).—A ball of thread.

Clocks.—These are ornamental embroidered finishes to the leg and instep of knitted stockings and socks, and are worked with filoselle or washing silk of a colour that either matches or contrasts with the stocking they adorn, or with two shades of one colour. They are embroidered before the foot is Knitted and after the heel is finished.

The name given to this decoration is considered to have originated in the resemblance to the pendulum of a clock.

To work: No tracing is required, but run a guiding line up the foot from the point where the heel joins the foot; the height of this line for a stocking is seven inches, for a gentleman's sock three inches. The Clock consists of a plain line and an ornamental finish. Work the plain line as follows: OVERCAST the two stitches in the stocking that run up the leg from the point where the heel joins the foot to a height of four inches, then Overcast two more inches, but only over one stitch of the stocking. The plain line thus made will be six inches in height. The ornamental finish to this is varied to suit the worker's taste, the simplest being the fleur-de-lys and the arrow-head. Make the fleur-de-lys by thickly Overcasting the three leaves that form the well-known conventionalised copy of that flower; for the arrow-head, take the plain line already formed up another inch of the stocking and add to it on each side six diagonal lines graduating in length; those nearest the end of the line, or the tip of the arrow, make the shortest, and the last, half-an-inch in length, the longest.

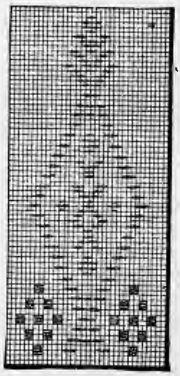


FIG. 144. CLOCK.

Fig. 144 is an illustration of a much more elaborate final to a Clock than the two described above; it is worked in two shades of one colour, the darker forming the centre, and the diamonds on each side. Make these diamonds of raised dots formed with OVERCAST; the rest of the design is simply Overcast. Overcast a line along the side of the foot of the stocking or sock three inches in length, after the foot is nearly knitted and before commencing to narrow.

Close Cord.—The thick lines in Macramé are called Close Cords.

Close Knitting. *See* KNITTING.

Close Leaf.—In Honiton Lace the Close Leaves of the sprigs are worked in Cloth Stitch, which is illustrated in Figs. 145 and 146, as a leaf with a Plain Edge half finished and completed. To work: Commence by first running the lace pin down to its head to hold firm the twelve pairs of bobbins required to make the leaf; TWIST the outside pair on each side 3 times to the left, put the left-hand pair aside, and take the next two pairs, numbering them 1 and 2, and 3 and 4. I and 2 are the RUNNERS, and will work across, taking the other bobbins as they come. First stitch—put 2 over 3 with the left hand, then with both hands put 4 over 2, and 3 over 1, 1 over 4 with left hand, push away 3 and 4 with left hand, and bring forward 5 and 6 with the right. Second stitch—2 over 5 with the left hand, 6 over 2 with the right, 5 over 1 with the left, 1 over 6 with the left, push away 5 and 6 with the left hand, bring forward 7 and 8 with the right. Third stitch

2 over 7 with left hand, 8 over 2 with right, 7 over 1 with left, 1 over 8 with left, push away 7 and 8 with left hand, bring forward 9 and 10 with right. Fourth stitch—2 over 9, 10 over 2, 9 over 1, 1 over 10. Fifth stitch—2 over 11, 12 over 2, 11 over 1, 1 over 12. Sixth stitch—2 over 13, 14 over 2, 13 over 1. 1 over 14. Seventh stitch—2 over 15, 16 over 2, 15 over 1, 1 over 16. Eighth stitch—2 over 17, 18 over 2, 17 over 1, 1 over 18. Ninth stitch—2 over 19, 20 over 2, 19 over 1, 1 over 20. Having now worked across the leaf to within one pair of bobbins, do the plain edge. Twist 1 and 2 three times to the left with the left hand, while the right is taking a lace pin from cushion; then holding both bobbins in the left hand, stick the pin in front of the twisted thread into the first pin hole on the right hand, give a small pull to draw the twist up; this had better be done after the twist. Two pairs are now outside the pin. The right-hand pair will be found twisted as it was done in commencement. Make the stitch about the pin 2 over 21, 22 over 2, 21 over 1, 1 over 22. Twist both pairs three times to the left, using both hands at once; pull the Twist up gently. The first pair have now worked across, and are put away, the last pair becoming 1 and 2 in their turn. In the first row the bobbins were taken as they came; in arranging them so as to make the knots belong to the Hanging bobbins they were, of necessity, twisted over each other. This is immaterial at the commencement, but each bobbin must now have its own place, and every twist will be a defect. In putting down a pillow the bobbins run together, and become twisted, and half a beginner's time is taken up in disentangling them. It is a tiresome process, but it has its uses, as it gives facility in handling, and accustoms the eye to detect wrongful twists. In the 2nd row the bobbins must be numbered from right to left, 4 and 3, 2 and 1, the latter being the active pair. The stitch is apparently reversed, but the theory is the same. There are two pairs of bobbins used, a right and a left-hand pair; the middle left-hand bobbin is always put over the middle right-hand one; each of the latter pair is put over the one nearest to it, and the middle left-hand again over the middle right-hand one. In working from left to right the Runners begin and end the stitch, in returning, the Hangers begin and end it.

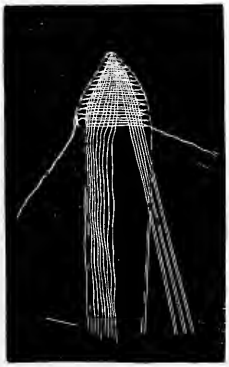


Fig. 145. Close Leaf—Half Finished.

Fig. 146. Close Leaf—Finished.

First stitch—3 over 2 left hand, 2 over 4 left hand, 1 over 3 right hand, 4 over 1 left hand, put away 3 and 4 with the right hand, bring forward 5 and 6 with the left. Second stitch—5 over 2, 2 over 6, 1 over 5, 6 over 1. Third stitch—7 over 2, 2 over 8, 1 over 7, 8 over 1. Fourth stitch—9 over 2, 2 over 10, 1 over 9, 10 over 1. Fifth stitch—11 over 2, 2 over 12, 1 over 11, 12 over 1. Sixth stitch—13 over 2, 2 over 14, 1 over 13, 14 over 1. Seventh stitch—15 over 2, 2 over 16, 1 over 15, 16 over 1. Eighth stitch—17 over 2, 2 over 18, 1 over 17, 18 over 1. Ninth stitch—19 over 2, 2 over 20, 1 over 19, 20 over 1. Having now reached the edge where the pair of bobbins were put aside at commencement of row, twist 1 and 2 thrice to the left, stick a pin in the first left-hand pinhole in front of the Twist; make the stitch about the pin 21 over 2, 2 over 22, 1 over 21, 22 over 1, Twist both pair thrice, and pull Twist up. Repeat these two rows until three rows near the end are reached, then cut off a passive pair in each row close up to the work, and when the three rows are finished, plait the threads into a beginner's stem. *See* Finished Leaf Fig. 146.

Close Stitch.—In Needle-point Lace the Close Stitch is a simple Buttonhole worked without any openings.

Close Trefoil.—A Honiton Lace sprig, as in Fig. 147,

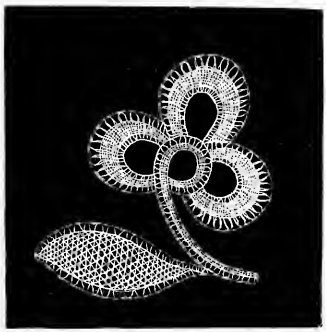


Fig. 147. Close Trefoil.

the leaf being worked in Lace Stitch, and the petals in Cloth Stitch. Commence at the end of stem, and hang on six pairs of bobbins; work straight up the stem and round the inner circle of flower, make a Sewing when the circle is crossed. In the petals, which are next worked, there are more pinholes round the outside edge than there are on the inside, therefore false pinholes will here be required; and as the petals require a greater number of bobbins to form them than the inner circle and stem, they will have to be added. Work the first two rows of petal in Cloth Stitch with the six pairs, and, before putting in the second pin on the outside, hang on a new pair of bobbins, winding the knot well out of the way; pass the new thread well underneath the two workers, and run it close up to the hanging bobbins; stick a pin, and complete a Plain edge. The pair just added will count as the seventh pair, and will hang on to the threads which come across; work two rows in Cloth

Stitch, and hang on an eighth pair in the same manner. When the eighth pair is added it will be necessary to make a false pinhole, in order to keep the outer and inner edges level with each other. This is done as follows: Work across to the inside in Cloth Stitch, TWIST the bobbins thrice, and stick a pin in; but instead of completing the edge, come back with the same pair, and again to the outer edge; then return to the inside edge, take out the pin, re-stick it in the same hole, and finish the Plain Edge with the idle pair left. Two pins, by this arrangement, are stuck in the outer edge to one in the inner, and a curve is thus smoothly made. When the pins are put up close together, Twist the bobbins twice instead of thrice at the edges to prevent any puckering. The false pinholes must be repeated until the petal is rounded and the thinner part arrived at, when a single pair of bobbins is cut away. When turning the corner of the first petal and commencing the second, SEW twice to the circle, and hang on two pairs of bobbins in two following rows, and cut them off when the petal is rounded and the thinner part of it reached; the middle petal being wider than the others requires an extra pair of bobbins; the last petal will only require one additional pair of bobbins, hung on where it widens; the first and third petals require eight pairs of bobbins to work them, and the middle nine. When working, turn the pillow as the work turns, so as to keep the hanging bobbins straight in the front; and when the third petal is finished, Sew at each side; tie all the threads up inside one of the working pairs, tie these working pairs separately, and cut quite close. The leaf requires eight pairs of bobbins, and two gimp bobbins; the latter will take the place of the STREAK STITCH, the gimp being passed through the working pair on each side, but in all other respects the leaf is worked in HALF STITCH. When the leaf is nearly finished, tie up two pairs of bobbins in successive rows, and cut off, Sew to the stem on each side, cut the gimp close, tie the remaining bobbins inside the working pair, tie these separately, and cut off.

Cloth.—(Derived from the Saxon *Cloth*, signifying any woven textile, whether of silk, wool, flax, hemp, cotton, arras, or hair.) A woollen material of several descriptions, as also a generic term applied equally to linen and cotton. Broadcloths are the best and stoutest, and are seven quarters wide. They vary in fineness; there is the superfine, second, and inferior. Narrow Cloths are half the width of the last, or three-quarters, or seven-eighths. Habit cloths are a thinner and lighter description of material, generally seven quarters wide. Royal cashmere is used for summer coating, being a fine narrow cloth, made of Saxon wool, in worsted weft. The best superfine is made of Saxon or Spanish wool; the inferior superfine of the English, as also the seconds, which is used for liveries, beside coarser sorts. The excellence of the cloth depends on the quality of the wool, the permanence of the dye, and the degree of perfection attained in the processes of manufacture. In judging the quality of broadcloth, the fineness of fibre and closeness of texture have to be observed; and the hand should be passed along the surface against the lie of the nap, when the fineness of the wool will be made evident by the silkiness of the feeling. A portion being taken up loosely in both hands, a fold pressed strongly between the fingers of one hand, and a sudden sharp pull given by the other, the peculiar vibrating clearness of the sound produced by the sudden escape of the fold indicates, to the experienced ear, the goodness of the cloth. The gloss on cloth should not look very satiny.

Cloth Appliqué.—A modern imitation of the Cloth embroidery so largely worked by Eastern nations. It consists of cutting out and arranging upon a coloured cloth foundation variously coloured and shaped pieces of the same material, and securing these by fancy stitches worked in silk or wool.

To work: Select a dark coloured cloth as a foundation, trace upon it a geometrical design, and then stitch it in an embroidery frame. Prepare pieces of cartridge paper by

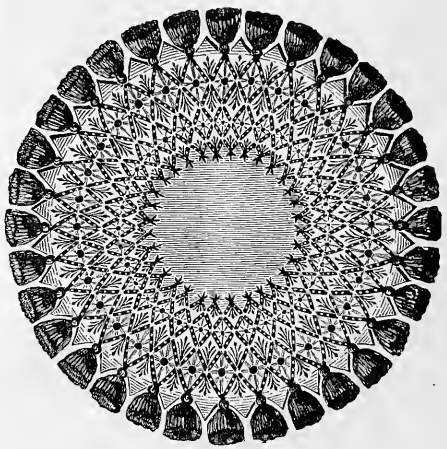


FIG. 118. CLOTH EMBROIDERY.

cutting them into the shapes that fit the various parts of this design, and lay these upon the coloured cloths selected to form the pattern. Cut out these shapes accurately in the coloured cloths, pin them on to the cloth foundation in their right positions, and secure them by working round their edges either with HERRINGBONE or POINT LANCÉ stitches. Use fine Pyrenean wool or filoselle for these fancy stitches, and further enrich the work by others, such as FRENCH KNOTS, TÊTE DE BŒUF, and SATIN STITCH, worked over the pieces of coloured cloth, or made to form tendrils, bosses, and other ornaments to the pattern.

Cloth Embroidery.—A kind of needlework extensively practised by the natives of India and Persia, and other Asiatic nations, who excel in joining together coloured pieces of cloth in handsome designs, and covering them with various fancy stitches made in floss silk or gold and silver thread. The work is a species of Inlaid Appliqué, the pieces of cloth not being laid on any foundation, but sewed together continuously.

Fig. 148 is a mat of this description. To work: Make the centre of crimson or deep blue cloth, and the outside edge of cream white, pale blue, or grey. Hide the parts where these two pieces join with a row of POINT LANCÉ stitches worked over the overcasting. Make the embroidery upon the light cloth with WHEELS and Point Lancé, cut and turn down the outside edge to form vandykes, and ornament with a coloured silk tassel in every hollow. The beauty of the embroidery depends upon the judicious colouring of the floss silk fancy stitches, which should be bright and distinct, like all Eastern colouring, but not of hues that become gaudy by reason of their violent contrasts.

Fig. 149 is of another description of Cloth Embroidery, worked upon a dark-coloured cloth, such as maroon, peacock blue, or invisible green, and is useful for valances, tablecloth borders, and other purposes. Trace the outline of the design upon cloth with white carbonised paper, and go over the lines so made with water colour mixed with gum to render them permanent. Work the whole pattern in SATIN STITCH, with the exception of the centres to the flowers, which either fill in with FRENCH KNOTS or with LEVIATHAN STITCH. Work the large flower in three distinct shades of one colour, using the lightest as the outside colour and for the innermost circle, and fill the centre of the flower with French Knots made of the medium shade of colour. Work the small flowers in two shades of colour, place the darkest shade inside, and finish the centres with a Leviathan Stitch made in the lightest shade used. Work the buds and leaves in two shades of colour, also the small forget-me-not shaped flowers; but in these last, keep each individual flower to one shade of the two colours employed. In the small pattern that forms the border of this design, use two shades of one colour, and work all the under stitches (*see* Fig. 149) in the light shade, and the stitches that fill

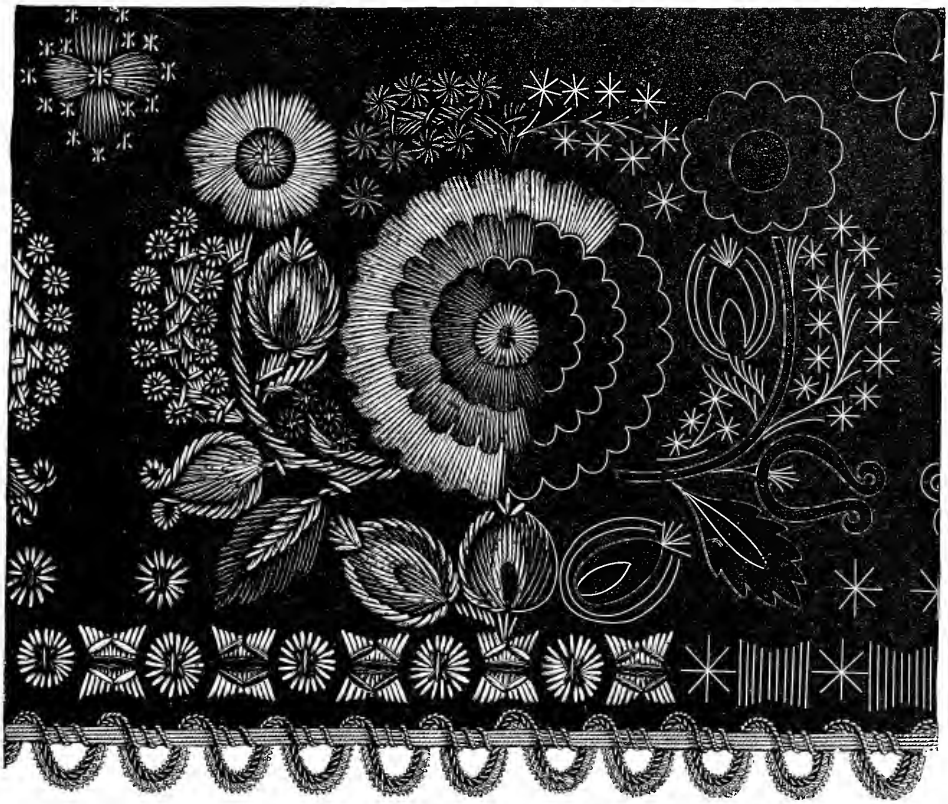


FIG. 149. CLOTH EMBROIDERY.

in the centres, and that are worked so as partly to cover the first made ones, in the dark. A handsome design is produced when the whole pattern is worked with a red brown filoselle as the darkest colour, and orange gold as the lightest, upon a cloth of a medium brown shade. Shades of blue upon peacock blue foundation, and cinnamon upon russet red, are good, as the embroidery worked

ing cushions and footstools. Materials required: a frame, skeins of various coloured filoselles, No. 2 gold braid, and Berlin canvas. To work: Stretch the canvas in a frame, and stitch the gold down upon it, line by line, until the canvas is completely covered. Select an easy geometrical pattern of those printed for Berlin wool work, and work out the design in GOBELIN STITCH over the gold braid

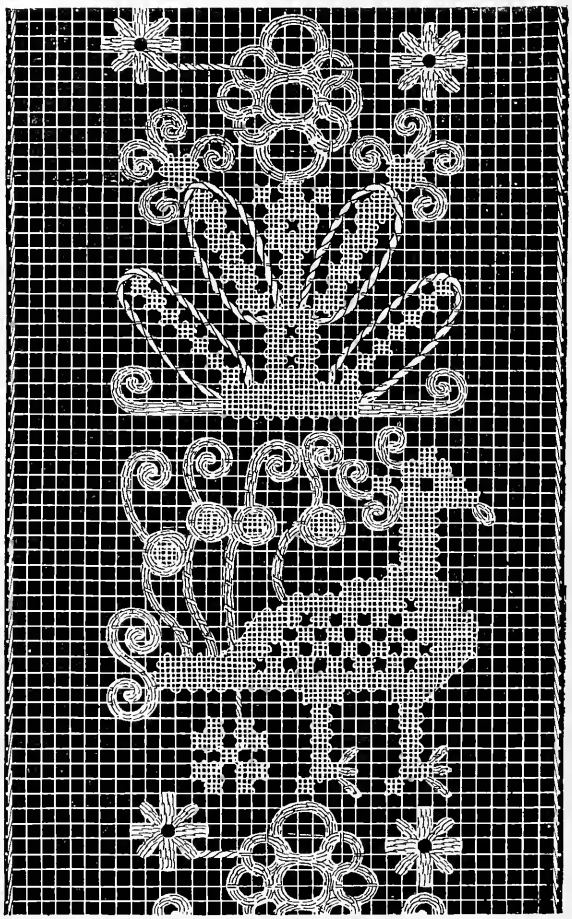
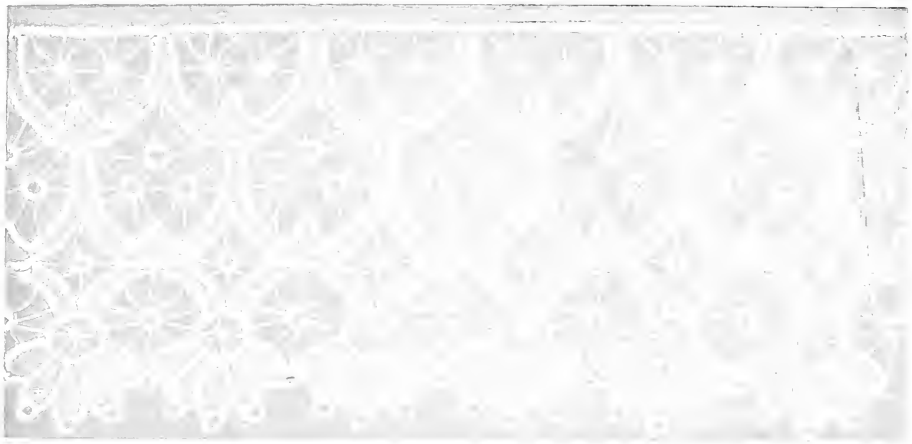


FIG. 150. CLUNY GUIPURE LACE.

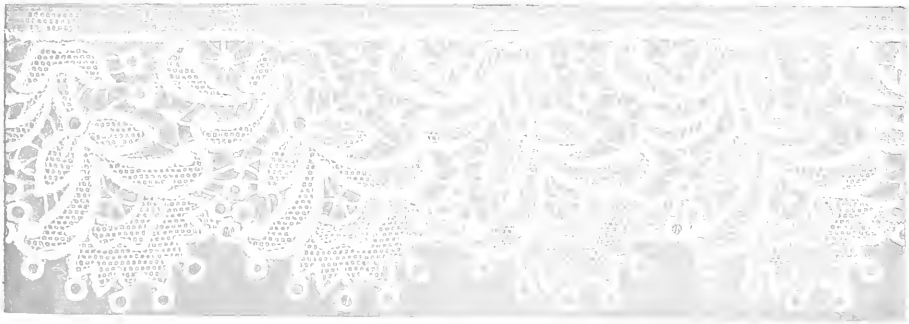
out in shades of one colour is more artistic than when many bright colours are used. The border in the illustration is of chenille gimp, but a soft ball fringe of the colours used in the work would look equally well.

Cloth of Gold Embroidery.—A modern work, formed with gold braid and filoselle silks, and useful for covering

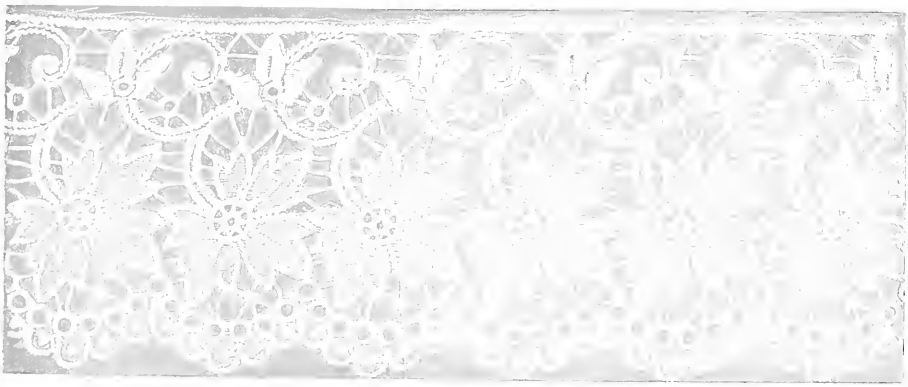
with coloured filoselle, take each thread over one strand of the gold braid foundation, and count it as one stitch. No shading need be attempted, and two colours, such as red and grey, are sufficient to work the whole design, the foundation of braid being already bright enough for effect.



ROMAN WORK.



RICHELIEU GUIPURE.



VENETIAN EMBROIDERY.

Cloth Patchwork.—This is Patchwork of the ordinary kind, but made with pieces of bright cloth instead of scraps of silk. *See* PATCHWORK.

Cloth Stitch.—The close stitch used in most Pillow Laces, and consisting of simply weaving the threads like those of a piece of cloth. It is fully described in BRAIDWORK (*Cloth or Whole Braid*) and in CLOSE LEAF.

Cluny Guipure Lace.—One of the Darned Net Laces whose origin is lost in antiquity, and which were known as "Opus Filatorium" in early times, "Opus Aranum," or Spider Work, in the Middle Ages, and "Filet Brodé," or Guipure d'Art, in more modern times. Numerous patterns of these laces are to be seen in the pattern books of Vinciola, sixteenth century, and much mention is made of them in the inventories of lace from the fourteenth to the seventeenth centuries. The groundwork is plain Netting, commenced with one stitch, and increased and decreased like ordinary Netting, and upon this is worked the pattern with counted stitches, darned in and out like the modern Guipure. The name "Point Conté," generally given to Guipure, is derived from this counting of stitches. Cluny was only a variety of this Darned Netting, but into it were introduced raised stitches, wheels, circles, and triangles, which distinguished it from the plain darned Guipure. A shiny glazed thread was also introduced about parts of the lace as a contrast to the unglazed thread forming the rest of the pattern.

Fig. 150 is a reproduction of a piece of Cluny Guipure formerly ornamenting a bed quilt belonging to Louis XIII., and is a good example of the quaint kind of patterns that were anciently worked, and that have been lately revived in French and Irish lace manufactories. In this the glazed thread forms the raised feathers of the bird, the stars and the circles, and also surrounds what is intended for a tree in the design. In many designs the glazed thread is worked as an outline round every part of the pattern, and Buttonhole Stitch used; but here Point Passé, Point de Toile, and Point Feston are employed, and there is no Buttonhole. This lace requires its foundation to be stretched in a frame while the pattern is worked upon it. Its stitches and manner of working them are similar to those used in GUIPURE D'ART.

Coatings.—Black or blue cloths, in checks, stripes, or diagonals, manufactured for men's wear. The widths comprise both the narrow and wide, and their several prices vary according to quality and width.

Cobble. — (Danish *Cobbler*, to mend coarsely; the Welsh *Cob* being a round stone, making a rough street pavement; descriptive of the puckering of work; old French *Cobler*, to knit or join together.) A term employed in needlework to denote coarse and unevenly drawn work or mending.

Coburgs.—These stuffs are composed of wool and cotton, and in their make resemble a twilled Orleans or French merino. Some of the varieties have a silk warp and woollen weft. They can be had in all colours, and measure from 30 to 36 inches in width, varying in price according to their quality and width. They are chiefly used for coat linings and for dresses by the lower orders, who always employ them for mourning.

Cockscombs.—A name given by laceworkers to the uniting threads known in Needle Laces as Bars and Brides. *See* BAR.

Cocoa Bindings.—These are to be had of 2½ inches and 3 inches width, and are sold by the gross. The lengths run from 18 to 24 yards. They are employed for sewing round cocoa-nut mattings as bindings.

Coins.—A French term signifying the clocks of a stocking; that is to say, the decorative embroidery, consisting of a mere line made with floss silk, with a finish more or less ornamental, running from the foot to about half way up the leg of the stocking, on both sides of the ankle and calf. These are sometimes of a uniform colour with the stocking and sometimes contrast with it. *See* CLOCKS.

Coive.—A French term to designate the lining of a bonnet, of whatever material it may be made.

Colberteen Lace. — A lace made in France in the seventeenth century, and named after Colbert, the King's Minister, the founder of the French lace manufactories. There is no accurate record of its make, but it is considered to have been a coarse network lace of an open square mesh, and to have been used for ordinary occasions. It is frequently mentioned by English and French authors and poets of the seventeenth century, as a common and gaudy lace.

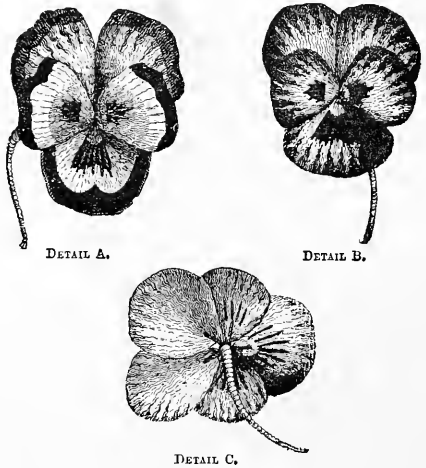
Coloured Handkerchief Embroidery.—A modern embroidery that imitates Indian embroidery. The materials required are all shades of filoselle silks, gold thread, and a large cotton handkerchief, such as worn by peasants in France and Switzerland round the shoulders. The handkerchief is selected for its oriental design and colouring, and for its good border. To work: Back the handkerchief with a piece of ticking, and RUN lining and material together. Work round the chief outlines of the pattern with CREWEL or ROPE STITCH, then COUCH down a line of gold thread outside the outlines. Fill up the centres of the pattern and the groundwork with CREWEL and SATIN STITCH worked in filoselles that match the colouring; in fact, reproduce the whole design in rich materials. Finish with a border of plain velvet or plush, and use for a banner screen or a table cover.

Coloured Twill.—A stout cotton material, made in all the principal colours and employed for linings of curtains and embroidery; it will not bear washing. It is 1¾ yard in width.

Combed Out Work.—This is of two kinds: The first consists of inserting loops of wool an inch and a half in length into alternate rows of plain Knitting during the process of making, and, after a sufficient length has been knitted, cutting these loops and combing them out with first a large toothed comb, and then a small one, until the wool assumes the texture of hair, and entirely conceals the knitted foundation. This is fully explained in BIRD NEST MATS. In the second, detached flowers are formed of combed out wool and bits of velvet. This latter kind is illustrated in Fig. 151, which

shows two different coloured and shaped pansies, and the manner of finishing them at the back.

The materials necessary for this Combed Out Work are different shades of single Berlin wool, pieces of good velvet, fine green wire, and gum. Each petal is made separately, thus: Wind single wool of a light colour six times round two fingers of the left hand, then take the wool off the fingers without disturbing it, and run a piece of fine wire through the loops at one end, and fasten the wire firmly by twisting it so that it secures all the wool at that end. Cut the loops at the end where they are not secured with the wire, and proceed to comb out the wool; use a coarse comb to commence with, and then change to a smaller toothed one until the wool is as fine as floss silk, then snip the edges of the wool to the shape of a pansy petal. Carefully drop a little pure gum in and about the wool forming the petal, to keep the combings from getting out of place, and also use gum to fix on to the petal the



DETAIL A. DETAIL B.

DETAIL C.

FIG. 151. COMBED OUT WOOL WORK.

light fibres of different coloured wool that form the markings in Details A and B. Comb these out before they are laid on the petal, and fix them to their places with the points of scissors, not with the hands. Make the eye of the pansy and the dark outside lines of Detail A with pieces of velvet cut to shape and caught down with long stitches of coloured silk, but gum the edges of the velvet into position. As each petal is made, crook the end of the wire supporting it, and hang it up by this crook to dry; when all are finished, combine the separate wires, cover them with green wool, and finish off the back of the flower quite neatly, to present the appearance of Detail C. The colours of Detail A are a foundation of white wool with dark ruby velvet forming centre spots and edges, and light bits of combed out ruby wool put on the petals, to shade the velvet into the white in the centre of flower and at the edge. The silks used are yellow purse silk. Detail B has an amber ground, with violet markings, with a deeper violet velvet used for the eye of the flower, and violet purse silk used for the lines. Pansy leaves are generally formed like those used in WOOL WORK FLOWERS, or they can be made of various shades of green wool combed out and fastened as the pansy petals.

Commence a Loop.—A term used in TATTING.

Common Heel.—*See* STOCKING KNITTING.

Cone.—A term sometimes used in Guipure d'Art for POINT PYRAMID.

Confection.—A French term applied to any kind of ready-made article of dress.

Connaught.—A species of cotton cloth, otherwise known as BASKET CLOTH, made after the manner of AIDA CANVAS or TOILE COLBERT, the French name by which it was first known. It is employed as a foundation for embroidery. JAVA CANVAS and FANCY OATMEAL are names applied to the same cloth.

Connaught Yarns.—An Irish yarn recently produced by the peasants of Valencia Island. The fibre of the wool employed is fine, soft, and elastic; and the staple being longer than that usually spun for the purpose of knitting or weaving, it is durable in wear. CONNAUGHT YARNS are thinner than the BLARNEYS produced in the same island, and are more loosely twisted. The Fingerings are to be had in 3 ply and 4 ply. They may all be had in black, white, grey, heather, ruby, navy-blue fancy mixtures, &c. *See* BLARNEYS.

Continuous Inner Pearl.—Used in Honiton and other braid laces as an ornament to the inner side of any leaf that is not filled in with stitches. It is shown in the left-hand leaf of Fig. 152. To work: Hang on ten pairs of

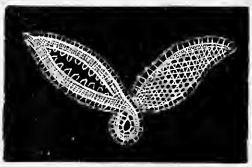


FIG. 152. CONTINUOUS INNER PEARL.

bobbins and two gimps at the tip of the hollow leaf and do CLOTH STITCH to the place where the opening begins; work to the centre, stick a pin in the top hole, hang on a pair of gimps round it, TWIST the two pairs of working bobbins twice, make a stitch about the pin and work first down one side of the opening and then down the other. The stitch at the inside edge is the Inner Pearl, made thus: Work to the inner gimp, pass it through the pair, Twist the workers six times, stick a pin, pass the gimp through the pair, and work back, Twist the workers six times, stick a pin, pass the gimp through again and work back. When both sides are finished all but the lowest hole the two working pairs of bobbins will meet in the middle; make a stitch, stick a pin, tie the gimps and cut them off, and let one of the working pairs merge into the passive bobbins; finish the leaf, cut off all but six pairs of bobbins, work the circle, and then work the other leaf in LACE STITCH.

Contract an Edge.—A term used in CROCHET.

Coques.—A French term to denote bows of ribbon arranged in loops as a decorative trimming.

Corah Silk.—A light Indian washing textile, of a cream white, lighter in shade than any of the other undyed silks, either Indian or Chinese. It is much used by young ladies for evening dress, and is very economical in wear. Sold in pieces of 7 yards or 10 yards each, and running from 30 inches to 34 inches in width. Corah silk is one of the class called "cultivated," in contradistinction to the Tussore, or "wild silk," produced in India.

Fig. 153. Double Coral Stitch.

Coral Stitch.—*See* Embroidery Stitches.

Cord.—In Needle-made Laces the fancy and thick stitches that form the centres of the flowers and sprays are surrounded with a raised rim closely Buttonholed, and called either a Cord or Cordonnet. This rim varies as to thickness and size in almost all the laces, a peculiarity particularly noticeable in the old Spanish and Venetian Rose points. It never, however, varies as to being finished with close lines of Buttonhole, the difference in its shape and size being attained by the larger or smaller amount of padding (made of coarse thread) that is run in under the Buttonhole. For manner of working, *see* Crescents.

Cord.—Part of Macramé.

Cord, and Fancy Check Muslins.—These are cambric muslins, with stripes and cords placed across each other, in plaid fashion; thick threads being introduced into the warp and weft. They are a yard wide, and are employed for children's dresses and servants' aprons.

Corded Muslin.—This muslin is also known as "Hair-cords," having a thick hair cord running one way only. It is made a yard wide, and is employed for infants' dresses, and otherwise.

Cording.—*See* Cord Stitch.

Cordonette.—The French term to signify an edging, or small cord or piping to form an edging. It is also the name given to French netting silk, which is finer than our crochet or purse silk, and is sold wound on reels.

Cordonnet.—The raised rim in Needle Laces, identical with Cord.

Cordova Lace.—This is the name of a stitch or filling used in ancient Needle Point Lace and in modern Point. There are two ways of working it, one like the Point de Reprise of Guipure d'Art, and the other as follows: Commence by throwing three threads across the space to be filled in a horizontal direction, putting them in as near together as they can be worked. Twist the needle and thread round the third or under thread twice, so as to carry the thread along the third line for a short distance from the commencement of the stitch, and Darn a flat spot over the three lines by working up and down them twice. Twist the thread again round the third line twice and darn another spot, and continue in the same manner to the end of the row. For the next row leave an interval the width of three threads between it and the first, and work like the first. Continue to work the second row to the end of the space, and then throw three threads perpendicularly across the space to form a square with the horizontal threads, passing them one over and one under the horizontal threads and between the spots already worked. Darn spots on these as upon the others, and continue the perpendicular lines to the end of the space requiring to be filled.

Cordovan Embroidery.—A modern Embroidery founded upon Appliqué. The materials used are gold or silver American cloth, Serge and Filoselles. To work: Trace a bold but conventional pattern, either of flowers and leaves, or a flowing arabesque that is continuous, upon the back or under side of a piece of gold-coloured American cloth. Cut this out, and lay it upon thick brown holland or coarse canvas, and paste the two materials together. Cut out the canvas to the pattern shape when the paste is dry. Stretch a piece of dark blue, green, or crimson serge, tack the gold American cloth to that with long stitches taken over, not through the cloth. With gold-coloured filoselle Buttonhole the cloth to the serge round the outer edges, and with crimson and green filoselle work on the cloth in Satin Stitch, the centre of the flowers, veins of the leaves, or any detail that will mark out the design. On the serge background work detached sprays, tendrils, and stems in Crewel Stitch.

Cords.—These are of various kinds. Black silk Cords, employed for watch guards, and for button loops and coat edging, sold in knots of 35 yards and by the gross. The numbers run from 2 to 10; 3, 5, and 7 being the most useful. Black mohair Cords, formerly employed for coat edgings, are now much used for looping up dresses; the numbers run up to 8; 2, 4, and 7 being the most useful. They are sold by the gross—four pieces, 36 yards in each. Blind Cords are of cotton thread, linen thread, and flax covered with worsted, and can be had in various colours—scarlet, crimson, amber, blue, green, &c.—sold in lengths of 72 yards, two pieces to the gross. Cotton Cords, in black and white, are extensively used by dressmakers for pipings, and in upholstery; they are sold in bundles of 5lb., mixed sizes or otherwise, and in single skeins. Picture Cords, a heavy-made article, are sold in lengths of 36 yards, and may be had in scarlet, crimson, green, amber, and other colours, so as to correspond with the walls. There are, besides, silk mantle Cords, also heavy-made, and much in use, having four pieces of 36 yards to the gross; the numbers run from 1, 1½, 2, 2½, 3 and 4: Nos. 1, 2, and 3 being most employed in black or colours.

Cords, Cloth.—A fancy woollen material, ribbed after the manner of a rep, only in vertical lines instead of horizontal ones. It measures 28 inches in width.

Cord Stitch.—A decorative needle stitch, sometimes called Cording, formed by interlacing two lines of silk or

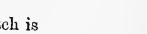


Fig. 154. Cord Stitch.

thread in the manner shown in Fig. 154. Cord Stitch is

also used in working Bars in Modern Point lace and Damascene lace, when the Bars are not finished with Buttonholes.

To work: Throw a line of thread across the space to be filled, and secure it tightly to the braid. Return the thread to the spot it started from by winding it round and round the tight line made as described.

Cordnasoy.—A thick silk, woven over a foundation of coarse thread.

Corduroy.—(From the French, *Cord du Roi.*) A description of fustian. It is made of cotton, having a pile, but has a cut, ribbed, or corded surface. The best kinds are twilled, and they may be had in grey or slate colour, and in drabs. There is likewise a very superior make of Corduroy, especially made for ladies' jackets and for the trimmings of warm cloth dresses, which has a very broad rib and high pile, is soft and pliable, and has no smell. It is three-quarters of a yard in width.

Cord Work.—This is made with a needle, and is a kind of coarse Needle Lace executed with black or coloured purse silks, fine bobbin cord, or strong linen thread. It loses its character unless worked with thick materials, but it is immaterial whether silk or linen threads are used. It is made in the form of rosettes (see Fig. 155),

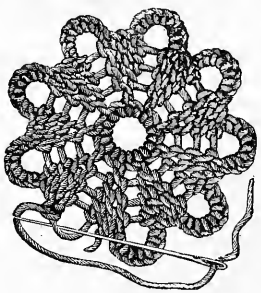


Fig. 155. Cord Work.

or in squares, and the patterns are taken from Crochet designs. Mark out the patterns upon tracing linen, and back with Toile Cire. The only stitch is the ordinary Buttonhole, the varieties in the patterns being attained by either working these Buttonholes close together in compact masses, or separating them by carrying the working thread plainly along the pattern over a certain fixed space.

The rosette shown in the illustration is worked as follows: First row—work into a small loop eighteen Buttonholes. Second row—work a Buttonhole, miss the space of one and work another, continue to the end of the row, making nine Buttonholes and nine spaces. Third row—work two Buttonholes, one on each side of the one in the previous row, and carry the thread plainly along in the spaces. Fourth row—as second, but working three instead of two Buttonholes. Fifth row—as third, but working five Buttonholes instead of three. Sixth row—make nine loops, commencing each loop from the final Buttonhole of the pattern and fastening it to the first Buttonhole on the next pattern, so that the loop is situated over the spaces in the rosette, and not over the Buttonholes; run the thread across the thick parts of the rosette between the loops. Seventh row—work nine Buttonholes into each loop, and two over the thick part of the pattern. Rosettes, of whatever design, are commenced from the centre with a circle made of cord, and Buttonholed round. They are increased by two to four extra stitches being worked in every round of Buttonhole. In working squares, commence at the top with a line of close Buttonhole worked upon a cord foundation, and from this work either a plain square Crochet pattern or a simple modern point stitch, such as Cadiz or Escalier; if the latter, see that it is enclosed on every side with a line of close Buttonhole.

Another Variety of work with the same name is formed over bodkins, and is suitable for quilts and couvre-pieds, but not for flat articles, as when finished it has the appearance of raised stars or wheels formed into round or diamond-shaped patterns. It can be worked with worsted, single Berlin or fleecy wool, or coarse, but soft, knitting cotton, and each wheel is made separately and joined together.

To work: Commence by taking three equal sized large steel bodkins, and tie them firmly together in the middle with the wool, opening them out to form a six-pointed wheel with equal distances between each spoke, and with their eyes following each other, as shown in Fig. 156. Pick up the wool that tied the bodkins together and loop it round the nearest bodkin, pass it on to the next, and loop it round that, and so on round all six spokes, as shown

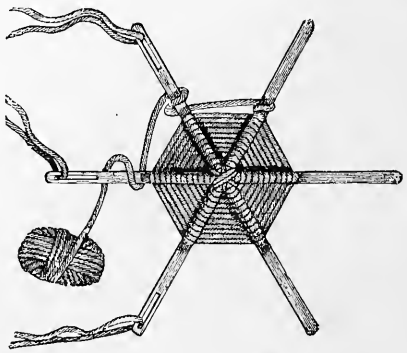


Fig. 156. Cord Work—Detail A.

in Fig. 156, detail A. Work twelve rows in this way; the space between the spokes will be wider in each row, and the wool will have to be kept at even lengths, and untwisted; fasten off by running the wool into the wheel. Thread the bodkins with a long double piece of wool, and pull them through and out of the wheel, filling in their places with the doubled wool. Work other wheels in the same way and thread them together. It will require some practice to place these wheels together into designs of diamonds and squares, so as to secure them firmly, but the principle of all will be the same. Pass a diagonal thread in one wheel horizontally through the next wheel, and *vice versâ*, and when no spoke of the next wheel touches a thread, run it underneath

the work until it can be drawn through another wheel. The manner of doing this is shown in the illustration, in which the doubled thread is drawn through the top wheel, and then taken under the part of the work where the side wheels join. The manner of connecting these wheels

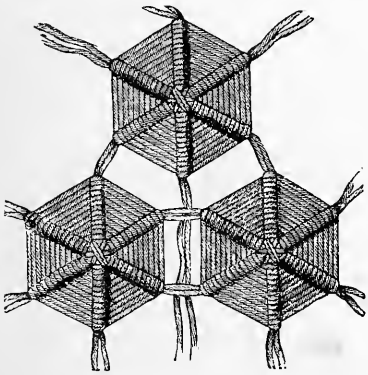


Fig. 157. Cord Work—Detail B.

together is shown in Fig. 157, detail B. When all are firmly drawn together into a solid body, work a row of Double Crochet round their outer edge, and draw and work into this line all ends of threads, so as to secure them without knots.

Corfu Lace.—A coarse Greek lace or Reticella, still made by the natives of that place, but of no commercial value.

Cork Lace.—*See* Irish Lace.

Cornet.—A French term used in dressmaking to signify the open, trumpet shape of a sleeve at the wrist.

Coromandels.—A description of Manchester made cotton stuffs, chiefly made for the African export trade.

Corsage.—A French term to signify a bodice.

Corset.—The French term to signify a pair of stays.

Corset Cord.—This cord is made both of linen and of cotton. It is sold either by the dozen yards or by the yound.

Costume.—A French term to signify a complete dress.

Côteline, or Côtelaines.—A kind of white hair cord muslin, printed in all kinds of patterns and colours. It is of French manufacture and designed for a dress material. The width measures 31 inches. The printing and shading of these goods are considered remarkably good.

Cotton.—(Latin *Coctona*, Welsh *Cottwn*, French *Coton.*) The soft white downy pods of the *Gossypium*, or cotton plant, which is spun and woven into a great variety of textiles, and also employed for sewing thread. This plant is a native of India and America, &c., and grows best near the sea.

Cottonade.—A description of cotton cloth, in black and white, of very inferior quality for wear, made for women's skirts and suits for boys. It is 27 inches in width.

Cotton-backed Satin.—This material is comparatively a new manufacture in England, but is inferior in one respect to those Indian-made, under the name of *Mushroo*, as the latter, in every variety of coarse and fine, wash well, while our home-made examples and the French do not. Our cotton-backed satins vary in width from half a yard to three-quarters.

Cotton Bullion Fringes.—These are heavily made, the widths running from 3 inches to 12. The lengths run from 24 to 36 yards.

Cotton Canvas.—This textile is both home-made, and also manufactured in France and Germany; the French, or patent, being the best in its firmness, regularity, and clearness of each thread, the meshes being remarkably square. German cotton canvas is inferior, but may be had both limp and stiffened. The French and German are made in all sizes and widths; the latter will not bear much tension. That made in imitation of silk soon soils. They have produced a kind especially for tapestry-stitch. The German cotton canvas is generally made with every tenth thread dyed yellow, for the assistance of the embroiderer in counting. It is made both limp and stiffened.

Cotton Cords.—These are made in white and black, and are extensively used in dressmaking, as well as in upholstery. They are made up in half-bundles of 5lb., in mixed sizes, or otherwise; they may also be had in skeins, in single pounds. The numbers run from 1 to 0, 00, 000, 0,000, and 00,000.

Cotton Crape Cloth.—An imitation of the woollen Crape Cloth; it is employed for children's wear.

Cotton Damasks.—Made in imitation of the linen; cheaper, less durable, requiring frequent bleaching, and not much in request. Cotton damasks having a linen face have been, and are, in use for table linen; these being decorated with coloured borders in ingrain red and blue designs. Table cloths may be obtained in a variety of lengths. Cotton damask is also the name given to a beautiful material woven in different colours for curtains, and the other purposes of upholstery. It is 54 inches in width, and varies in price; is most durable, and bears almost endless cleaning. It has, however, been much superseded by Cretonne.

Cotton Ferrets.—A description of binding resembling unsized tape. They are chiefly employed in black and drab colours, and are made up in rolls of nine pieces, containing 16 yards; numbers 8-18, or 6-24.

Cotton Prints, or Calico Prints.—Calico cloths printed in various colours and patterns to serve for dresses. Specimens of cotton fabrics sent out of the country, from Manchester alone, have shown upwards of 1,500 different kinds, varying in strength and pattern, from coarse cloths to the finest muslins, and from the richest chintz to the plain white.

Cotton Quilting.—A material made for waistcoat pieces, resembling diaper, strong and thick in quality.

Cotton Reps.—Handsome cloths dyed in all colours, 35 inches wide, and at 11d. a yard. They are chiefly employed for the linings of cretonne curtains.

Cottons for Sewing.—These are of several kinds—the white ball, distinguished by letters or numbers; and balls in every colour. Reel cotton is superior in make, and to free it from the projecting fibres, it is passed rapidly through the flames of coal gas. Darning cotton, used for repairing stockings, is composed of two threads but little twisted, and can be had in black, white, and colours. Embroidery cotton, a loose soft make, which can be bought in skeins, by the pound or gross; the numbers run from 4 to 100. It is used for decorating all kinds of white cotton or muslin, wearing apparel, and for handkerchiefs. Trafalgar, or Moravian cotton, is quite soft, and is employed for working nets, muslins, and cambrics. Knitting cotton is twisted less hard than sewing cotton, and is used for gloves, mittens, &c. Bonnet cotton, a coarse thread, consisting of eight or sixteen strands twisted together, employed for the making of seaside, and countrywomen's calico bonnets, and also in upholstery. Crape cotton is unsized, of quite a dull black, and only made in five numbers; it is used for sewing crape. Crochet cottons may be had in reels, skeins, or balls, the numbers running from 8 to 50. Marking cotton is dyed before being twisted, and is sold both in balls and on reels. Lace thread is made expressly for repairing lace or bobbinette. Gimp thread is soft in quality and make, and is used for embroidery on muslin; and glazed cotton, otherwise called *glacé* thread.

Cotton Sheetings.—The best make in cotton sheetings varies from two yards upwards to three in width. There are also intermediate widths, and prices vary accordingly. They can be had twilled, double warped, and plain made.

Cotton Ticking.—This material is made in stripes of white and blue, ingrain colours, both in twill and plain made. It is employed both for bedding and other purposes of upholstery, and also for embroidery. The price varies, and the ticking measures from 30 to 36 inches. *See* BELGIAN TICKING.

Cotton Velvet.—A material made in exact imitation of silk velvet, both in plain colours, and printed in patterns. It was employed for a dress material, but has been for some years almost entirely superseded by a better description of fabric, composed of silk and cotton, called Velveteen. Ribbon is also made of cotton velvet, an article inferior in quality, being cut in strips from piece velvets, and thus having raw edges. The fraying of the edges is to some extent prevented by sizing. They may be had in various colours, and in rather short lengths of 12 yards each. The numbers run from 1 to 40, and the widths from 1 and 1½ to 10 inclusive, consecutively, and every even number to 24, inclusive; then passing over those intervening, to numbers 30 and 40. There are also fancy velvet ribbons partially of plain silk, as well as of velvet, produced in various colours and patterns, and very commonly in plaid designs.

Cotton Wool.—The raw cotton, after having been passed through the "willow," "blowing," and "scutching" machines, is spread out into broad, soft, fleece-like wadding, when it is wound on a roller. It is employed for lining garments, quilts, &c., being placed between the material and its lining, and then sewn and kept in position by diagonal runnings at even distances, called "quilting." We obtain cotton wool from Cyprus.

Couching.—A term signifying the various ways, in Church Embroidery, that materials too thick to pass through the linen foundations as stitches are formed into patterns. All ancient Church needlework was profusely decorated with Couchings, which although of endless variety of names and designs, are of two descriptions only, the Flat and the Raised. They are formed with gold or silver thread, passing, gold braid, pearl purl, tambour, purse silk, three corded silk, Crochet twist, floss silk, mitorse, and Berlin silk. Gold twist and gold thread are costly, as is also passing (which is partly silk and partly gold); therefore gold silk frequently takes their place when expense is an object of consideration. The silk is also less likely to suffer from damp and gas than the gold threads, which are not now manufactured as pure as in the olden times, and are therefore liable to many changes, some kinds of silks acting deleteriously upon them, while the vapour of incense and the touch of a warm hand affect them. Flat Couchings are formed of threads of silk or gold laid smoothly down upon the linen foundation, and caught to it with small stitches brought up from the back of the work, and returned to it. Raised Couchings are the same threads laid upon the linen, but over whipcord that has been previously arranged upon it in a set design, the laid lines of thread being secured in the Raised in the same manner as in Flat. The names given to Couchings are taken from the direction of these securing stitches; they are called Basket, Battlemented, Brick, Broad, Diagonal, Diamond, Diaper, Plain, Shell, Spider, Vandyke, Wavy, Wheel. The manner of working them all only differs in the patterns formed by the securing threads, and the direction of the whipcord in the raised designs.

To work the plain Flat Couchings: Take threads of floss, mitorse, or purse silk, and lay them smoothly down from side to side in the space to be filled, either in horizontal, diagonal, or perpendicular lines; then thread an embroidery needle with fine purse silk or sewings, and catch the laid threads down; bring the needle up from the back of frame, put the silk in it over two or more laid lines, and the needle again through the foundation to the back; work over the laid lines until all are secured, and form the stitches into a pattern by altering the distances between them.

There are two ways to work more elaborate Flat Couchings. The first: Lay the floss silk down as before mentioned, then lay over it, one at a time, lines of purse silk or gold thread, and catch these down upon the floss with a stitch brought from the back of the work, and returned to it as before described. Each line of purse silk must be laid with reference to the pattern that it is helping to form over the floss foundation. The second manner of arranging the stitches is as follows: Lay two or more threads of floss or gold upon the foundation linen, and at once secure them with a stitch. Bring this stitch from the back of the work, and work it at equal distance down the two laid threads; then lay two more threads and secure them in the same manner.

Work Raised Couchings as follows: Sew securely down to the linen foundation a number of strands of whipcord as straight or waved lines, or form them into a set pattern; over these lay floss silk or gold thread, and secure this with a stitch brought from the back and returned there as already described. On each side of the raised part formed by the whipcord that is underneath the floss, work a continuous line of these securing stitches so as to distinctly outline the whipcord; in the intervals between these raised parts work the securing stitches up and down as in Flat Couchings, and make them into any pattern that may be required without reference to the raised design. When Couching in various devices, hold the laid threads in one hand and regulate them with that or with the piercer, and bring up the securing threads with the other, and do not change the position of the hands until the work is finished. Outline the Couching with a cord of silk or gold, and sometimes with more than one, according to the design. Use the Raised Couchings for backgrounds, the Flat for the centres of the various devices used as Powderings (*see* CHURCH EMBROIDERY) and for the centres of altar frontals and embroidered vestments.

Basket Stitch.—(Fig. 158). This is a Raised Couching. To work: Lay down perpendicular lines of whipcord upon the foundation, and SEW them firmly into position. Take four threads of purse silk, gold thread, or floss silk, and STITCH them down with purse silk of the same colour brought through from the back of the material and

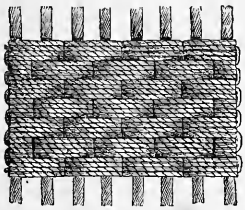


FIG. 158. BASKET RAISED COUCHING.

returned to it. Place these securing stitches between every second strand of the cord. Form the next line with four threads laid over the whipcord and stitched down; but, in order to prevent the lines of stitches all coming directly beneath each other, the first line must secure the

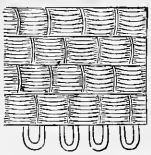


FIG. 159. BASKET RAISED COUCHING.

floss silk over one cord only, the rest over two cords as before. Repeat these two lines until the space is filled in.

Fig. 159, also of Basket Couching, is worked as follows: The whipcord and the floss silk lay down as before described, but over them lay short lines of fine gold thread or purse silk. Bring these from the back by making a hole with the stiletto for them to pass through, and return them in the same way.

Fig. 160 is a Flat Couching with securing threads, arranged as *Battlemented* lines. Lay the floss silk in

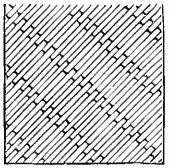


FIG. 160. CHURCH EMBROIDERY—BATTLEMENTED FLAT COUCHING.

diagonal lines across the foundation, and then work the securing stitches to imitate the design.

Brick Stitch, illustrated in Figs. 161 and 162, is worked in two ways. For the design shown in Fig. 161: Lay down lines of floss silk in a diagonal direction, and secure them with stitches from the back, pass each stitch over two lines of floss, and work it in at an even distance from the stitch preceding it to the end of the pattern. Work the next line of securing stitches over

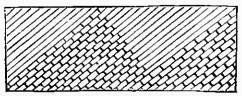


FIG. 161. BRICK FLAT COUCHING.

two laid lines of floss, not directly under the stitches in the preceding row, but between them. It will be seen on reference to the illustration that these securing stitches are not taken over the whole of the foundation, but are arranged to form vandykes. Fig. 162 is Brick

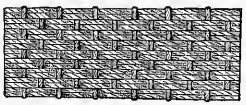


FIG. 162. BRICK FLAT COUCHING.

stitch differently worked: Lay down two threads of purse silk, and catch these down with a stitch from the back also of purse silk, and placed at regular distances along the line; work the second line as the first, but place the fastening stitches in it between those of the previous row,

Broad Couching, Fig. 163: Work like the Brick Couching last described, but with the securing stitches slightly

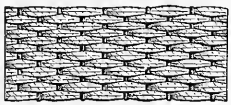


FIG. 163. BROAD FLAT COUCHING.

draw the foundation floss together where they stitch it down.

Diagonal Couching is a Flat Diagonal Couching. Make with lines of securing stitches worked through the material in a diagonal direction, or lay threads over the floss silk in a slanting direction.

Diamond Couching.—A Flat Couching (shewn in Fig. 164) worked as follows: Lay down lines of floss silk, and above them lay lines of purse silk or gold thread singly, but in a diagonal direction, and at equal distances apart.

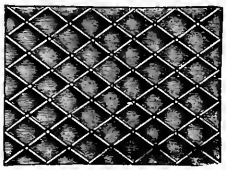


Fig. 164. Diamond Flat Couching.

Secure each single line with a stitch brought from the back. Lay all the lines in one direction first and secure them, then lay the lines that cross them, and wherever the two meet and form one of the points of a diamond, work a pearl or a spangle in at the junction.

Diaper Couching is the same as Plain Couching, the securing stitches in it being worked so as to form zigzag lines, diamonds, and crosses.

Plain Flat Couching.—Lay down floss silk evenly over the foundation, and secure it with stitches brought from the back. Take these over two threads of silk and return to the back again. Arrange these securing stitches

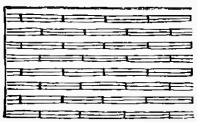


Fig. 165. Plain Flat Couching.

to form straight or curved lines or diamonds across the space covered. The Couched lines (shown in Fig. 165) are

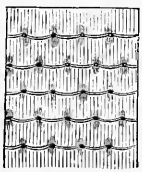


Fig. 166. Plain Flat Couching.

not placed close together, but allow the material upon which they are laid to show between them when so arranged; the foundation must be of silk, not linen. Fig. 166 is a variety of plain Couching. It is worked thus: Lay down perpendicular lines of floss silk close together, then horizontal and wide apart single lines of purse silk or gold thread, and secure these at even distances by a stitch from the back; wherever the stitch from the back is made, work in a spangle or a bead.

Shell Couching. — A Flat Couching, in which the securing stitches are arranged in half curves, and bear some resemblance to the shape of a scallop shell.

Spider Couching.—A Raised Couching. Upon a linen foundation fasten down short pieces of whipcord. Cut these of equal length, and arrange them like the spokes of a wheel or the chief threads of a spider's web. Fill in the whole of the foundation with threads so arranged, place the wheels they make as near together as they can be. Then lay lines of floss silk over the whipcord and secure it by stitches from the back of the work. Work these stitches in lines on each side of every raised cord, so that the shape of each wheel or spider's web is clearly indicated.

Vandyke Couching.—A Raised Couching. Form with lines of whipcord laid on the linen foundation in the shape of vandykes; lay floss silk over them, and secure it, and outline the whipcord with securing stitches from the back.

Wavy Couching.—This is a Raised Couching, and is illustrated in Fig. 167. To work: Arrange upon the linen foundation curved lines of whipcord; lay a medium sized purse silk over them and the foundation, two strands at a time, and secure the silk as in Broad Couching, omitting

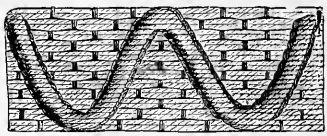


Fig. 167. Wavy Raised Couching.

the stitches wherever the raised part formed by the cord underneath is approached. When the Broad Couching is finished, lay a thread of gold or silk cord on each side of the waved line, and catch it down with securing stitches from the back, or work the line on each side of the raised part with a continuous line of stitches brought from the back.

Wheel Couching.—Similar to Spider.

Coudre.—The French term signifying to sew.

Coulant Nattée.—*See* Macramé Lace.

Coulisse.—(French.) A small slip-stitched pleating, sewn upon a dress by means of slip stitches.

Coulissé.—A French term denoting the gathering, by fine runnings and drawing, so as to pucker up any material, and to form irregular wrinkles, yet so as to preserve a general uniformity of hollows and puffings. *See* Shirred.

Counter-Hemming.—To execute this description of plain sewing, place two edges of material together, one overlying the other, so as to form a flat joining. The wrong side of one piece should overlap the right side of the other to the depth of an ordinary seam. If the pieces so united have selvedges, nothing should be turned in; but if either piece have a raw edge, it must be once folded.

The flat seam should then be tacked down throughout its entire length, and afterwards felled (or hemmed), and as soon as one side has been finished, the second, or "counter-hem," is made in the same way. This is an untidy method of working, inferior to the ordinary plan of simply "running and felling."

Couronnes.—An ornament to the CORDONNET, used in Needle Point laces, and identical with Crowns. To make: Work tiny loops of thread along the outer edge of the CORDONNET, and BUTTON-HOLE these over with a close line of buttonholes, and finish with small Bobs placed, at equal distances along the outer edge of the loops. The Couronnes are either worked as a decoration to the Cordonnet that forms the edge of the lace, or round any raised Cordonnets in the body of the pattern; when in the latter position they, with Spines and Thorns, are known as Fleurs Volantes.

Coutille.—A French word to denote a description of jean used for stays. It has a small kind of *armure* pattern all over it, woven in the material, like a succession of small *chevrons* or zigzags. It is of a lighter make than English jean, is usually employed without a lining, and measures 27 inches in width.

Coutrai Lace.—In Belgium, at a town of this name, Valenciennes is made. It is known as Coutrai Lace, and commands a ready sale in England, being worked in wider widths than the Valenciennes produced in other Belgian cities. *See* VALENCIENNES.

Cover Cloths.—All pillows used for the purpose of lacemaking require three Cover Cloths. Make the largest, known as the under cloth, the size of the pillow, of washing silk or fine linen, and use to cover the pillow entirely. Place it on the pillow before the PASSEMENT pattern is adjusted, it cannot be removed until that is detached; but as the lace is worked upon it, it must be taken off and washed whenever it looks at all soiled The other cloths are detached from the pillow and altered at will as to their positions. They are made of silk or linen, in size 18 inches by 12 inches. Pin one over the top of the pillow to protect the finished lace, which is there rolled up out of the way, and pin the other down over the lower part of the Passement and under the bobbins, to prevent the lace threads becoming entangled with the pricked holes in the design. When the lace is not being made, throw this cloth over the pillow to keep it clean.

Cradle, or Shuttle.—An appliance (otherwise called an attachment) belonging to a SEWING MACHINE (which *see*).

Crankey.—A bend or turn, significant of the description of ticking employed for beds, composed of linen and cotton, the patterns on which are irregular or zigzag. It measures 54 inches in width.

Crape.—A delicate transparent crimped gauze, made of raw silk, sized with gum, twisted in the mill, and woven without dressing. It may also be had both crisped and smooth, with or without a twill, the former being of double width, and generally ranging from 23 inches to 42 inches in width. White crape is manufactured for a dress material, and for trimmings. The production of coloured varieties originated at Bologna, thence introduced at Lyons, where those of Areophane and Crêpe Lisse are largely made. Our own manufactures at Norwich and Yarmouth are likewise of superior make. The best sorts are entirely of silk, but a new kind, called Albert Crape, is composed of silk and cotton, and another, called Victoria Crape, is made of cotton only. There is an improved variety, of recent manufacture, having a small indented pattern, which resists the influence of rain and a damp atmosphere. The dyeing and dressing of crape are performed after it has been woven. *See* CHINA CRAPE and YOKOHAMA CRAPE.

Crape Cloth.—A woollen material, woven in imitation of crape, dyed black, and employed for mourning in the place of real crape. It is made of double width, in different qualities, and varies in price accordingly. It bears washing, and wears well, and is known in the various shops by several different names.

Crape Cotton.—An unsized cotton of a dull black, employed for sewing crape, and made only in five numbers.

Crash.—Called also Russia Crash, and round towelling, the width running from 16 to 22 inches. This material was utilised in the early days of crewel work for embroidery, on which account that species of work was called Crash Work. In process of time various makes of unbleached linen, copied from ancient examples of crewel work textiles, have been misnamed Crash. These are to be had in various degrees of fineness, width, and make. *See* BARNSLEY LINENS. A description of linen misnamed Crash is a closely woven cloth, even in grain, rather fine, and unbleached, which is employed as canvas for the purposes of embroidery. It is 37 inches in width. Another description of Crash, also used in embroidery, is known as Buckingham's hand-made Crash, having a chessboard pattern, and made after the style of Huckaback. It is of double width. The real Crashes are only two in number, Russian and Barnsley. Russia Crash, which is not used for embroidery, is unbleached and unpressed, and varies from 16 to 18 inches in width; Barnsley Crash may be had at 16, 18, 20, and 22 inches in width, and it is this material that is employed for embroidery. It is beautifully bleached and pressed.

Crazy Patchwork.—This method of forming Patchwork is otherwise, and more correctly, called APPLIQUÉ PATCHWORK. (*See* PATCHWORK.)

Cream-twilled Linen.—A description of linen cloth employed for purposes of embroidery, of 2 yards in width.

Crénelé.—(French). Battlemented, or cut in square scallops, producing that effect, as a bordering of a dress.

Crêpe.—The French for CRAPE (which *see*).

Crêpé.—A French term to signify crimped, after the style of crape.

Crêpe de Dante.—A combination of silk and wool, and silk and Lisle thread and wool, woven together.

Crêpe de Lahor.—A washing material designed for women's dresses, and made in various colours. Its width is much narrower than that of Crêpe Lisse, measuring only 26 inches.

Crêpeline.—Crêpon, or Crape Cloth. A dress material,

having a silken surface, much resembling crape, but considerably thicker. It is 24 inches in width; and is to be had in wool and in silk unmixed with wool. Those of mixed materials have the warp twisted much harder than the weft. Crêpon made at Naples is of silk only. It is chiefly manufactured in black, but is also to be had in colours. Norwich is the chief seat of the manufacture in England, and Zurich and Naples abroad.

Crêpe Lisse.—A thin description of crape, like gauze, chiefly employed for making frills and ruffles. It may be had in white, cream, and other colours, and is 36 inches in width.

Crêpe Work.—This work consists of forming imitation flowers or leaves of crêpe, and either sewing them to the silk or satin backgrounds, or making them up upon wire foundations as detached sprays. When attached to wire, they are used for wreaths and dress or bonnet trimmings; when sewn to backgrounds, for ornamenting sachet cases and necktie ends. They are formed for the last-mentioned as follows: Select crêpe of a colour matching the satin background; cut out the size of the flower petal to be made upon paper, and cut to it a piece of doubled crêpe; turn in the raw edges, and draw the crêpe together at one end to form the narrow part of the petal; then sew this end to the foundation, and allow the other to stand

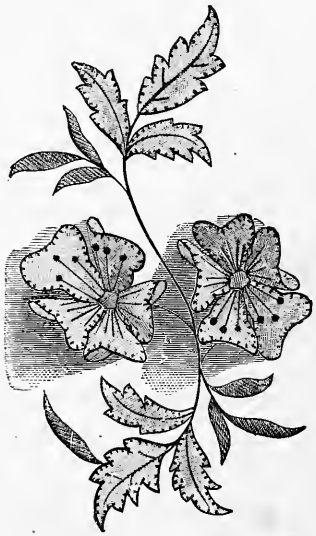


Fig 168. Crêpe Work.

up. To form the flower, five petals are made as described, and sewn down as a round, their raw edges being well tacked down and concealed by French Knots made either of gold and silver thread or floss silk. The shape of the flowers made of crêpe cannot be much varied; their centres may, however, be filled up with three or four small petals made like the outside ones instead of French knots; the number of flowers will depend upon the space available. Make the leaves of pieces of doubled crêpe cut and notched to the shape of leaves, Appliqué these to the backgrounds, and surround them with wide apart Buttonhole Stitches of filoselle that matches the crêpe in colour.

The detached crêpe flowers can be made of fine muslin instead of crêpe, and, this latter material being the stiffest, they last in shape better when formed of it. The materials required for them are muslin or crêpe, green wire, beads or spangles, and embroidery silk. Fig. 168 is of this kind of Crêpe Work; the flowers in it are formed of gold coloured muslin or crêpe. To work: Cut the petals out to shape upon a flat but doubled piece of crêpe, and then Buttonhole them round with a line of wide apart stitches (this may be done before cutting out). When all are shaped, sew them round a gold coloured pad, which should be wadded and attached to the top of a piece of wire ready to receive them. Form the stamen lines of yellow purse silk, and lay them over the petals after the latter are attached to the pad, and finish them with a bead. Make the back of the flower neat by winding green purse silk round the wire to conceal the ends of the crêpe. Form the leaves like the petals, with veins marked out in Satin Stitch. When a large bunch of flowers is being formed, and not a single spray, so much care need not be taken over each individual part, the flower petals not requiring Buttonholed edges, but being made of double crêpe turned in at the sides, and the leaves of a straight piece of material, 2 inches wide, and a quarter of a yard long, with edges cut to vandykes. This piece of crêpe is box pleated, and doubled, so that both edges turn to the front, and is then sewn close to single flowers and in and about groups, forming bouquets. These leaves should be darker in tint than the flowers, but of the same colour.

Crescents.—These crescents are raised Cordonnets that enclose the flat stitches of needle point laces or join the separate pieces of work together. Their use adds immensely to the effect of the lace, and gives it strength and beauty at the same time. They are of various shapes, lengths, and thickness, according to the pattern of the lace, but are all worked alike.

To work: Prick the shape of the Crescent out upon a leather foundation, being careful to prick two holes close together, and to make the same number of holes on the

Fig. 169. Crescent—Pricked.

inside as upon the outer edge (*see* Fig. 169). With a needle threaded with No. 12 Mecklenburg thread, outline

the crescent thus bring up the needle from the back of the leather through the first of the two holes close together and put it back through the second, thus making a short stitch upon the surface and a long one underneath. Continue in this way all round the crescent, then fasten off by tying the two ends of the thread together at the back of the pattern. Fill the needle with No. 7 Mecklenburg thread and commence to work by making a foundation for the padding that raises the Cordonnet. Bring the needle up from the back and slip the thread under the small stitch already made between the two holes, then take the thread across the

Fig. 170. Crescent—Manner of Working.

crescent and slip it under the two holes opposite, and continue to pass it backwards and forwards under the holes opposite each other, never pulling the thread up fully until it has been run through all the stitches. Upon these crossed threads Darn in soft Moravian thread until a handsome raised foundation is formed (*see* Fig. 170), the centre of which is thicker and higher than the pine shaped end. Now work an even close line of Buttonhole Stitches over the padding.

Fig. 171 is a piece of Spanish rose point that illustrates the use of a raised crescent. The stitch in the centre of the crescent is worked before the outline, and is a close Buttonhole, with open spaces left systematically

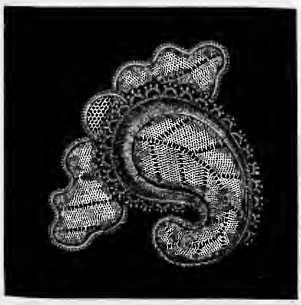


Fig. 171. Crescent, with Fleurs Volantes.

unworked to give the appearance of veins or tracery. Make these open stitches by missing three Buttonholes wherever they occur. The pieces of lace shaped like wings work separately and tack on to the leather foundation and the outer edge of the Crescent in such a manner that they join together in the process of Buttonholing the padding over. The trimming to the outer edge of the Crescent work last; make it of Couronnes edged with Thorns or Spines, which, when arranged round the edge of a Cordonnet, are called Fleurs Volantes. Unpick the work from the leather foundation by cutting the outline thread that was tied at the back, and join the piece of lace on in its place in the pattern.

Crete Lace.—An ancient pillow lace, of the Torchon description, made in the island of Crete. The grounds were either formed of coloured silks or flax, and the distinctive feature of the manufacture consisted in embroidery being worked upon the lace after it was made. This embroidery was executed with coloured filoselle in Chain Stitch, which was made to outline the pattern, like Fil de Trace. The designs of Crete laces were chiefly geometrical, and the colours used in ornamenting them so varied and bright as to give an Oriental appearance to the handiwork.

A modern imitation of the ancient Crete laces, with their coloured silk embroideries, and made by working a pattern in coloured filoselles and gold cord over thick lace, is easily produced. It is a kind of embroidery that most ladies find easy and effective, and is adapted for furniture lace, if executed in coarse lace, and suitable for chimney-board covers, and for small round tea tables. For dress trimmings, the lace used is fine, and of a colour to match the dress it is placed on. The lace used is either black or white Yak or Torchon machine lace, a crochet imitation of these, or blonde or Breton lace. The design selected is distinct and rather open, and, when selecting, especial attention is given to the ground, as a light open ground is more effective than a close, thick one.

To work: Commence by cutting a strip of coloured cloth or serge to the exact width of the lace, and lay it under that as a background. Tack the two together, and proceed to work Embroidery Stitches on the lace, taking them through the cloth background. Work these stitches in two or more coloured filoselles, and make Satin, Feather, or Chain Stitch. Work them upon the thick parts of the lace, leaving the open parts bare, so that the coloured cloth background is seen through. The following arrangement of the stitches produces a good pattern: Make a number of festoons, either of Feather or Satin Stitch, along the whole length of the lace, commence a festoon at the top of the lace, and carry it down to the edge, each festoon taking up the width of 4 inches; then fill in the spaces left by the curves with stars, rosettes, or rounds, worked in variously coloured filoselles, and in Satin Stitch. Any shades of colour are used in one pattern, provided they are not violent contrasts; the ancient Crete laces, of which this work is the imitation, being embroidered with many colours. The colour of the background cloth should be rich and dark, such as deep plum, Indigo blue, sap green, or maroon; the filoselles amber, sky blue, sea green, and crimson.

Cretonne.—A French name for a cotton fabric which has latterly superseded, to a considerable extent, the use of chintz for upholstery work. It is to be had in every colour,

both of ground and floral design; is twilled, but unglazed (or calendered), and is made from 30 inches to a yard wide. It is manufactured in England as well as in France. The original material, called Cretonne, or Cretonne chintz, was originated by the Normans two centuries ago, and was made at Lisieux, being woven with flax and hemp, and in different qualities, for the purpose of body linen.

Cretonne Appliqué. — *See* APPLIQUÉ, BRODERIE PERSE.

Creva Drawn Work.—This is a lace made in Brazil by the negroes. It is a drawn lace, and evidently copied from the Italian drawn work. Some of it was exhibited in England at the late Exhibition.

Crewel.—In early times known as *Caddis*, *Caddas*, or *Crule*. Derived from the Anglo-Saxon *Cleow*, afterwards changed to *Clew* (a ball of thread), and subsequently called *Cruell*, or *Krewel*, old German *Kleuel*. Worsted yarn loosely twisted, employed in the sixteenth century for embroidery on linen textiles, curtains, and household furniture, and also for decorating the dresses of the lower orders; but now extensively for embroidery. It is to be had in every colour, and is made in three sizes, and known as tapestry crewel, very soft and even, sold in cuts of about 1s. 4d. the oz., or by the hank; medium crewel, sold in upwards of 300 art shades; and the fine crewel, by the cut, or the hank.

Crewel Stitch.—One of the old embroidery stitches, and well known in earlier times as Stem stitch; but since the revival of Crewel work, of which it is the most important stitch, its original name has become superseded by that of the embroidery now associated with it.

To work: Put the needle into the material in a slanting direction, as shown in Fig. 172, and keep the crewel upon

FIG. 172. CREWEL STITCH.

the right hand side of the needle. Work to the end of the line, every stitch being made in the same manner; then turn the material and place a line of stitches close to the one already made, keeping the wool always to the right of the needle. If the crewel wool is allowed to slip to the left of the needle the stitch is not properly made, although it appears so to the inexperienced. When using this stitch, except for stems and outlines, the regularity of each succeeding stitch is not kept so perfectly as shown in the illustration, but is more carelessly done, although the stitch is not otherwise altered. This is particularly the case when forming the edges of serrated leaves; the irregular Crewel Stitch will give them the notched appearance of the natural leaf, while the regular one makes the edges straight and formal. Leaves and flowers of various kinds are worked in Crewel Stitch with regard to their broad natural outlines. A small narrow leaf, such as that of a carnation or jasmine, requires no veining, and is worked up and down. Put the needle in at the base of the leaf, take a line of stitches up the right hand side to the point, then turn the work, and take the same line down the left side (now the right) to the base of the leaf. Then work the centre up and fill in the two sides afterwards in the same manner, turning the work at every line. To save this constant turning of material, good workers put their needle backwards down the line, but this is not so easy for a beginner to accomplish. With a large leaf, such as an orange, or a smaller leaf with deeply indented veins, a different plan is necessary. In such a case take the stitches, instead of upwards and downwards, in a slanting direction downwards from the outside to the centre of the leaf, all the stitches tending from both sides to the middle By this means a deeper indented line is given to the centre vein; afterwards work up the centre as a finish, and work the side veins over the other Crewel Stitches, but in a different shade of colour, and in the direction the natural veins would follow. A rose leaf requires another modification: Work from side to centre like the last-named, but with a long stitch and a short one alternately at the outside edge, so that the deeply indented sides may be properly rendered. Work rounded flower petals as shown in Fig. 173, the stitches following each other, but decreasing in

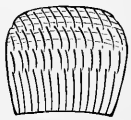
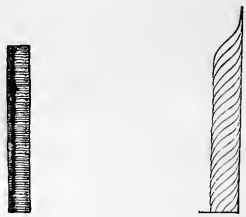


FIG. 173. CREWEL STITCH—PETAL.

length as they approach the end of the petal, while in pointed petals, like the jasmine, simply take the stitch up and down, or cross the whole length with a SATIN STITCH. Work in Satin stitch any flower petal that is small enough



FIGS. 174 AND 175. CREWEL STITCHES—IMPROPERLY MADE STEMS.

to allow of a Satin stitch carried across it; large ones require Crewel Stitch. Use FRENCH KNOTS or BULLION

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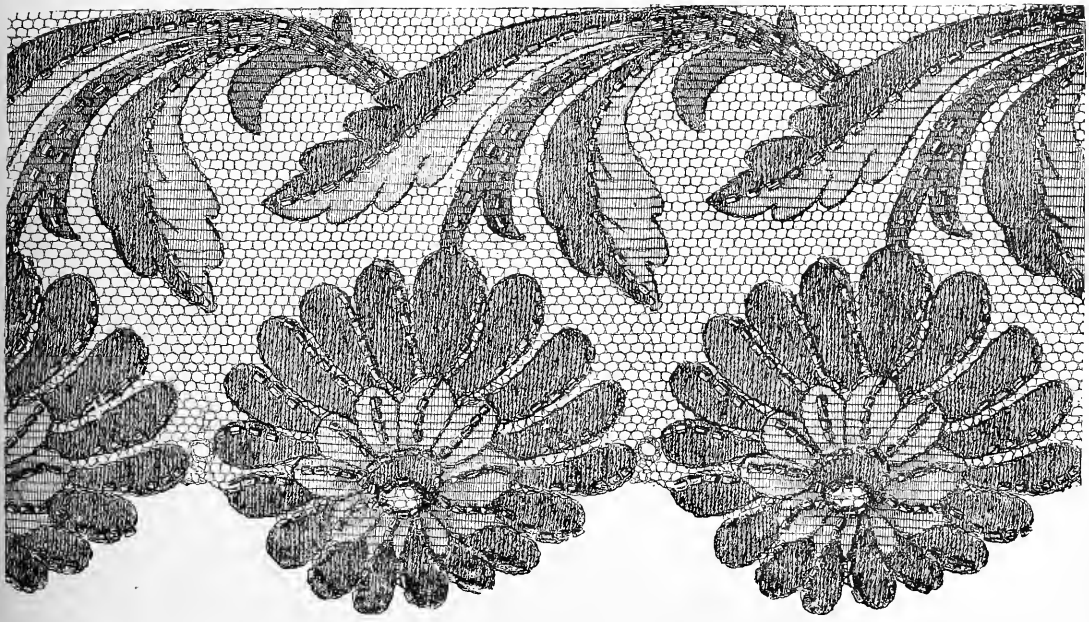


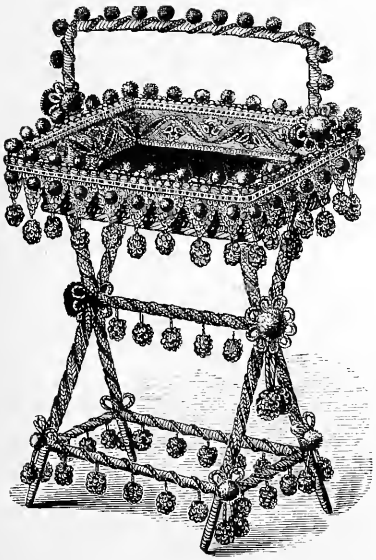
No. 1. Beaded Lace.

The lace is imitation black Spanish; the beads, black jet. Run and Back Stitch the beads to the lace with black sewing silk.

No. 2. Ornamental Towel.

This Towel is intended to hang in front of the towels in use. The design is executed upon coarse linen, with ingrain scarlet and blue cotton, and in Cross Stitch. The border is made with one row of Cross Stitch, one of Drawn Work, and the rest coarse insertion and edging lace.

Plate II.

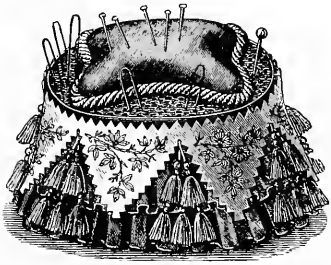


No. 3. Work Basket.

Foundation, wicker; legs and handle covered with ball fringe; interior embroidery, crewel work on diagonal cloth; exterior, diagonal cloth cut in vandykes, Buttonholed round, and ornamented with coloured balls.

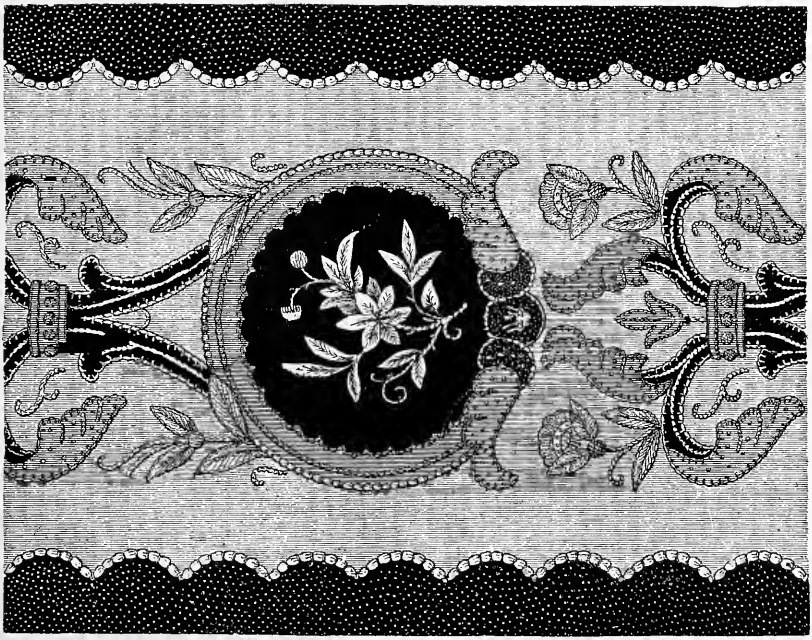
No. 4. Fern Presser.

Made with five strips of strong millboard, tied together with ribbon. The outside strips are covered with perforated cardboard, and worked with coloured silks in Cross Stitch. Size, 7 inches by 5 inches.



No. 5. Box Pincushion.

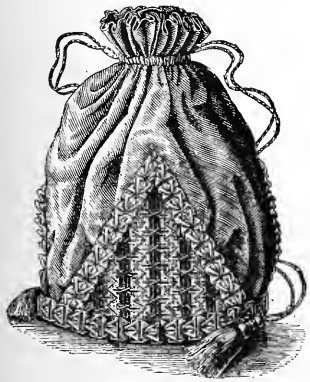
Foundation, a round box, the lid of which is stuffed, covered with satin, and trimmed with a Vandyked vallance of white cricketing flannel, embroidered in Crewel Stitch with coloured silks. Full ruchings of ribbon hide the lower part of the box.



No. 6. Appliqué Border.

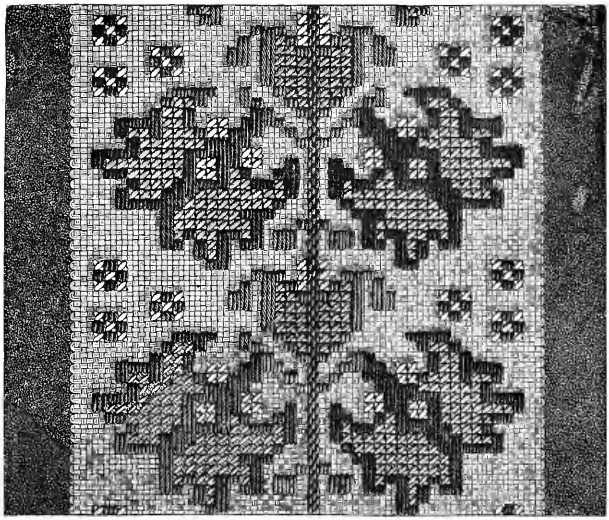
Foundation of silk; centre of the design, dark plush, embroidered in Satin Stitch; work the rest out in piece satin of various shades of one colour, and attach to the foundation with Buttonhole or Couching.

Plate III



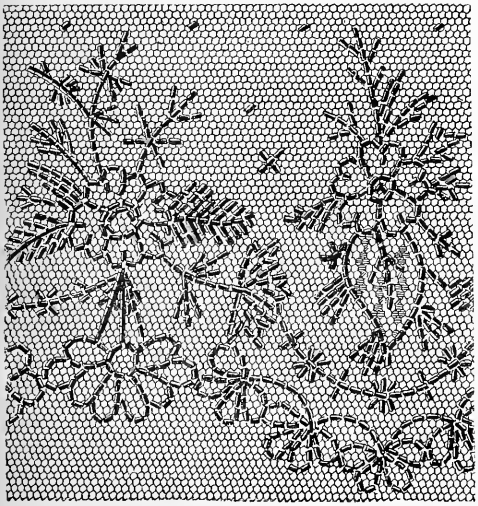
No. 7. Work Bag.

Foundation, perforated cardboard or ticking; lining of satin; trimming, a ruche of ribbon. Embroidery executed in chenille, and worked in Vandykes, Cross Stitches, and Lines. Colours, shades of greens.



No. 8. Border.

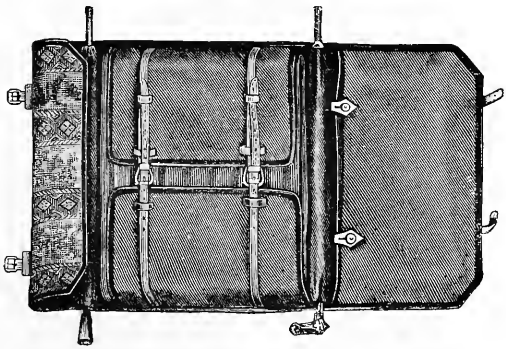
Worked on ecru canvas, with crewels and filoselle, in Cross and Long Stitches. Work the Long Stitches in chocolate crewels, fillings inside flowers in crimson, and leaves in alternate dark blue and green crewels; the rest in fawn-coloured filoselle.



No. 9. Beaded Net.

Pattern worked out in Back Stitch, with jet beads on black net, opal beads on white net.

Shut.

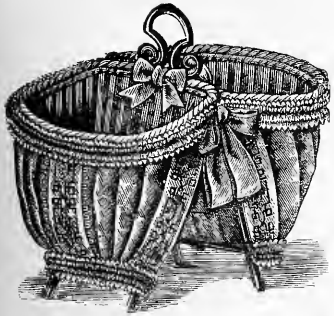


Open.

No. 10. Traveller's Wallet.

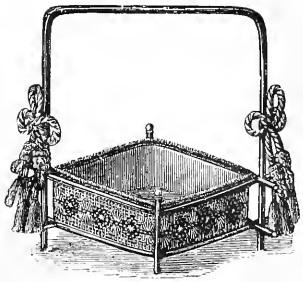
Made of strong brown sailcloth, the outside decorated with an embroidered canvas cover. The pockets, &c., are shown in the open Wallet, the securing straps and embroidery in the shut Wallet. Size of cover, 48 inches by 25 inches. Embroidery worked in Cross Stitch, with coloured linen thread, in three broad stripes, with coloured linen borders laid on and secured by narrow braids between the work.

Plate V.



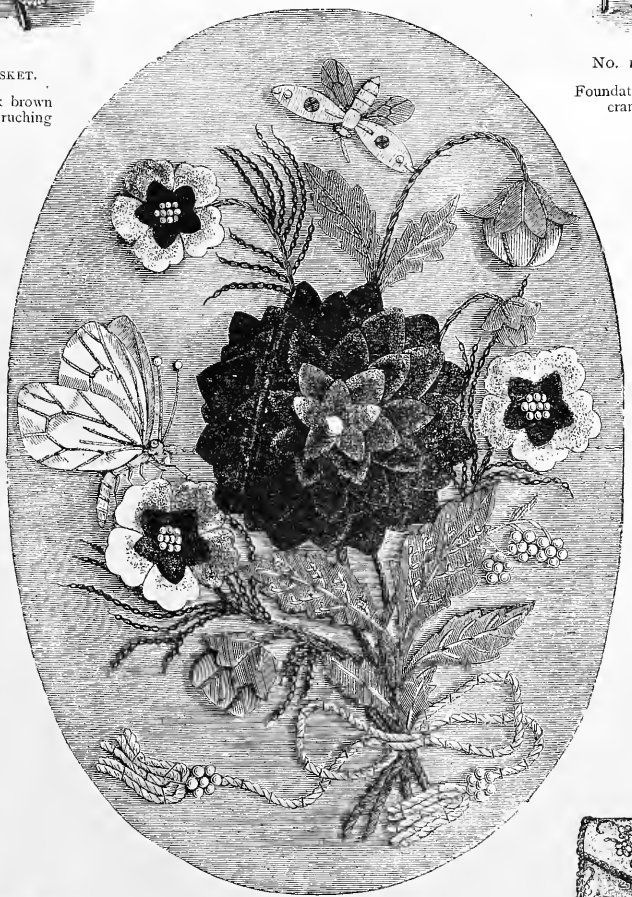
No. 13. Pannier Basket.

Foundation, wicker; bags of dark brown satin; embroidery, Bulgarian; ruching and bows of coloured ribbons.



No. 14. Flower Basket.

Foundation, wicker; ornamentation, Macramé lace and silk cords and tassels.

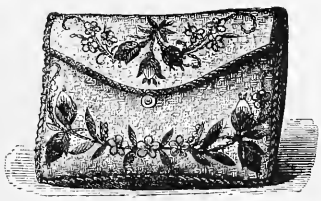


No. 15. Raised Embroidery.

Foundation of rep silk; leaves and flowers cut out in velvet and plush materials, with beads to form centres. Stitches used; Rope Stitch for stems and for cord; Satin Stitch for veining leaves and butterflies, and Chain Stitch for sprays.

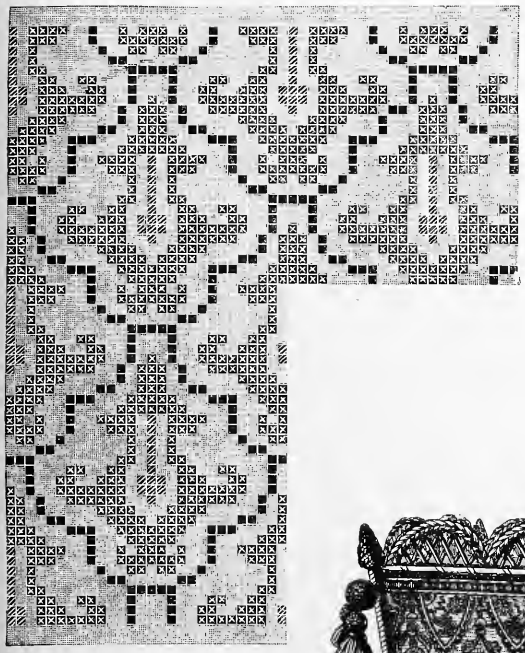
No. 16. Key Basket.

Foundation, wicker; ornaments, Beadwork on brown plush—gold beads only are used. Ornamental balls, of shades of yellow-brown silks.



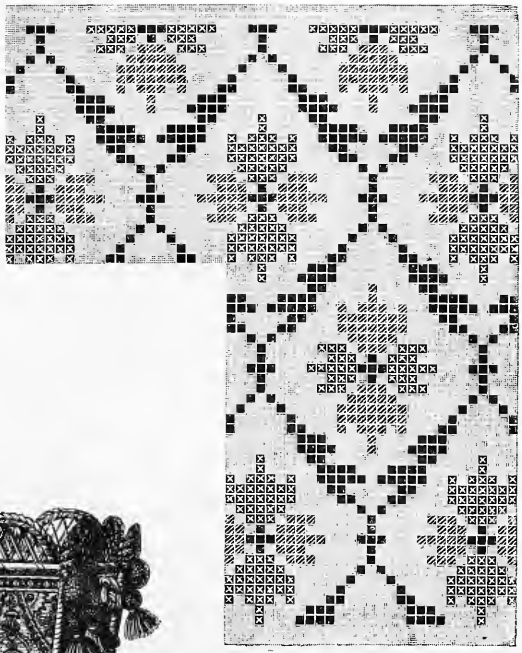
No. 17. Lady's Companion.

Made of a long strip of oatmeal cloth, lined with satin, and folded together as shown. Length of strip, 12 inches; width, 5 inches. Embroidery worked in Satin Stitch, with coloured filoselles. Brown cord as a finish.



No. 21. Church Carpet in Cross Stitch.

Worked on large Berlin canvas, in church colours, with Berlin wools, the black squares in black wool, the cross squares in crimson, the lined squares in white silk, and the foundation in dark blue or purple wool.



No. 22. Footstool of Perforated Cloth.

The stitch used is Cross Stitch. Work the black squares in chocolate wool, the cross squares in crimson silk, the lined squares in gold thread, and the foundation in pale grey silk.

No. 23. Waste Paper or Work Basket.

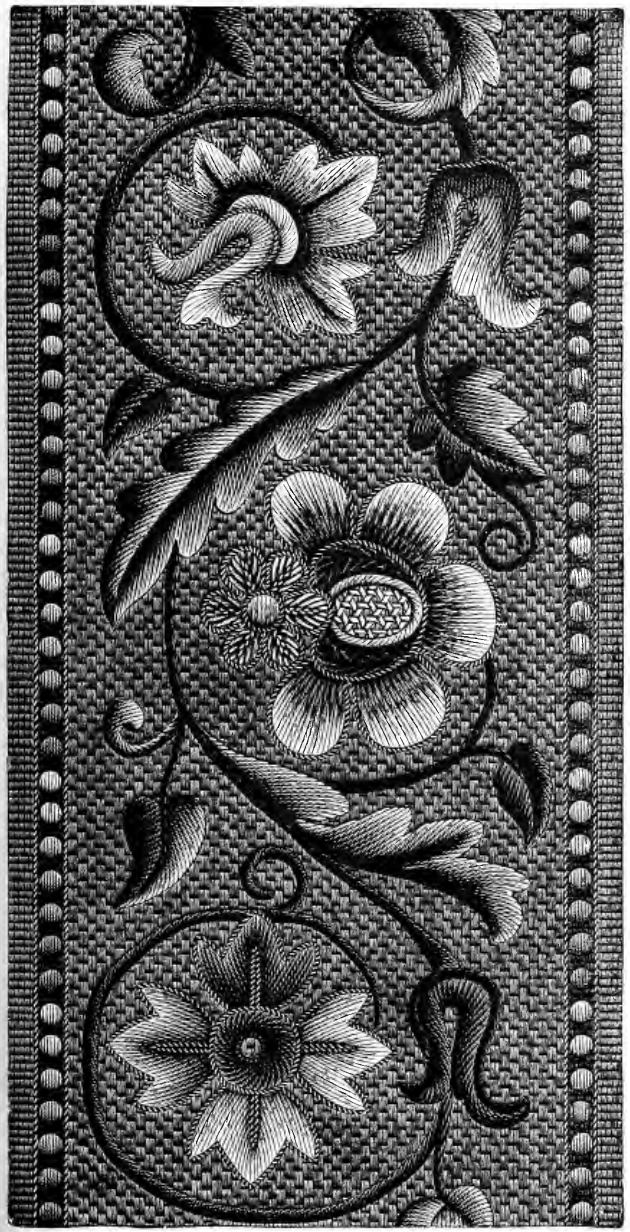
Foundation of wicker. Embroidery executed on two shades of stamped velvet—either two shades of cinnamon or two of brown. Outline the design in gold thread, fill up in Satin Stitch with shaded filoselles, and work round each Vandyke with a thick line of Buttonhole Stitch.

No. 24. Hand Bag.

The Bag is made of blue satin, the flap of blue plush, the handles of blue ribbon. Length of Bag, 14 inches; width, 8 inches.

No. 25. Tassel Cover.

Executed in fine blue and white cloth, and finished with fringe and tassels. The edges of the cloths are secured with Buttonhole. A Satin Stitch spray is worked in blue silk on the white cloth, and a Wheel in the same silk on the blue cloth.



No. 18. Design for Bracket, &c.

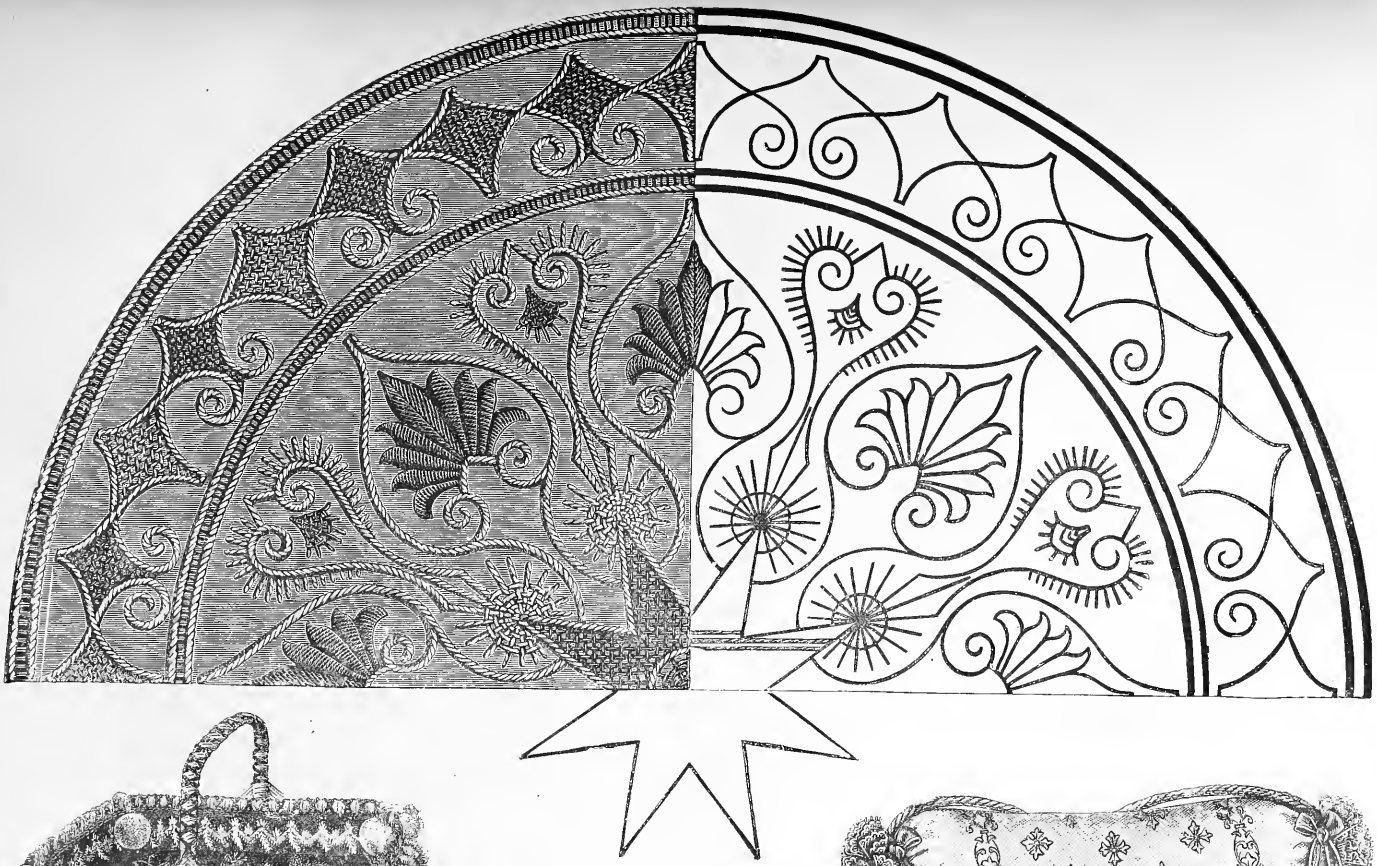
Worked upon Berlin canvas, with grounding filled in with Basket Stitch, or upon Russian canvas, and the foundation left plain. Pattern worked with shades of Leek embroidery silks in Satin Stitch; flowers surrounded with a fine silk cord matching the palest shade used in working them. Colours for centre flower, three shades of maroon, with plaited and Feather Stitch centre in old gold silk. Star in shades of yellow-pink, conventional fleur-de-lys in three shades of sky blue. Leaves in olive-green and red-browns; Stem in olive-green. Border, a maroon satin ribbon, worked with old gold Dots. The same design repeated can be used for Footstool or Small Table.

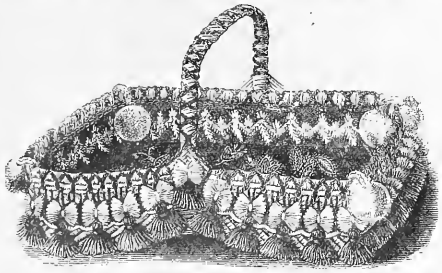
No. 19. Egg Cosy.

Foundation of old gold satin, on which are laid narrow strips of scarlet German canvas, attached with double lines of Buttonhole. Work on the satin a flower design, with coloured filoselles in Crewel Stitch; work the canvas in Cross Stitch, with yellow filoselle.

No. 20. Work Basket.

The foundation is wicker; the lining, navy blue plush; the embroidery executed upon pale blue cashmere, with purse silks, in shades of crimson and olive-green. Stitches used in rosettes and leaves, Satin and French Knots; in battlements and vandykes, Point de Russe.



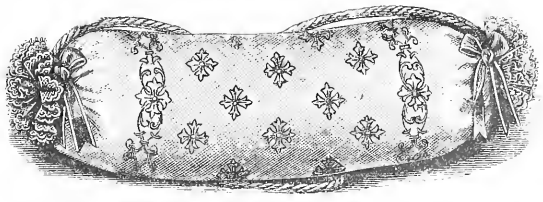


No. 27. Work Basket.

Foundation, wicker; outside trimming, a wool fringe; inside trimming, silk embroidery upon a dark satin.

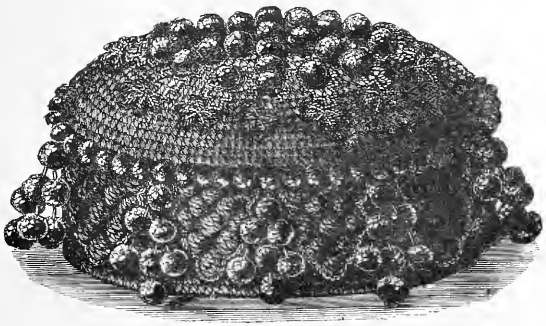
No. 26. Lamp Mat (showing Tracing, and manner of working).

Foundation of blue or maroon cloth; Wheels and Trellis executed with old-gold coloured purse silk; pattern outlined with gold cord, Couched down and filled in, in Satin Stitch, with brown purse silk.



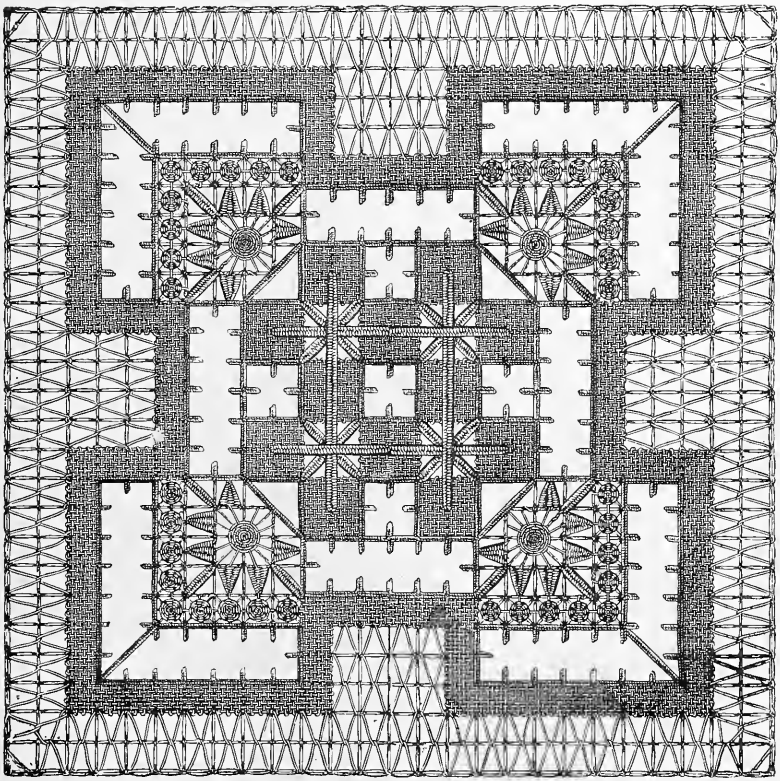
No. 28. Bolster Cushion.

Foundation, rep silk or diagonal cloth. Pattern worked in Crewel Stitch, with one coloured filoselle. Trimmings—lace, bows, and cords. Length of Cushion, 24 inches; circumference, 24 inches.



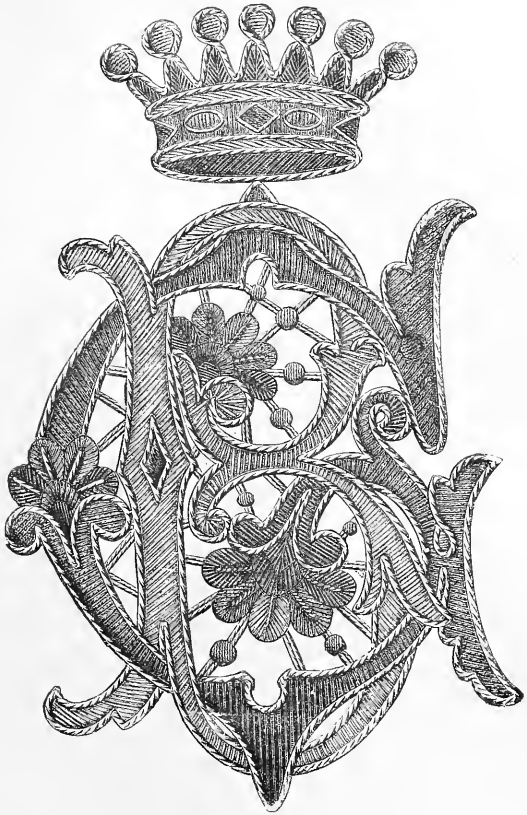
No. 29. Straw Work Basket.

Foundation, straw, covered over with rows of Cross Stitch, worked in single Berlin wool; ornament to lid, pompons of wool and velvet leaves; ornament to base, a wide edging of Hollow Spot Crochet, worked in single Berlin wool, and pompon tassels.



No. 30. Square in Guipure d'Art for Chair Back.

Foundation, a netted Square; stitches used, Point de Toile, Point de Feston, Point de Venise, Rone, and Guipure en Relief.



No. 31. Monogram in Church Embroidery.

Used for ornamenting blotting book, sachet, or cushion. Letters worked with two shades of purse silk, and in Satin Stitch, outlined with gold thread Couched down; coronet worked with old gold and brown purse silks; jewels, with crimson and green purse silks; outlines, gold thread, Couched down.

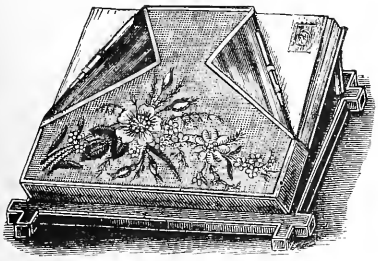
No. 32. Stool, with Patchwork Cover.

Foundation, wicker; materials for patchwork, dark velvets and light satins, the latter embroidered with silk in Satin Stitch flowers.

No. 33. Wall Pocket.

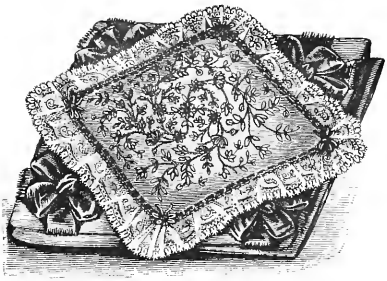
Foundation, cardboard, covered with brocaded silk; flowers executed in Chenille embroidery, and finished with a satin bow. A silk cord and a second bow complete the Pocket.

Plate XI.



No. 34. Postcard Case.

Foundation of cover, white silk canvas; spray of flowers worked in Arrasene Embroidery.

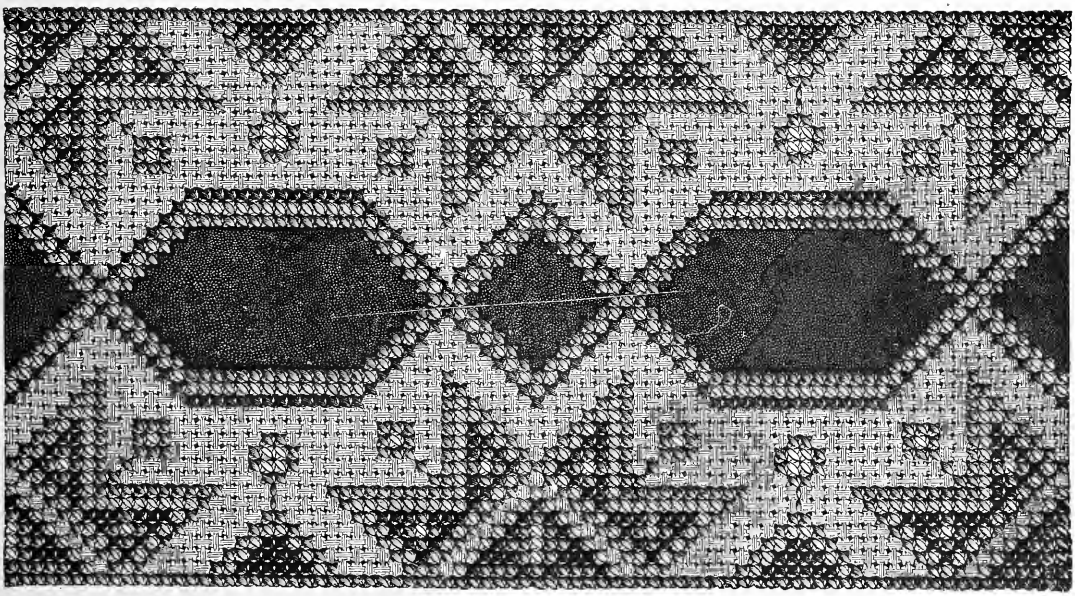


No. 35. Handkerchief Case.

Foundation of satin, with corners finished by ribbon bows; centre square, Beaded Net Embroidery, edged with a wide frill of lace.

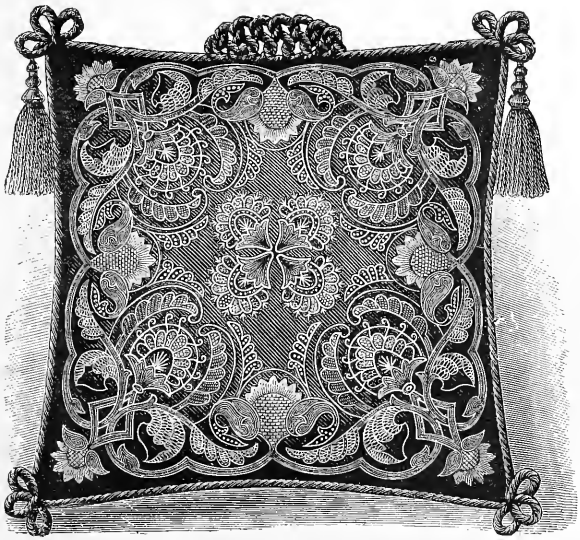
No. 36. Knitting Bag.

Made with three oval-shaped pieces of rep silk, lined with cashmere of the same colour. Length of pieces, 11 inches; width at widest part, 5 inches. Flower design worked in Satin Stitch Embroidery.



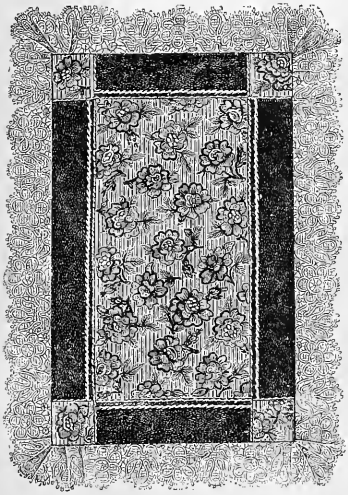
No. 37. Border for Tablecloth.

Foundation, Java canvas; dark centre, navy blue ribbon velvet, cut to pattern. Design worked in crewel wool, and in Cross Stitch—the three darkest colours, shades of crimson; two lightest colours, sky blues.



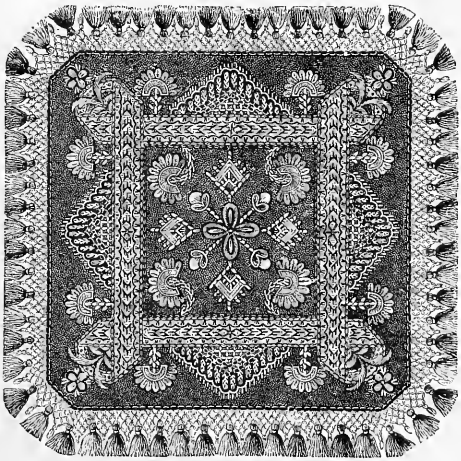
No. 38. Cushion in Brocade Embroidery.

The design is stamped on the material; the fillings are worked with filoselles, in fancy stitches, and gold cord and silk cord Couched down round every outline. Size of Cushion, a square of 20 inches.



No. 39. Chair Back.

The centre and corners are of flowered silk, the border of plush, and the edging of coloured Crete Lace. Length, 24 inches; width, 18 inches.



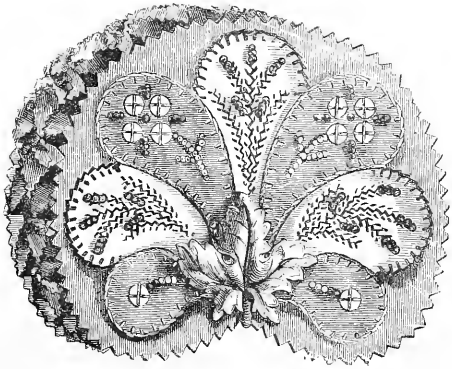
No. 40. Lamp Mat.

Foundation, cloth; bands of satin ribbon embroidered with Russian Embroidery; detached flowers, &c., worked in Satin Stitch and Coral Stitch.

Plate XIII

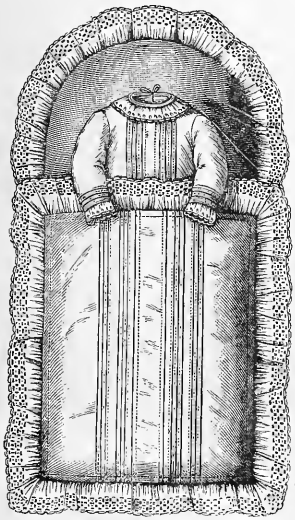
No. 41. Waste Paper Basket.

Foundation, wicker; embroidery, stamped plush, outlined with silk cords.



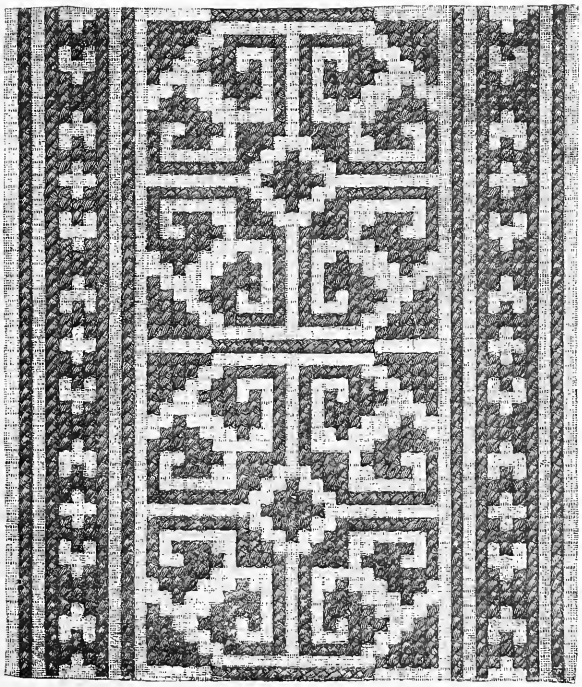
No. 42. Cloth Penwiper.

Foundation, dark blue cloth; feather-shaped ornaments, white plush, and soldiers' scarlet cloth. Ornaments decorated with spangles, beads, and Coral Stitch, and attached to foundation with Buttonhole Stitch. Leaf that hides the points of ornaments, a small brooch.



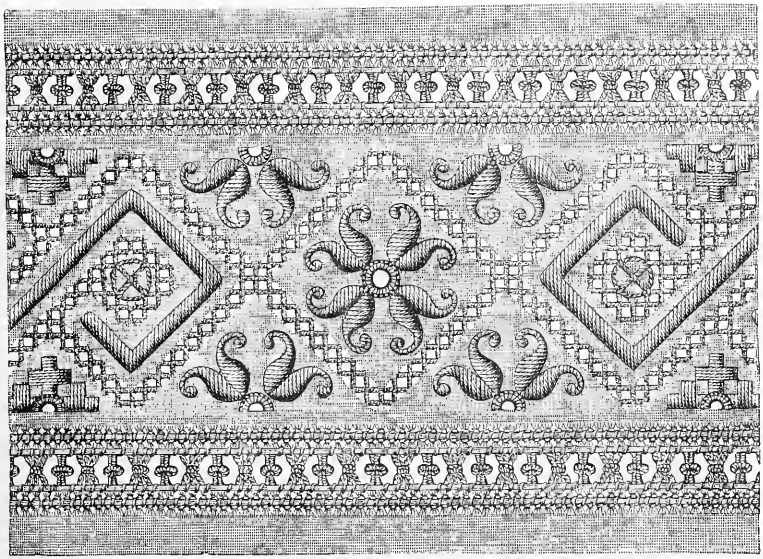
No. 43. Doll's Pillow.

These Pillows are imitations of the ones used in Switzerland for carrying young babies. The Pillow is stuffed, and placed in a white lawn case, trimmed with frillings of embroidery. An apron of the same material is buttoned over the lower part, and keeps the doll secure.



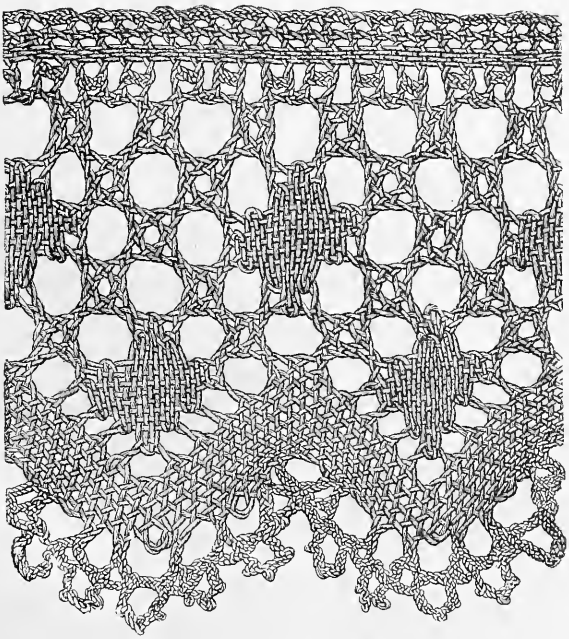
No. 44. Linen Embroidery Border for Sideboard Cloth.

Foundation, coarse linen. Design executed with ingrain scarlet cotton, in Cross Stitch.



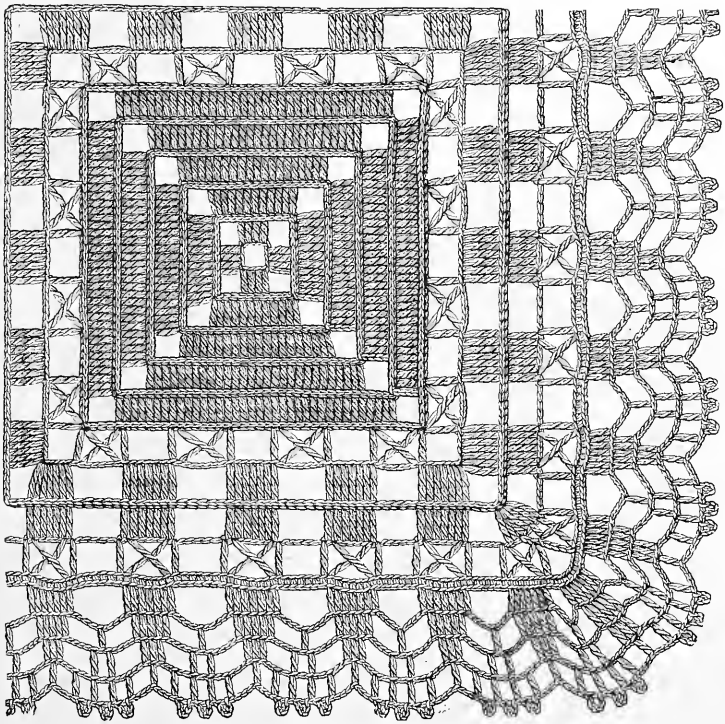
No. 45. Drawn Work and Linen Embroidery Border to Teacloth.

Foundation, coarse linen; thick embroidery worked with linen thread in Satin Stitch; open pattern and edging in Drawn Work.



No. 46. Saxony Pillow Lace Edging.

Worked with No. 50 thread, with Cloth Stitch, Half Stitch, and Plaitings.

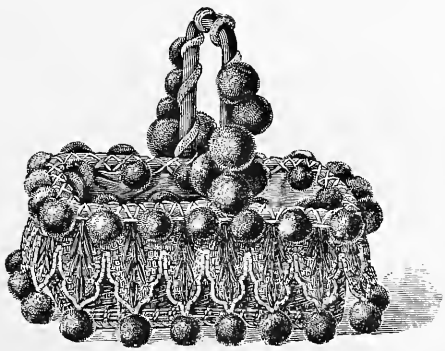


No. 47. Crochet Cheese Cloth.

Commence in the centre of Cloth with 12 Chain, which join together; work 4 Treble and 8 Chain alternately, to form the centre square: work Chain, Treble, Cross Treble, a Treble Long, as indicated in pattern.

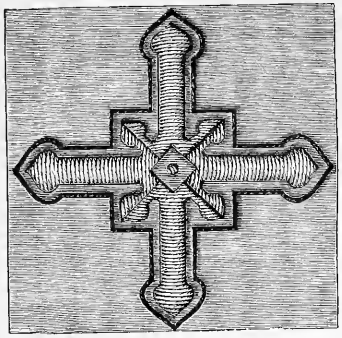
No. 48. Ornamental Meat Safe, for Table Use.

The Safe is used to place over meat in the summer, when it is exposed for any length of time. Foundation, an ordinary wire cover, over which are arranged bands of red worsted braid, embroidered with Russian Embroidery. The border is a broad strip of Russian canvas, worked in Cross Stitch, with three shades of ingrain scarlet cotton.



No. 49. Work Basket.

Foundation of wicker; trimming, wool pompons and wide Vandyked band of fancy cloth. A broad silk cord is Couched round the edges of the Vandykes, and the centre spaces of the cloth ornamented with Coral Stitch.

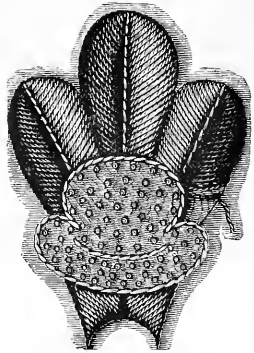


No. 50. Cross in Church Embroidery for Stole.

Centre worked over padded cardboard, in Satin Stitch, with yellow purse silk, upon the material used for the Stole. The outline is a thick gold cord, Couched to material with fine yellow silk.

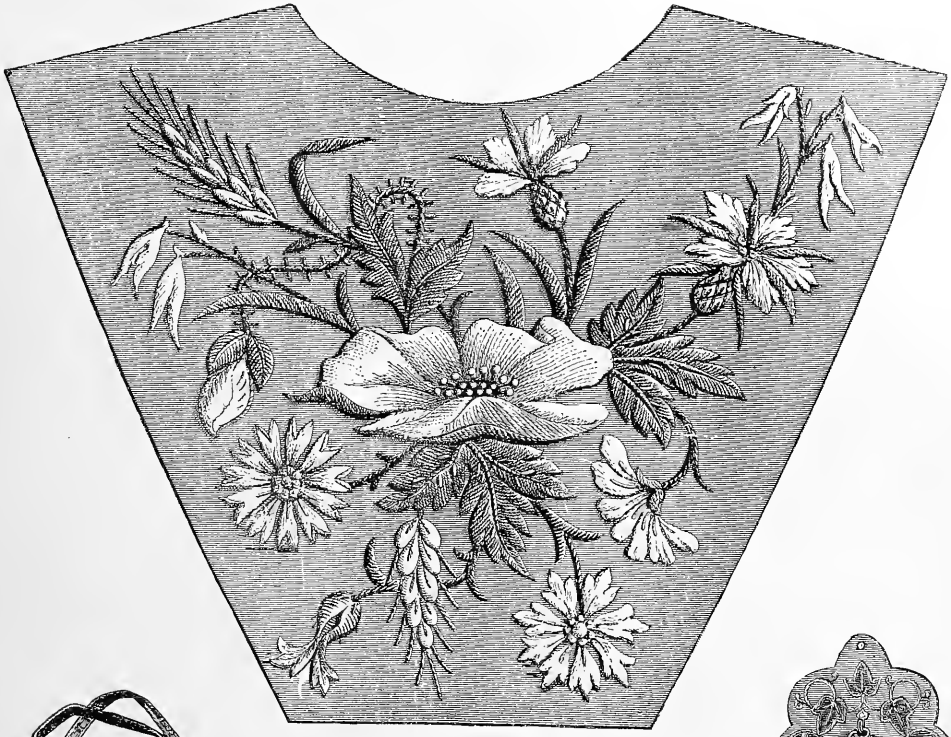
No. 51. Sermon Case in Church Embroidery.

The IHS letters are worked in Basket Stitch, and transferred to the silk foundation. The emblems of the Four Evangelists are worked in Outline Stitch on the silk foundation; the dove, flowers, and leaves in Satin Stitch. The silk foundation is Appliquè to velvet; and the securing stitches are hidden with lines of thick cord, Couched down.



No. 52. Wall Pincushion.

Foundation of stiff cardboard. Centre Pincushion stuffed with wadding, covered with navy blue silk, and outlined with a cord of rose-coloured purse silk. Feathers worked in Satin Stitch, with navy blue purse silk.

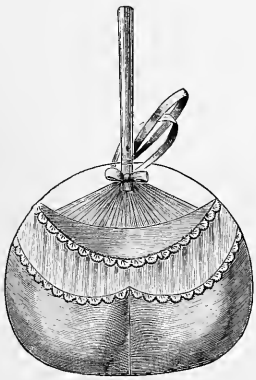


No. 53. Toe of Slipper Worked in Silk Embroidery.

Foundation of silk Embroidery worked with coloured filoselles, in Satin Stitch, Rope Stitch, and French Knots.

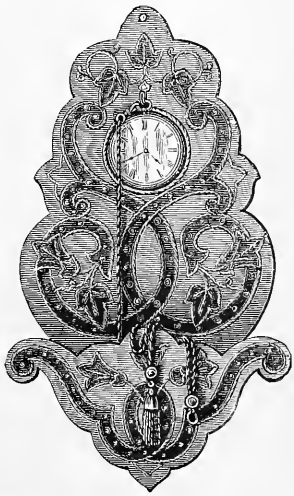
No. 54. Hand Bag.

Foundation of cardboard; lining of plush. Embroidery worked upon white silk canvas, with Arrasene wools. Narrow ribbon, crossed with loops of Arrasene, forms the centre bands, and a quilled ribbon the edging.



No. 55. Fan Bedroom Pocket.

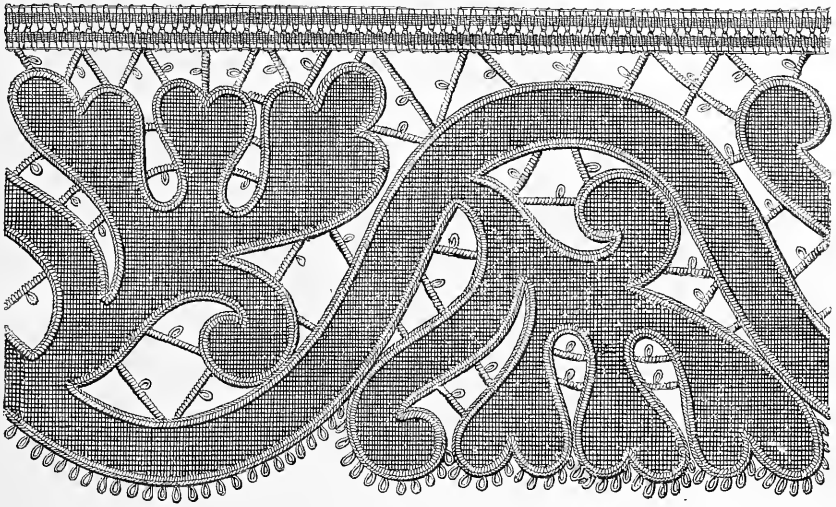
Foundation, Japanese Fan; lining and Pocket, of cretonne or figured sateen, trimmed with coloured worsted lace; ribbons matching the colour of the lace.



No. 56. Wall Watchstand Ornamented with Appliqué.

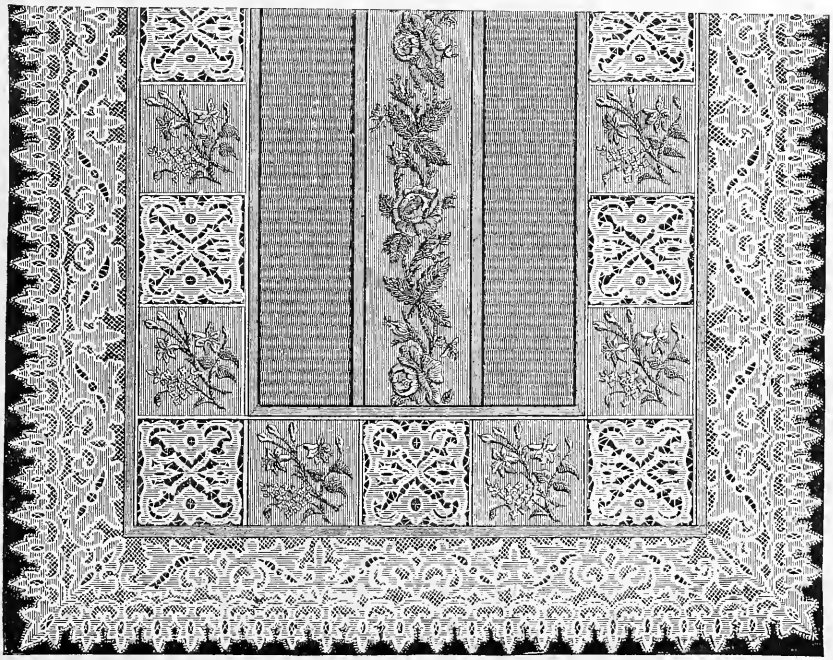
Foundation of millboard, covered with olive-green silk. Design cut out of dark green plush, Appliqué to silk, and finished with a pale blue silk cord Couched round outlines. An ornamental brass hook holds up the watch.

Plate XVIII.



No. 57. Roman Work Mantel Border.

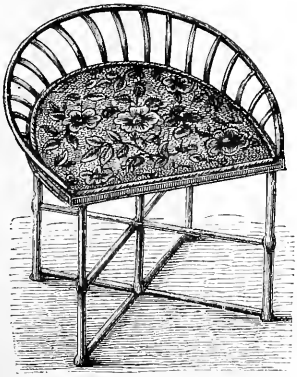
Foundation, ecru linen, embroidered with ecru linen thread in Buttonhole Stitch and Buttonhole Bars, ornamented with Picots. Material cut away behind the bars.



No. 58. Lace and Embroidered Curtain.

Foundation, a bought muslin and lace Curtain. Embroidery executed in Satin Stitch, with Arrasene or coloured filoselles, on the plain squares and strips of muslin.

Plate XIX.

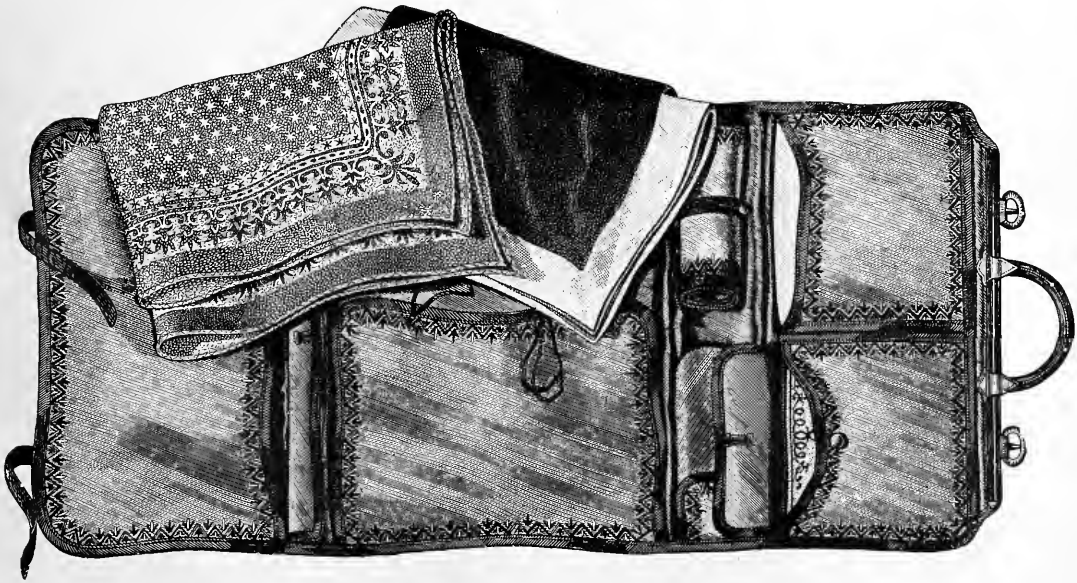


No. 59. Cane Chair.

Stuffed seat of Chair covered with velvet brocade, and worked in Brocade Embroidery.

No. 60. American Chair.

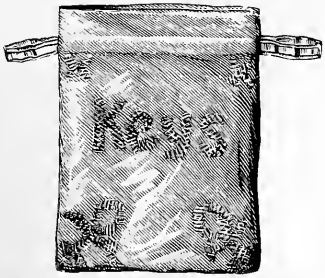
The coarse canvas covering of Chair is ornamented with Crewel Work, executed with double crewel wools.



No. 61. Travelling Case for Wraps and Bed Linen.

Foundation of strong leather; lining of brown holland, ornamented with embroidery stitches worked in ingrain scarlet cotton. The pockets are made large enough to hold sheets, pillow cases, rugs, and night gear. The small rolls contain brushes and combs, and washing appliances. The Case is fastened together, when rolled up, with railway rug straps.

Plate XX.

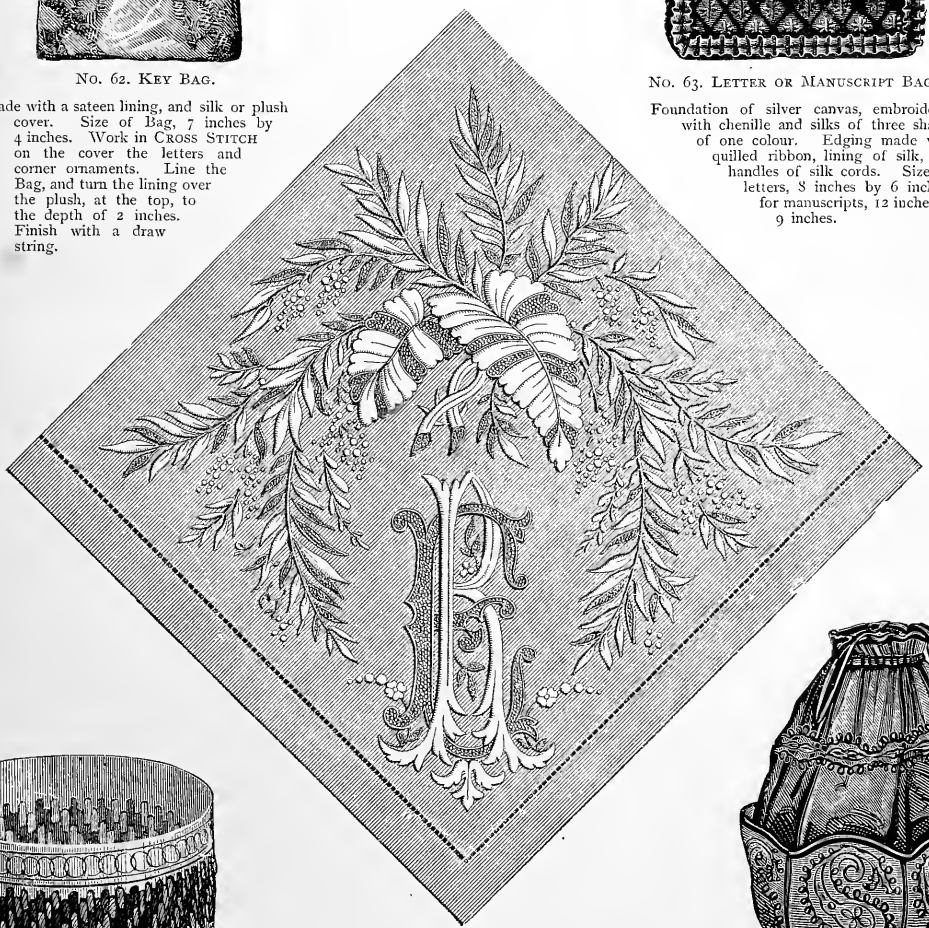


No. 62. Key Bag.

Made with a sateen lining, and silk or plush cover. Size of Bag, 7 inches by 4 inches. Work in Cross Stitch on the cover the letters and corner ornaments. Line the Bag, and turn the lining over the plush, at the top, to the depth of 2 inches. Finish with a draw string.

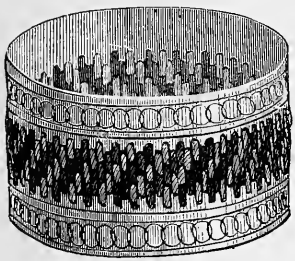
No. 63. Letter or Manuscript Bag.

Foundation of silver canvas, embroidered with chenille and silks of three shades of one colour. Edging made with quilled ribbon, lining of silk, and handles of silk cords. Size for letters, 8 inches by 6 inches; for manuscripts, 12 inches by 9 inches.



No. 64. Handkerchief Corner in White Embroidery.

Foundation, white cambric. Embroidery executed, with fine white embroidery cotton, in Raised Satin Stitch, Dot Stitch, and Raised Overcast.



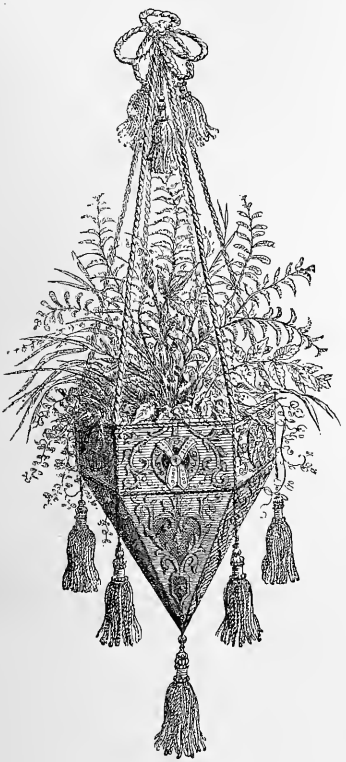
No. 65. Napkin Ring.

Foundation of silver canvas. Embroidery worked in Long Stitch, with single Berlin wool of two shades of crimson or old gold.

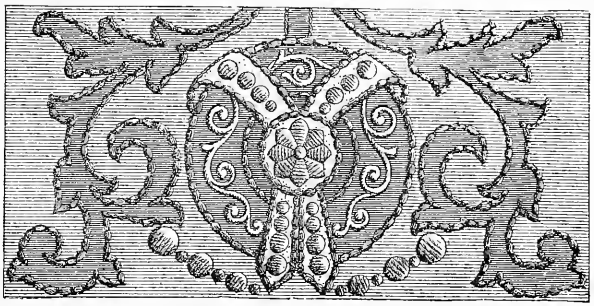
No. 66. Braided Work Bag.

Lower part of Bag of brown holland, braided with fine scarlet braid; upper part, of silk, braided with black braid. Bottom of Bag, or foundation, a round of cardboard, 9 inches in diameter, to which both the brown holland outer covering and lining are attached. Between each scallop the holland is stitched to the silk lining, and forms pockets.

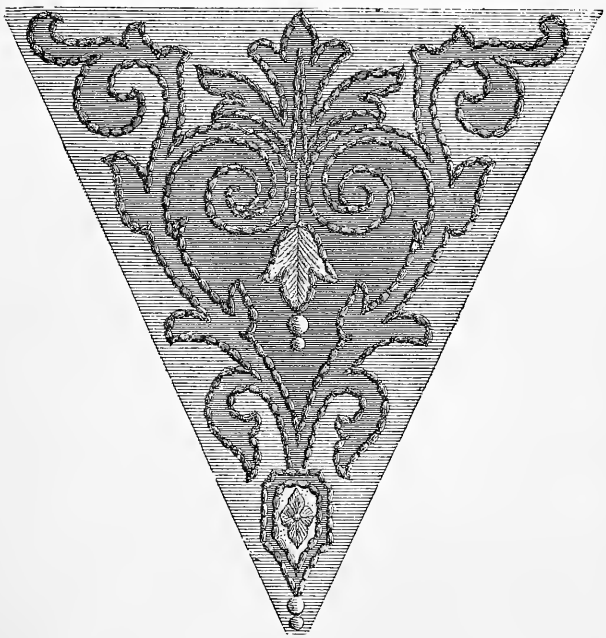
Plate XXI.



No. 67. Hanging Basket.

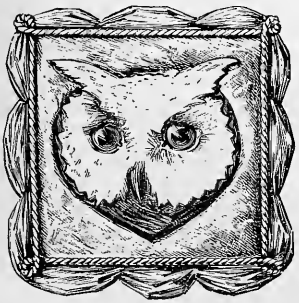


No. 68. Detail of Hanging Basket.



No. 69. Detail of Hanging Basket.

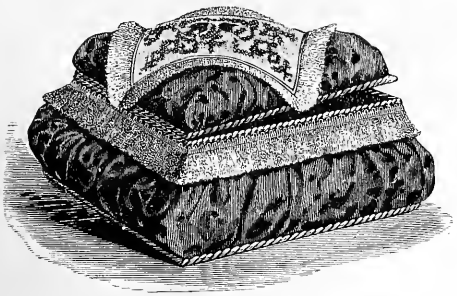
Foundation of millboard. Appliqué embroidery shown in No. 68 and No. 69 half its natural size. Three shades of satin material are required for the appliqué, the middle shade being used for the foundation colour, the darkest and lightest for the design. The white centre ornament is cut out of white, or amber velvet. The design is Couched to the foundation with thick silk cords. Ornamental cords and tassels finish the Basket. A tin liner holds the water, or earth, if real plants are arranged in it; but dried grasses and imitation fern leaves are usually employed.



No. 70. Owl Pincushion.

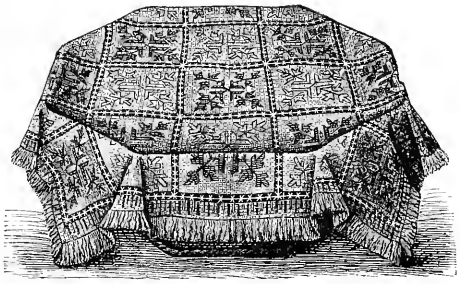
Size of Pincushion, a square of 4 inches. Materials, white cricketing flannel and two glass eyes, for the owl; plush, satin, and silk cord for the Cushion. Cut out two squares of cardboard, cover with plush; arrange the owl's head on a brown velvet oval, and sew to card board. Make a Cushion with wadding, cover it with satin, sew it between the two squares, and hide the stitches with the silk cord.

Plate XXII.



No. 71. Box Jewel Case.

Foundation, a bon-bon box. The lid is raised with wadding, and covered with chestnut-coloured satin, an embroidered square of Bulgarian Embroidery, edged with lace, being laid over the satin. A puffing of the satin conceals the lower part of Box; a row of thread lace and lines of silk cord finishes the ornamentation. The inside of the Jewel Box is lined with quilted satin.

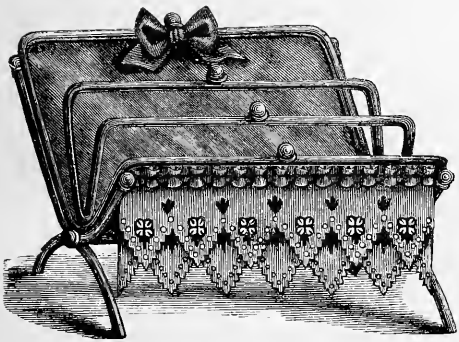


No. 72. Cover for Infant's Basket.

The Cover is made by joining together, alternately, squares of Guipure d'Art and Mummy cloth. The latter is finished by Outline Embroidery, in two shades of filoselles.

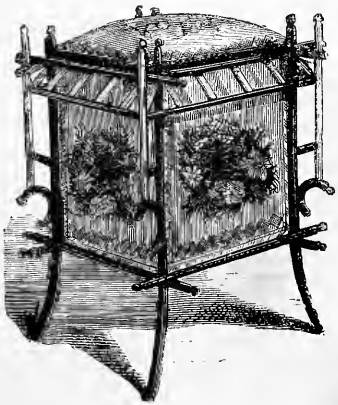
No. 73. Tree Penwiper.

Foundation, rounds of scarlet and black cloth, forming Penwiper. Tree made of ten chicken's feathers, fastened to fine wires that form its stem, and that are hidden by brown wool being wound round them. Figure, a dressed wooden doll.



No. 74. Portfolio for Drawing-room.

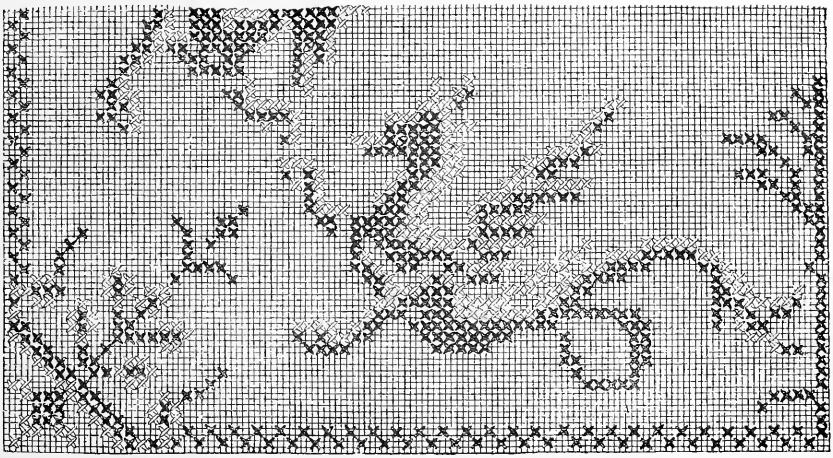
Foundation, of black bamboo, lined with rep silk. Ornament, a double vallance of cloth, with vandyked edges. The upper vallance is of crimson cloth, and is ornamented with Picots in blue filoselle, French Knots in gold filoselle, and green stars in Railway Stitch. The under vallance is ornamented with large French Knots, made of gold filoselle.



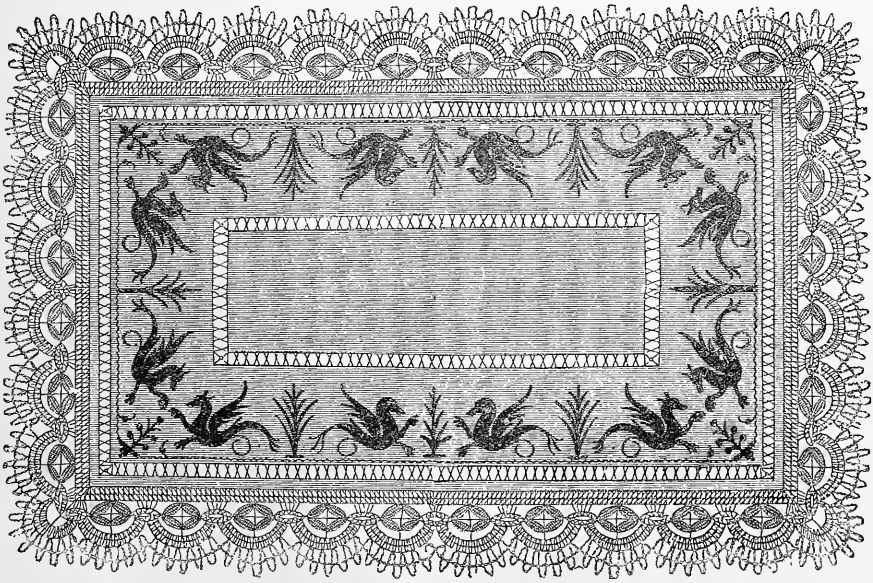
No. 75. Work Basket.

Foundation, black cane picked out with gold. Sides and lid filled in with Java canvas, embroidered in coloured Silk Embroidery. Colours used, those of the natural leaves and flowers.

Plate XXIII.

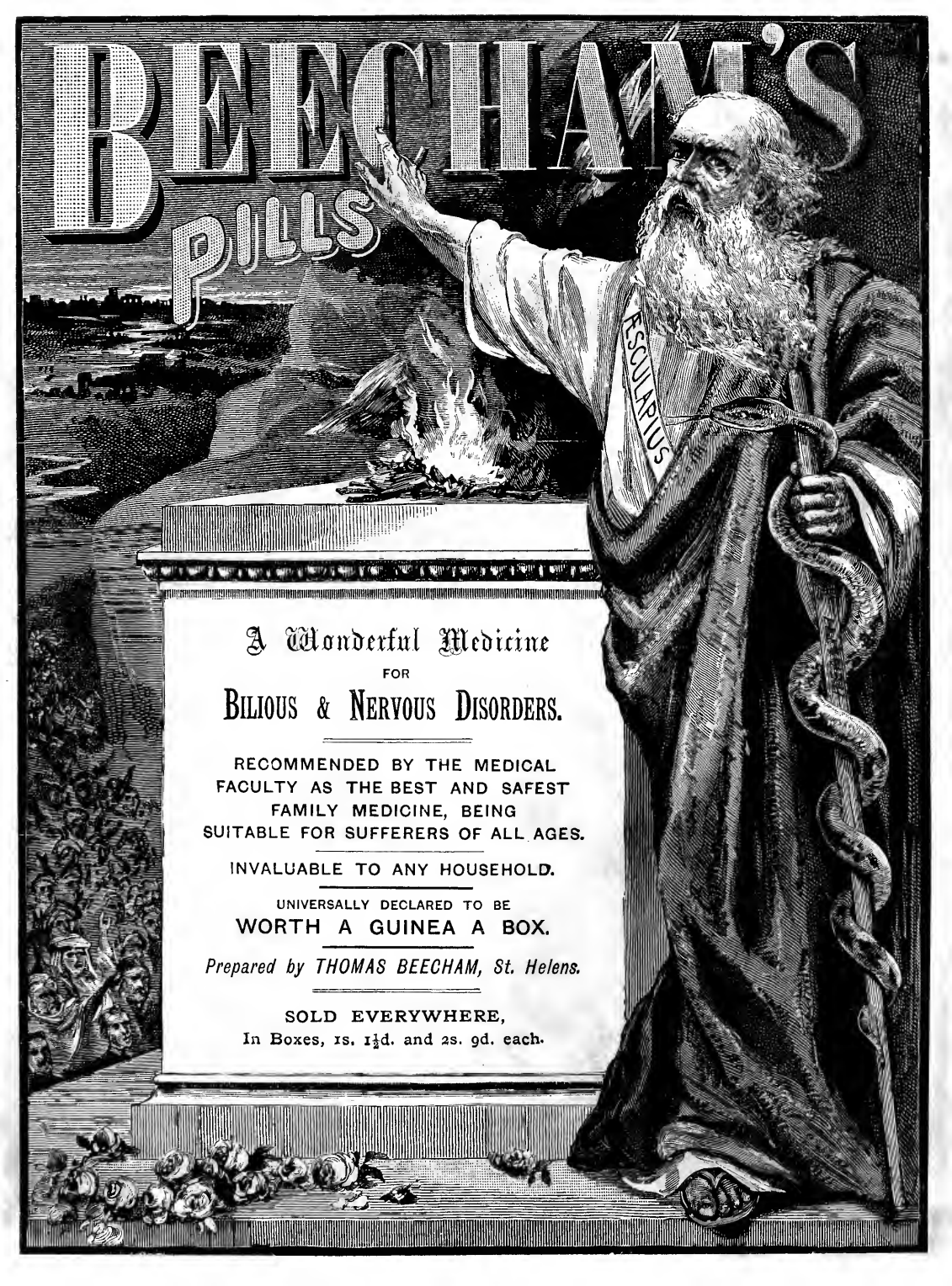


No. 76. Detail of Oblong Antimacassar.



No. 77. Oblong Antimacassar.

Foundation of grey Toile Colbert. Dragon border worked in Cross Stitch, in black and red purse silk. Drawn Work is used for centre of Antimacassar, and as a bordering. Grey thread lace is sewn on as an edging. Pattern shown in working size in No. 76.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