THE DICTIONARY OF NEEDLEWORK

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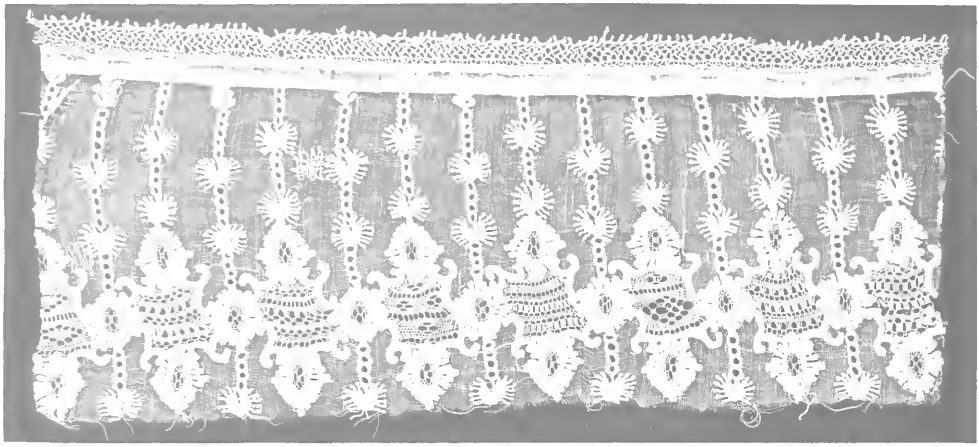


FINE ENGLISH EMBROIDERY, FINISHED WITH LACE STITCHES AND "BABY LACE."
WORKED IN THE 18th CENTURY.

RAISED EMBROIDERY ON MUSLIN.

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.

DIVISION V.—PAT TO TAT.

SECOND EDITION.

LONDON:

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

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

Procure a number of pieces of silk, three shades of one colour, such as pink, crimson, and maroon, of which the darker shade is brocaded. Cut out a diamond on paper, length 3 inches, width 2 inches, from point to point; out of one side of this cut out a right angle, leaving 1 inch upon each line, and cutting it to the depth of 1 inch, thus making the shape required for the design. Have this cut in tin, and from that cut out an equal number of sections from each coloured silk, and then join them together, according to the pattern; sew together the straight side of a ruby and crimson section with the cut-out edge to the right and left, and fit a pink section into the angle at the top of these two, with its cut-out edge upright. Make up all the pieces in this manner, and then join the figures together. The cut-out edge of the light pink of one figure will fit into the bottom angle of the crimson and maroon colours, and the angles at the sides of these sections will fit into the sides of a fresh row of figures. In making this pattern, care must be taken that the position of the colours is never altered.

Tinted.—A new variety, made with coloured muslin of a stiff description, and of four shades of one tint. The material is cut into hexagons, and embroidered with coloured filoselles and tailor's black twist. The hexagons are arranged to form stars, rosettes, and other devices, all the dark shades of colour being arranged in the centre of the device, and the light colours at the edge. To work: Cut out, on paper, a large eight-pointed star, or other device; then a number of hexagons, 2 inches in diameter. Use four shades of blue, crimson, purple, yellow, green, or other colours, arranging that each ray of the star is worked with a distinct colour. The hexagons cut, fill their centres with a star worked with yellow, white, or a shaded filoselle, and over this star, and across every point of the hexagons, bring a line of black twist, working the ends into the centre of the star. OVERCAST the hexagons together to make the pattern, laying them on it as a guide, and place one hexagon, made of white muslin, as the centre patch. Lay the star, when finished, upon a plain velvet or satin background. The work, when used for a footstool cover, is made with one large star, nearly covering the surface; for small tablecloths, cushions, &c., with a number of more minute devices fastened to a plain ground.

Twist.—This pattern is formed of eight-sided cubes and squares, which are separated from each other by long narrow patches, cut so as to appear to twist, or interlace each other, and twine round the squares and cubes. To work as shown in Fig. 655: Cut a number of squares measuring $1\frac{1}{4}$ inches each way, and eight-sided cubes measuring $1\frac{1}{4}$ inches at top, bottom, and side lines, but only three-quarters of an inch across the lines that form the four corners. Make these cubes and squares of pieces of dark-coloured satin and brocade. Cut out, in light silk or satin, the long, narrow stripes, make these half an inch in width, 2 inches in length on one side, and $2\frac{3}{4}$ inches in length on the other. Cut them so that one side of the width is quite straight, and the other pointed. Take one of the squares, stitch to it, on the left, a long, narrow piece, turn its short, or 2-inch, length to the square, make it even on its straight width with the bottom line of square, and let the overlap and the point come at the top; to this end, but not to the point, join another long piece in the same way, fit it into the overlap where it is straight, and join its short 2-inch length to the top of the square, allowing the overlap and the point to be to the right hand. Come down the right side of the square, and put a piece

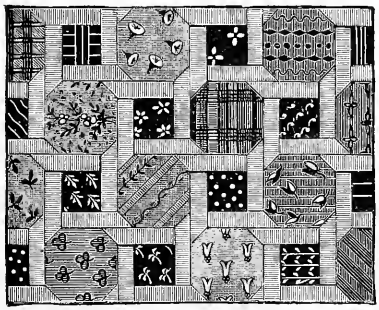


FIG. 655. TWIST PATCHWORK.

on at the bottom of the square; in the same manner join the long pieces to all the squares. Now arrange the cubes as to colour, and join them to the long pieces. The short corners of the cubes will fit into the points of the long pieces, four different cubes will join the four different points, and the straight parts will fit into the straight lines of the long pieces.

Patent Flannels (Welsh and Saxony).—A very fine quality of Flannel, said not to shrink when washed, but not durable. They are much used for infants' clothing.

Patent Knitting.—The old-fashioned name for Brioche Knitting. *See* KNITTING.

Patent Silk Sealskin.—This is a very beautiful textile, in every respect as perfect an imitation of sealskin as could be manufactured. The gloss is very fine, and the softness equally great, and it has the advantage of lightness, by comparison with the real skin. The pile is raised on a double warp of cotton. The material measures 52 inches in width; its wear is said to be very satisfactory, and the cost is estimated at about one-fourth of that of the real skins. Silk Sealskin has been patented by the inventors, and is produced at Newtown, North Wales.

Patterns.—These are required for every description of Ornamental Needlework, and are as diversified as the articles they help to form.

For Berlin Work, and in all Work with Wools upon Open Canvas: Trace the pattern upon point or ruled paper, with squares to represent each stitch, and colour the tracing as each stitch should be coloured when worked. Place this pattern upon the table, and work from it, counting the stitches upon it, and working the same number on the canvas.

For Church Embroidery: Draw out the pattern as a whole upon a large piece of paper, in proper scale, and colour this; then, upon separate pieces of paper, make sections of the pattern of those pieces that are worked

in frames by themselves, and afterwards joined together. Trace these sections on linen stretched in Embroidery Frames, and colour them from the large pattern.

For Crewel Work, Satin Embroidery, Tapestry, and all Embroideries upon Thick Materials: Make a small coloured design, trace the outline of this, in its full size, upon oiled tracing linen, transfer this outline to the material with the aid of blue or white carbonised linen, and work out the colours from the small design. When the materials are rough and dark, it is extremely difficult for an amateur to trace a design upon them, but the following plan is the best: Trace the pattern upon oiled tracing linen (not paper), and place underneath it a cream-coloured piece of carbonised linen (not paper), lay the material and pattern upon a piece of glass, and trace the design through with a bone crochet hook. The traced lines will rub off some rough materials on contact, and for these the best plan is, immediately after tracing, to RUN round all the chief outlines with a fine white thread, or to paint them with Chinese white, with which water-colour size has been mixed. The carbonised linen is sold at Frances', in Hanway Street, Oxford Street, London, in several shades of colour.

For Crochet, Knitting, Netting, and Tatting: Make or obtain a small illustration of the article required, with directions of how to work it from row to row; the illustration is not necessary as long as the directions, either printed or written, are obtained, but it facilitates the work, and shows the effect.

For Holbein and Kreuzstich Sticherei Patterns: A want that has been widely felt by many workers in these Embroideries has been met by a French invention of a metal plate, which stamps small spots upon the material to be worked, and so does away with the constant and wearisome counting of thread, or the interposition, on dark and thick stuffs, of canvas, which has to be drawn away when the work is completed. With the help of these stamps, the tracing of patterns upon velvet, plush, or silk, need no longer present the difficulties, nor take the time, it has hitherto done. The French stamp is formed of a piece of thick wood, made of various sizes, from which a number of metal points protrude, these points being placed at even distances from each other. The colour they are to transport to the work is spread out upon a pad, and the stamp put face downwards upon that, and immediately afterwards on to the material, which it marks with even rows of tiny spots, over which Cross Stitch or Holbein Stitch is worked with ease. This stamp could be made less cumbersome if formed of a thin sheet of copper, and the holes punctured in it, and then the colour brushed over them as in Stencilling, or as the small name and figure plates for marking are manipulated. The colours for stamping are powder colours, just diluted with water, and strengthened with a small quantity of gum—but water-colours in cakes would do equally as well. For washing materials, blue is the best; for dark stuffs, Chinese white. The density and stiffness of the colour used for a washing material need not trouble the worker so much as that used over a non-washing; in the first case, the faint blue spots are removed at the first washing, but in the latter they are brushed away with a soft velvet brush, and must, therefore, only contain sufficient gum to allow of their adhering temporarily. The mixture should be tried on a waste piece of stuff before using, and care taken that it is not very liquid.

For Pillow Lace Making: Prick the outlines of the sprig, or piece of lace, upon thin parchment or Toile Ciré, so that each pricking shall represent one of the holes required in the design, and into which a pin is stuck while the lace is in process of making, in order that a stitch can be formed round the pin, and kept in position by it.

For Point or Needle Laces: Trace the design upon parchment as a whole; take copies of portions of it upon small pieces of parchment, outline these with two prickings close together and a small space between each group, and work the portions of lace with the needle upon these scraps; then join all together.

For White Embroidery, including Work upon Muslin and Net, and Imitation Laces made with Braids: Trace an outline of the pattern upon pink calico, back this with brown paper, lay the white materials over it and work, guided by the lines of the pattern seen through them; or, in the case of the lace, tack the braid straight upon the pattern.

The word Pattern is likewise a term employed to denote a specimen of any material. Strips of these are fastened together, and are in universal use in trade, to show varieties in quality, make, design, and colour, in woven stuffs, braids, &c.; and cards of buttons, and other articles of Haberdashery, are likewise in use.

Pattes.—A term denoting the small straps securing the loose cuffs of an outdoor coat, jacket, or ulster; or designed to close the stand-up collar, by stretching across the opening which, only just meeting, could not be buttoned otherwise; also for drawing in an Ulster at the back, when there is no belt round the waist. It may consist of one piece with a button at each end, or of two short straps, each sewed on the article of dress at one end, and buttoned across its fellow by a single button.

Peacock Fingering.—This is also known as Peacock Knitting Wool.

Peacock Ice Silk.—This is a comparatively new description of silk, for the purpose of knitting. It is made in two sizes, twofold and fourfold. The former quality can be employed in the knitting of fine stockings, and is suitable also for Crochet Work. The fourfold quality is very suitable for gloves, shawls, stockings, socks, and scarves. Peacock Ice Silk bears the same relationship to other silks so employed as Eis, or Ice, Wool bears to ordinary wools. It is prepared in a particular manner, and is said not to become chafed in use. It can be had in ½oz. balls, and in almost every hue and shade; and the dyes in which it is produced are very beautiful.

Peacocks' Feathers.—The skin taken from the breast of the Peacock, of which the plumage is blue, with a peculiar shot appearance, is employed for the crowns of women's hats, as well as for collarettes and cuffs. The tips, also, of the beautiful tail feathers, some having an eye-like spot at their several extremities, and others a shining green

fringe, extending just round the point on one side, and all the way down on the other, are employed as trimmings for dresses, as well as for hats, fans, screens, and mats. A Peacock's Crest was, in ancient times, employed as one of the decorations of our English Kings; and in China, at the present time, to be awarded the distinction of wearing three Peacocks' Feathers, is a point of ambition amongst all Mandarins.

Pearl.—The loops that decorate the edges of Pillow Lace are called Pearls, or Purls, and are made to any parts of the design that are disconnected in any way from the main body of the work, or upon the Bars forming the ground. These loops are called Right, Left, and Inner, according to the side of the Lace upon which they are made.

To Make a Left Pearl.—Work as in Right Pearl until the thread has to be placed on the pin. Place the pin upon, and not under, the thread, and bring the Bobbin over it with the left hand; run this loop up to the pinhole, stick the pin, and bring the other Bobbin round the pin from the lower side, moving first to the left. The difference is slight, but, unless attended to, the edge of the left Pearl untwists.

To Make an Inner Pearl.—This Pearl, instead of being worked upon the outside edges of a lace design, is made so as to decorate any hollows left in the centre of lace patterns, such as a hole in the wings of a butterfly or hollow leaf. It is worked during the progress of the lace as follows: Work to the inside edge and Twist the working pair of Bobbins six times, stick a pin into an inside hole, put the twist round it, and work the lace back with the same pair of Bobbins.

To Make a Right Pearl.—Continue working the Lace until the pinhole that is to form the loop is reached, then turn the Pillow until the edge that was on the left is on the right side. Bring the working pair of Bobbins across the Lace, and Twist once before the last stitch; then, without sticking a pin, make a Cloth Stitch with the pair lying outside, pull this up, Twist the working pair seven times to the left, lift one of these Bobbins in the left hand, take a pin in the right hand, place the pin under the thread, give a twist of the wrist to bring the thread round the pin, run the pin up to the hole it is to be placed in, stick it in, lay down the Bobbin that was held, and pass the other one round from the lower side, Twist once, make a Cloth Stitch, again Twist once, and work back across the lace.

Pearl-edge.—Otherwise written Purl-edge. A narrow kind of thread edging, made to be sewn upon lace, as a finish to the edge; or projecting loops of silk at the sides of ribbons, formed by making some of the threads of the weft protrude beyond the selvedge.

Pearlin.—This is the old name in Scotland, for lace, and was there applied to all descriptions of it. During the seventeenth century it was used in Enactments against the importation of foreign laces into that country, and in all Scotch poems, legends, and histories written during that period. Pearlin and Pearling have the same meaning.

Pearling.—*See* Pearlin.

Pearl-purl.—A gold cord of twisted wire, resembling a small row of beads strung closely together. It is used for the edging of Bullion Embroidery, is sold by the ounce, and is more costly than plain Bullion. It is too delicate to be drawn through the material to be embroidered, and must be laid on the surface, and stitched down with waxed yellow silk; it requires careful handling.

Pekin.—A French term employed to denote a silk stuff made in alternate stripes of satin and velvet, which vary in width in the different pieces manufactured. Pekin Silk goods may be had in black, and all colours, and are much used as portions of dresses and trimmings. There are also Pekin Gauzes, the Gauze being substituted for the satin stripe.

Pelerine.—This description of cape, or tippet, had its origin in that worn by pilgrims, and which had the addition of a hood—the French word *pélerin* meaning a pilgrim or palmer. As worn by English women, they only just reach the waist at the back, and have long, straight-cut ends in front, which are tied once, without a bow at the waist in front. They are made in silk, muslin, cashmere, and other materials.

Pelisse.—An over-dress for outdoor wear by women, formerly made of cloth, and often trimmed with fur, open all down the front, and fastened with closely-set buttons, the sleeves tight, like those of a coat. The Pelisse of former times resembled in style the modern "princesse polonaise." The form is still used for infants' and children's dress, in merino, cashmere, Nankeen, piqué, &c. The first mention of the Pelisse dates back in English history to the year 1185, when, in the reign of Edward the Confessor, the nobles wore dresses of fur, or skins called "Pelles," from the Latin *pellis*, a skin.

Pelisse Cloth.—A woollen textile, twilled, and made soft, of about seven quarters in width.

Pelote.—A French term, denoting a kind of Moss-fringe, employed for the trimming of dresses.

Pelts, or Peltry.—These terms denote the raw, unprepared, but dried fur-covered skins, which, subsequent to their "dressing," are called Furs.

Peluche.—The French name for Plush.

Penelope Canvas.—A description of cotton Canvas made for Berlin Woolwork, in which the strands run in couples, vertically and horizontally, thus forming squares containing four threads each. It is less trying to the eyes of the embroiderer than ordinary canvas, as there is little counting to do; and the squares are large compared with the single threads of the latter.

Penguin Skin.—The skin of the Penguin is used for purposes of women's out-of-door dress.

Peniche Lace.—On the little peninsula of Peniche, lying north of Lisbon, in the Estremadura Province, the lace industry of Portugal is chiefly carried on. In that place, the population being debarred from agricultural pursuits, the men become fishermen and the women are all engaged in the lace trade. The latter begin to acquire the art at four years of age, work all their lives, and, when too old to make elaborate designs, return to the first patterns they made in youth. For the last forty years this lace has be-

come an article of commerce. The implements used are the same as in other kinds of Pillow Lace making, except that the Lace, being made in very wide widths without joins, necessitates a very long Pillow to work upon. The Pillows are made in the form of a cylinder; the women sit with this Pillow across their knees, and with its ends resting upon low stools or in baskets. It is made with a hole at each end to lift it by. The patterns are of card, and dyed saffron, to make them yellow, and look like parchment; they are designed and pricked by women whose trade it is. The Bobbins are of pine wood, Brazil wood, and ivory; a great number are needed, a large piece of lace often requiring eighty to a hundred dozen in use at one time.

The Lace is a coarse Pillow Lace, similar to the white lace veil of a large size, reduced so that the pattern may be entirely shown. The ground is omitted, as the beauty of the design would not be visible in its present size if filled in. The flowers and leaves are worked thick in Cloth Stitch, and are surrounded with a Fil de Trace or Gimp of a coarser and more shiny thread than they are filled in with. No open lace stitches are worked, the whole beauty of the design resting upon its boldness and the contrast between the fine filmy ground and the thickness of the pattern.

Percaline.—A fine cotton material, employed in Elysée Work.

Percals.—A fine calico cloth, bearing a French name, yet of Indian origin. It was manufactured in England in 1670, and in France in 1780. That home-made has a small

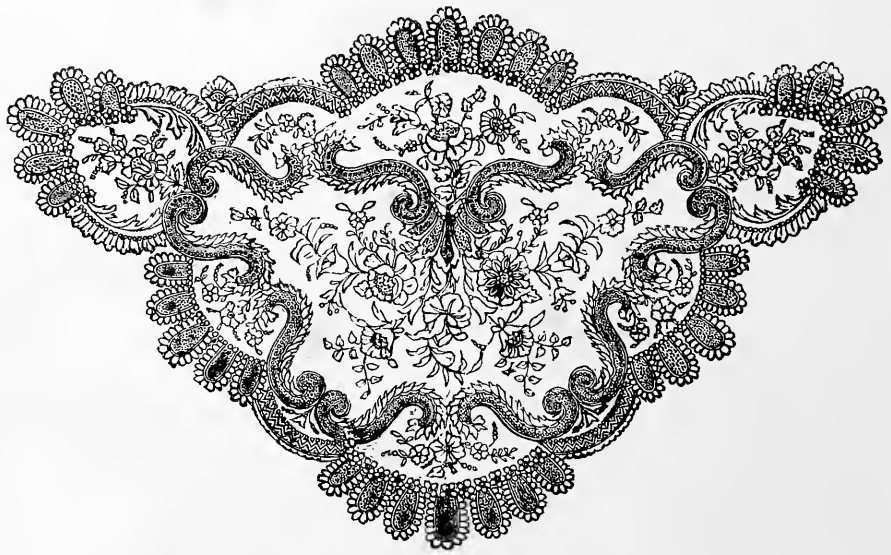


Fig. 653. PENICHE LACE.

Lace made near Lisbon, but at Peniche both black and white Lace are made, and a greater variety of designs worked than near Lisbon. Some of the patterns resemble Maltese designs, and are geometrical, having no grounds; others are similar to the large flower patterns so well known in Spanish Lace patterns, while another kind have hardly any pattern at all, and are made of a variety of grounds, with a few thick stitches intermixed with the grounds and a gimp thread run in and out, and forming a very simple design. In the thick Spanish Lace designs, the grounds are made of various kinds of Honeycomb and Star, two or three varieties being introduced into one pattern; the favourite varieties being either six or eight pointed Honeycombs of the usual size, or a number of large Honeycombs, each surrounded with a second or double line, filled in with a number of small holes. Fig. 656 is a

printed design, and measures 33 inches in width. It is stiffer, and has more glaze, than the original cloth made in Bengal.

Perewiaska Fur.—The animal producing this Fur is a small rodent mammal, of the genus *Mus*, and is otherwise known as the Russian Musquash. The Fur is employed for muffs, tippets, cuffs, and linings. The skin measures 6 inches by 6 inches.

Perforated Cardboard Work.—This fancy work is of so simple a description that it is generally only made by children, for whom it is peculiarly suitable; but it can be, and is, used for making church book-markers, and when the designs are worked out in many-coloured silks, and are shaded like Berlin Wool patterns, they are rather more difficult of execution. The materials required are perforated white cardboard, skeins of sewing silk, and

patterns such as are used for samplers, or small Berlin Woolwork sprays of flowers. The silks, when used by children, are selected of bright colours, but all of one shade; for more difficult work, they are chosen so as to shade into each other. To work: Procure a sheet of cardboard, and count the lines of punctures upon it as rows, to find out how many rows are required for the pattern, one row counting for one stitch. Cut out the cardboard, and in its centre work the selected spray or the letters of a name. Work in CROSS STITCH, and for the letters form those illustrated in MARKING. Line the cardboard with a ribbon matching it in width, to hide the wrong side of the work, and secure this by working a Vandyke border round the edge of the cardboard and through the ribbon; three Cross Stitches to every slant will make a good Vandyke. If the edge of the work is required to be more highly ornamented, after the centre is worked, lay the cardboard upon a piece of glass, and, with a sharp penknife, cut it away to form open crosses round the edge, but leave two rows of board between the real edge and the open edge. Sew on the ribbon, and make the ornamental border inside the cutting, securing the edge with a plain, straight line of Cross Stitches along the rows left at the outside.

Perforated Cards.—These are Cards stamped for the purposes of Decorative Needlework, the designs being punched through them by machinery. At one time very beautiful floral designs used to be pricked in Card, so as to stand out in relief. These Cards were then bound with silk ribbon binding, and sewn together, to form small articles, such as pin-trays, pincushions, &c.

Permanents.—These are cotton cloths, of a light description, similar in texture to Turkey Cambrics; some of them have a slight glaze. They are dyed in a variety of colours, and are much employed for the trimming of dresses, especially Galatea stripes.

Persian.—An inferior description of silk stuff, thin, and designed for linings of women's cloaks, hoods, and articles of infants' dress. It is soft, fine, almost transparent, and not durable: it may be had in all colours, the width running to half a yard. It is extensively made in Persia—whence its name—and is exported to Turkey and Russia.

Persiana.—A silk stuff decorated with large flowers.

Persian Cord.—A slighter kind of dress material than Janus Cord. It is a mixture of cotton and wool, somewhat stiff, and unfinished on one side. It washes well, and is 27 inches in width.

Persian Cross Stitch.—See *Cross Stitch*, BERLIN WORK, and EMBROIDERY STITCHES.

Persian Embroidery.—Persia has given to Europe a large proportion of the art designs that are now so freely employed, not only in our embroideries, but in our textiles, gold, silver, and bronze works. That Embroidery came originally from the East is well known, but few are aware that, in the thirteenth century, Marco Polo, when describing Kerman, or Cashmere, mentions that "the ladies of that country produce such excellent embroidery of silks and stuffs, with figures of beasts, birds, trees, and flowers, that they are marvels to see." Persian Embroidery, from that date down to the present time, has been employed to decorate prayer and other carpets, curtains, shawls, quilts, housings, veils, and fine linen; and whatever has been produced has combined beauty and intricacy of design, variety in colour and workmanship, with skill in its execution. All the descriptions of Embroidery are executed in Persia, as Embroidery with gold and silver threads Couched upon the background, and answering to our Church Embroidery, Embroidery upon Silk or Cotton foundations in Satin Stitch or in Crewel Stitch, Embroidery upon Leather and Velvet, Inlaid Appliqué with coloured cloths combined with Embroidery, Embroidery covering the entire background, and worked in Tent and Cross Stitch, Darned, Netting, Drawn Work, and fine White Embroidery.

The materials used for the foundations to the Embroideries are various. Coarse cotton backgrounds are frequently used, also fine cotton fabrics, the soft silk known as Persian silk, velvet, leather, thin cloth, and wool obtained from goats. The last material is that used in the making of the celebrated Kerman shawls. These shawls are woven by hand, and are made from the under wool of a particular kind of white goat, whose wool attains a peculiar softness from the fine pasturage round Kerman. The pattern known as the Pine, which has been so extensively copied in our Paisley shawls, was used in Persia before the seventeenth century.

Darned Netting.—This is used for veils. The Netting is made with black and white silk threads, and with Diamond Treble Netting, and upon it is worked, with coloured silks, geometrical designs, stars, circles, &c.

Drawn Work.—This is carried, in Persia, to an extent and beauty that has rarely been attained by any European needlewoman. Not only are the borders to pieces of fine linen or muslin drawn out in the familiar squares of European work, but complicated designs are attempted, and the various parts of the material drawn away, so as to form regular patterns. On a piece of muslin in the South Kensington Museum, a Vandyke border is formed by alternately drawing away a section, and forming it into minute squares, each square being Buttonholed over with coloured silks, and leaving a section perfect, and covering that with silk embroidery, while the centre of the muslin is filled with a round of Drawn Work, edged with pots containing flowers, made with many coloured-silks.

Embroidery in Tent and Cross Stitch was at one time used for the wide trousers worn by the ladies of the harems, and though no longer in request, many specimens of it are still to be met with. The foundation is a moderately coarse cotton, which is entirely concealed with patterns worked in Tent Stitch with fine wools and silks of many colours; one thread only of the foundation is covered each time a stitch is made, and the result of such work is so minute that, unless closely inspected, it looks like a finely woven material. The same background is employed when the needlework is done with Cross Stitch, but the appearance of this is slightly coarser, as coarser silks are used, and the stitch is not so minute.

Inlaid Appliqué, or Patchwork, is a most remarkable production. It is chiefly made at Resht, and is used for covers, carpets, and housings. It is Patchwork combined with Embroidery. The colours used are extremely

brilliant, and the patches (which are of cloth) are cut so small, and into such intricate patterns, that it is marvellous how they can be joined together. Flowers, birds, and animals are freely used, besides geometric and conventional patterns; the pieces are stitched together, and every seam afterwards concealed with lines of Chain Stitch worked over them in coloured silks. Not content with a single line of Chain Stitch, two or three lines upon each petal of a flower, or feather of a bird, are embroidered, and each line is worked in a different coloured silk, while in many places the entire patch is concealed with embroidery, either of gold thread or silk, worked to other designs, and then ornamented with wide borders of needlework, and with their centres covered with innumerable detached flower sprays. They are always known by the centre being shaped like the three sides of a square, and the other a protruding curve. In the centre of this elongated side a small round is formed with rich embroidery. This spot marks the place where the holy earth of Kerbela is placed, and which is touched by the forehead of the person who kneels in the marked out square while performing his devotions. No embroidery is too elaborate for these carpets, in which Satin, Crewel, Feather, and Herringbone Stitches are worked in varied shades of many colours

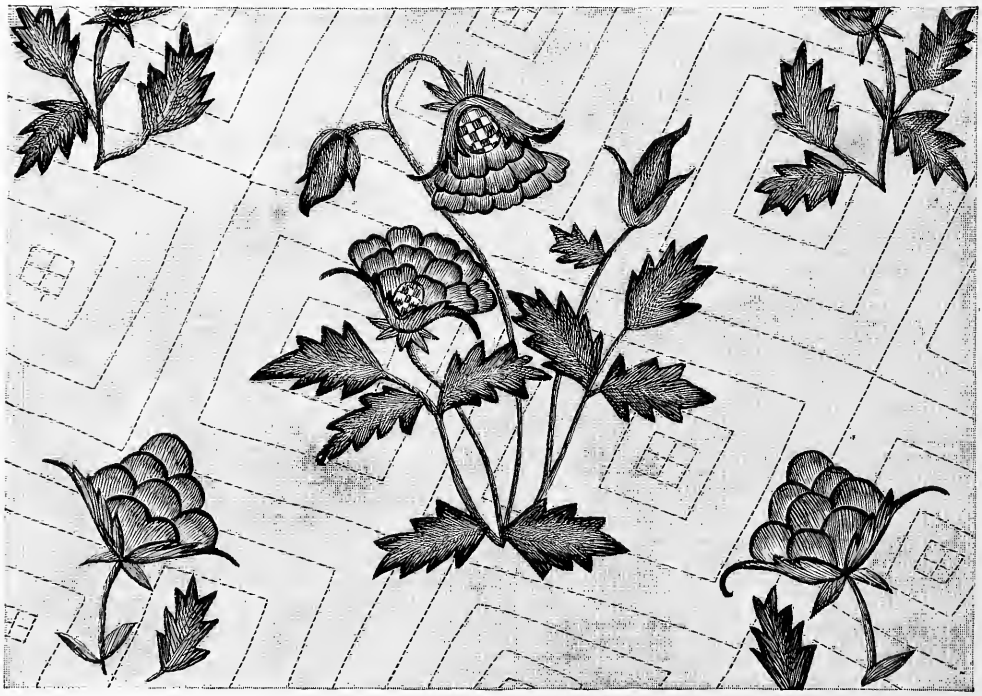


FIG. 657. PERSIAN EMBROIDERY.

make a shaded design. Sometimes, instead of Chain Stitches, lines are made with fine gold thread; these are not laid on flat, but are twisted into very small circles, laid so close together as to form a broad, compact line. Gold and silver foil is used instead of gold or silk; it is cut very narrow, and folded over itself, so as to form zigzag lines, which are then sewn to the foundation, either as lines, or to fill up certain spaces.

Inlaid Appliqué Silk Embroideries.—These have been in use hundreds of years for prayer and other carpets, curtains, and for the covers thrown over State presents. The prayer carpets are generally of a pale coloured silk foundation, elaborately quilted in Vandykes, half circles, and and gold and silver thread, Couched down in patterns like Basket, Wavy, Diamond, and Raised Couchings. The bath carpets are made of cotton fabrics, or of thin white silk. They are also quilted and embroidered, but are less ornamented than the prayer carpets. The covers used for State presents are worked like the prayer carpets, but are more thickly embroidered with gold and silver thread, after the manner of our Church Embroidery, and, being of a much greater size, have large, handsome borders of pomegranates, their leaves and flowers, birds in full plumage, carnations, tulips the size of life, and other bold designs. The pattern of one of the covers worked in the seventeenth century is shown in Fig. 657, and is selected for illustra-

tion as it is one that is handsome in itself and is yet capable of being copied without too much labour. It is made as follows: Trace out the design upon white Persian Silk, stitch the quilted lines, according to pattern, with salmon pink silk. Work the oval in the centre of the flower with pink silk in alternate squares, and leave the other part plain, the petals of the flowers in SATIN STITCH, and in crimson and orange silk. These two shades do not blend into each other, where one ends and the other commences being distinctly marked in the illustration. Use the same crimson and orange silk for the flower buds. put the crimson round the outside, and the orange in the centre, but add some pale yellow for quite the centre. Work the leaves in deep olive green and yellow silk, working the olive green all round the edges of the leaves, and the yellow in the centre. Use the same colours for the calyx of the flowers and buds. Edge every petal of the flowers with a line formed with fine gold thread and crimson silk doubled and run into one needle; stitch with this as an outline, and make the stems and stalks with gold thread and green silk threaded on one needle, and worked as close CREWEL STITCHES.

White Linen Embroidery.—This is worked upon fine linen, and in thick Satin Stitches, with a soft glazy thread. The patterns are remarkable for their extreme delicacy and finish.

Persian Lamb.—Of this animal there are two varieties, the black and the grey-furred. The skins are the most valuable of all Lamb Skins, are beautifully curly and glossy, and are employed for articles both of men's and women's wear. They measure 14 inches by 20 inches, and may be classed amongst the most costly of our furs.

Peruvian Embroidery.—A beautiful embroidery combined with Darned Work, executed in Peru, and used for curtain borders, quilts, towels, and other articles that require washing. The Embroidery, being executed on the linen or silk foundation, is lasting; and, as the patterns used are conventional flowers, or arabesques, the work is artistic, however coarse the material. To work: Trace out a bold flower pattern, like those used for the best Crewel Work, and carefully DARN all the background with POINT MINUSCULE. OUTLINE the pattern with CREWEL STITCH, but only work the veins of the leaves and the centres of the flowers. The materials used are China silks of the softest make, linen, or common towelling. The embroidery is done with raw silk, shiny linen thread, or crewels.

Perwitzky.—The fur of this animal, which is short, is chiefly employed for cloak linings, but it affords little warmth to the wearer.

Petersham Cloth.—This is a very thick, shaggy kind of woollen cloth, of a dark navy blue colour, employed for men's overcoats, and what are called "pilot coats," suitable for seafaring purposes, or for wear in very severe weather.

Petershams, or Belt Ribbons.—A similar description of article to Pads, being of double thickness, watered, of all colours, plain and in patterns. Skirts of dresses are sewn upon them; and they are likewise attached to the backs of bodices, on the inside, at the waist; they are supplied with hooks and eyes, for the purpose of securing them in their right place upon the figure of the wearer.

Petit Coté.—A French term to signify the side piece of a bodice.

Petit Point.—The French name for Tent Stitch. *See* BERLIN WORK.

Petit Poussin.—*See* POUSSIN LACE.

Pheasant.—The plumage of this bird is sufficiently handsome to make it popular for the purposes of millinery, being employed for the crowns of hats, the skins being used entire; also for muffs and collarettes. The wings are likewise used as trimmings for hats.

Phrygian Needlework.—*See* EMBROIDERY.

Picôt.—The French term for a prick, as with a needle, being derived from the verb *picoter*. It is employed in lace-making.

Picots.—These are little Loops or Bobs that ornament Needle-made Laces of all kinds, and that are often introduced into Embroidery. To work: Make a tiny Loop upon the work, and cover it over with a number of BUTTONHOLE STITCHES worked into it, or put the needle into the work, and bring it out so as only to take up a very small piece of the material; wind the thread eight or nine times round the needle, place the left thumb upon it, and draw it out of the material, holding the thread down while doing so. The Loops made upon the needle will be transferred to the end of the thread, and will form a spiral raised Dot upon the work. *See* CROCHET, GUIPURE D'ART, and EMBROIDERY STITCHES.

Piece Goods.—The articles classed under this name include Grey Cotton, Mulls, Jacconets, Shirtings, Madapolams, Printers' Cambrics, Longcloths, Sheetings, Drills, Bobbin Net, &c.

Piecing.—Mending; joining two pieces of stuff together. A method adopted for the repair of sheets when worn in the middle, the thinnest portion being cut out, and the outer sides turned inwards, and sewed together up the middle.

Piercer, or Stiletto.—One of the useful appliances of a workbox, consisting of a small, sharply-pointed instrument of steel, ivory, or mother-of-pearl. It is employed for making holes for Embroidery, the shanks of buttons, eyelet-holes for lacings, and, in a somewhat different form, used by embroiderers in gold, who employ it for laying the Bullion in place, guiding the fine cord round the edges of the work, arranging the pattern, and making holes.

Pile.—The thick, short nap on the right side of velvet, cloth, or corduroy, formed in the first and last-named stuffs by the placing of part of the warp threads over a needle, more or less thick, according to the desired richness of the material. When the needle is withdrawn, it is replaced by a sharp instrument, which cuts through the loops formed. The Pile always lies in one direction.

Pillow.—This is an article required by all lace-makers who employ Bobbins, and from its use has given the name of Pillow Lace to the work manufactured upon it. To the Pillow the parchment pattern is secured, and the Bobbins holding the numerous threads attached while the

other articles required in lace-making, such as pincushion, scissors, crochet hook, and pins, are all arranged upon it. The Pillows used are of several kinds; that known as the Round is chiefly used for Devonshire and Honiton Lace, the Flat for Brussels Lace making, the Oblong for Macramé, and the Long for Peniche Lace and other laces which are made in one piece, and whose width is great.

To Make a Flat Pillow: Take two circles of either Holland or twill material, 18 inches across, join them together, but leave a small opening, through which stuff the Pillow out with flock or horsehair; sew up the opening, and then, on the top, where the work is to be done, lay several folds of flannel; cover the Pillow over with a red twill or silk cover, made to take off and on as described in Round Pillow.

To Make a Long Pillow: Make this in the form of a cylinder, half a yard long, and 36 inches round. Make a cover of this size, and stuff it out with horsehair; but instead of filling the ends, make a hole like the entrance to a muff, into which the implements used in the lace-making can be put; sew the flock into the cover, so that these two cavities are kept from filling up, and then place a piece of flannel over the top of the Pillow, and finish with a red twill cover, made to take off and on. These Long Pillows are kept in baskets, or upon low stools, in order that, when transported from place to place, they can be carried without disturbing the work.

To Make an Oblong Pillow: Make a stout Holland bag, 12 inches long by 8 inches wide, and fill this with bran, so that it is perfectly hard; cover it over with a piece of strong blue ticking, of a kind woven for the purpose, with blue lines in it, placed at even distances from each other, and lengthways across the cushion. An oblong straw hassock will answer the purposes of this Cushion if covered with the blue ticking.

To Make a Round Pillow: This is made round like a ball, except on the top, where it is flat. Tie up into a round a quantity of horsehair or flock, and bind this over with list; make the Pillow 36 inches to 38 inches in diameter; over the part that is to form the top, lay a piece of flannel or Bath coating, and then cover over the whole with a Nankeen, or red twill, or silk covering. Make this to take off and on, the best way to manage it being to cut a circle the size of the top of the Pillow, run a straight piece of twill round the circle, of sufficient depth to cover the sides and meet underneath the Pillow, and finish this off with a broad hem, through which pass a string. Put the cover on the Pillow, and draw the string up tightly, to secure the folds of the material, and leave no rucks in which the lace threads might become entangled.

All these Pillows, before they are finished, are covered with three cloths, known as Cover Cloths, which are used to keep the lace clean while in progress; the largest Cover Cloth, made of fine linen, the size of the Pillow, is laid over the Pillow before the pattern is pinned on, and upon this the lace is worked; it is removed and washed whenever it becomes dirty. The smaller cloths are made of fine linen, in size 18 inches by 12 inches. These are detached from the Pillow and removed at pleasure; one is doubled and laid over the pattern and under the Bobbins (see Fig. 658), and the other folded in the same way upon the opposite side of the Pillow, and so as to keep the finished lace clean. When the Pillow is laid by, take off the cover under the Bobbins, and lay it over the whole work. Fig. 658 shows a Round Pillow dressed with covers, with pattern, Bobbins, and pincushion attached, and the lace in the process of working. (*See* DRESSED PILLOW.) When working the lace, rest the Pillow upon the knees, arrange the Passive Bobbins so that they hang down straight in a fan shape, and keep them in this position, particularly when making curves and turns, as the Passive Bobbins are liable to run to the inner parts of the pattern, and leave the edge of the design open and bare. Keep the Working Bobbins at the side of the Pillow, and pin them out of the way of the lace until they are required. The Pillow is turned while the lace is making, if the pattern is more easily worked by so doing.

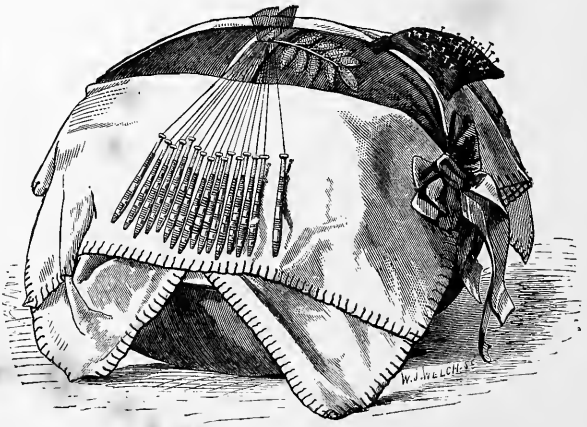


FIG. 658. ROUND PILLOW, DRESSED.

Pillow Bar.—This is used to connect various detached parts of Pillow Lace together that are made with Bar Grounds. The three kinds of Bar used are the Plain Bar, that forms a straight line from lace to lace; the Guipure Bar, that forms the same straight line, but is worked with threads proceeding from the lace, instead of attached for the purpose; and the Irregular, or Cross-bar, formed by Bars meeting together and starting off at angles to each other. All the Bars are ornamented with a Pearl Edge upon one or both sides.

To Make a Guipure Bar.—Throw out, when making the lace, four pairs of Bobbins from one piece of lace, and work these in CLOTH STITCH, without putting up pins until the lace upon the opposite side is reached. Work in the

Bobbins here as part of the pattern. The Bars must be worked from alternate sides, so that the Bobbins taken away to form one Bar are returned by another and used if required, if not, are secured by a loop and cut off.

To Make Irregular or Cross Bar.—Hang on four pairs of Bobbins and work as for Plain Bar with CLOTH STITCH until a place where the Bar is intersected is reached. Here hang on another set of four pairs of Bobbins and leave them alone until the first line is completed. Then work up these and carry the line thus made in a different direction to the first Bar. Several sets of Bobbins can be hung on to the first Bar at intervals, and completed and themselves intersected, if the ground to be filled in will admit of so many Bars being worked.

To Work a Plain Bar with Pearl Edge upon One Side: Take eight pairs of Bobbins and wind the Knots out of the way. Attach them to the lace where the Bar is to be made by drawing up a loop of one pair and passing the rest of the Bobbins through it; draw up tightly and work across in CLOTH STITCH, and back again without setting up a pin; twist six times, take the last Bobbin on the right hand in the left hand, raise it, take a pin in the right hand, twist it once under the thread, and make a loop round the pin; put it in the Pinhole, take up the Bobbin next it, and twist it once round the pin, and work back in Cloth Stitch (having made a PEARL). Return again to the right without putting up a pin on the right, make another Pearl, and repeat until the length of Bar is made and the lace is reached. Draw up a loop with the hook, pass two of these Bobbins through it, tail foremost, draw the loop tight, and cut off two pairs of Bobbins, but not those that made the loop; twist the remaining Bobbins tightly and carry them to the next Bar; make SEWINGS to keep them close where required. Hang on two more pairs of Bobbins at the new Bar, and work as before. A Pearl edge to both sides is made with Right and Left Pearl alternately.

Pillow Fustian.—The most common variety of Fustian. The cord is narrow, and the texture stout. It is chiefly made in Lancashire, and is manufactured in cotton after the manner of velvet. *See* FUSTIAN.

Pillow Lace Wheels.—These are used to fill in round spaces left in the centres of patterns in Honiton and other Pillow Laces. They are described under WHEELS.

Pillow Linens.—These cloths may be had in various qualities. The best Irish are made in widths of 40, 42, 45, and 54 inches. The medium sorts measure 40, 42, and 45 inches in width. *See* LINEN.

Pillow-made Braid Lace.—*See* BRAIDS.

Pilot Cloth.—An indigo blue woollen cloth, used for great coats, and for mariners' clothing. It is thick and twilled, having a nap on one side, and is very strong for wear. Pilot Cloth is sometimes incorrectly called Dreadnought, which should only be applied to the coat itself. Bearskin is a description of Pilot Cloth having a longer nap. It may be had of either 27 inches in width, or 54 inches, and of different descriptions, viz.: in wool-dyed woaded colours, and in unwoaded colours; also in piece-dyed woaded, and piece-dyed unwoaded colours.

Pin.—An appliance used for the temporary attachment of one piece of material to another, before it is basted; and likewise employed for purposes of the toilet. The original Pin was a thorn. Sharpened fish and other bones were also in use before the modern metal Pin was manufactured. The date of the latter in England is doubtful, possibly the thirteenth century. Bristol is credited with being the seat of the manufacture.

Pine, or Pina Cloth.—An expensive textile, made of the fibres of the pine-apple leaf, and manufactured into dress pieces, shawls, scarves, and handkerchiefs, by the natives of the Philippines. It is very delicate and soft in texture, transparent, and usually has a slight tinge of pale yellow. The threads of both warp and weft are each unspun fibres, and only small pieces of cloth can be produced. It is very strong, resembling horsehair cloth, but the best examples are finer than the finest Lawn. Some of the handkerchiefs are beautifully embroidered. This textile is only made at Manilla.

Pine Marten (or Baum) (*Mustela abietum*).—Distinguished from the Stone Marten by some admixture of yellow colour. The skin of this animal is dyed to imitate sable.

Pine Wool.—A description of wool produced from the fibres of the leaves, bark, and comb of the *Pinus Sylvestris*, or Scotch Fir; famous in Norway and Germany; employed for the manufacture of a kind of Stockingette Cloth resembling wool. It is of a light brown wood colour, with an agreeable odour, and is considered invaluable for the use of persons suffering from rheumatism, especially when a few drops of the essence of Pine Oil are applied, upon the wool, to any part especially affected. The Lairitz Pine wool manufactory at Remda, Thuringia, is one of great importance. Flannel, wadding, and woven underclothing of every description are produced there; and are in great repute for their hygienic properties.

Pinking Iron.—A small appliance having a sharp edge, shaped in after an ornamental outline. With this borders of silk, cloth, or leather may be cut, or stamped out with perfect regularity, in a decorative way; the material being laid on a thick block of lead, and the opposite end of the iron struck smartly with a hammer, so as to give a clear sharp cutting at the first application of the instrument.

Pinking, or Pouncing.—A method of decorating dresses, trimmings for furniture, rugs, and shrouds, by means of a sharp stamping instrument. Pieces of the material are cut out by it in scallops, at the edge, and other designs within the border. The stamping is of semi-circular, or angular form, and the extreme edge is evenly jagged or notched. The use of the term Pouncing is now nearly, if not quite, obsolete.

Pink Tape, or Red Tape.—This Tape is made of cotton, and numbers 16, 24, 32. It is to be had in very long lengths on reels, and is chiefly employed in Law offices.

Pinna Silk.—This is a description of *byssus* secreted by a mussel of the Mediterranean, of the genus *Lamellibranchiate*. The beard of this molluse is so abundant, that the Maltese and Sicilians weave stockings, gloves, and other articles of it. In the year 1754, Pope Benedict XV. was presented with a pair of stockings made of the silky

material. One species of this mussel—the *Pinna pectinata*—is found in our British Seas.

Pin-rib.—The very delicate lines, either printed or woven, in Muslin Textiles.

Pin Work.—Also known as Crowns, Spines, Thorns, and Fleur Volants. These are stitches used in most Needle-points to lighten the effect of the Cordonnet edgings or of any part in the design that is Raised from the surrounding flat surface. The stitch is formed of Buttonhole, and either shaped as half crescents or long points. To work: Make a small loop into the Buttonhole Edging, run the needle back underneath the edging to where it started from, and BUTTONHOLE closely over the thread; this forms a plain crescent. To form one ornamented with Spines or Thorns, lay the thread as before, and Buttonhole it over as far as the centre, then loop a piece of fine thread into the working thread, hold the two ends of this fine cotton firmly under the left thumb, and continue to Buttonhole with the working thread; then take up the thumb, draw out the fine thread, and leave the Buttonholes that were upon it as a lump or Spine by themselves. Continue to fill up the loop with Buttonholes, until another Spine is desired, when make as before. Spines and Thorns worked by themselves upon the Cordonnet make thus: Make a little loop of thread, and stick a pin in it to keep it tight, and then run the working thread up to the pin and cover the loop with Buttonholes until the CORDONNET is again reached.

Piping.—A border formed on any material of dress or furniture, by means of the introduction into it of a piece of Bobbin, for the purpose of giving an appearance of greater finish, or adding to its strength. To make: Place a piece of Bobbin, or Cotton Cord, along a strip of material—cut on the bias—on the wrong side; leaving a depth of two-thirds of the width of the strip on the side which is to lie uppermost, when placed on the article to be bound. TACK in the Cord lightly, and then lay it on the raw edge of the dress or other article to be thus finished; the Cord side inwards, that is, towards the working, and the raw edges all together outwards, and parallel with each other. STITCH or BACK STITCH all together, keeping close to the Cord. Then turn all the raw edges inwards, and turn in the one outside, over the others, so as to form a HEM, which should then be made.

Piqué.—A French material, made of two cotton threads, one thicker than the other, which are woven and united at certain points, and there make an extra thickness. The pattern is usually of a lozenge shape; the material is strong and durable, and may be had with small printed designs, in white only. It is suitable for children's clothing, and for men's waistcoats. There are coloured and figured varieties, which are made from 30 inches to a yard wide. They are to be had in many qualities, both thin and thick.

Placing.—The term commonly employed in reference to Needlework, meaning the adjustment of the several pieces of any article which have to be sewn together.

Placket.—The opening at the back of a skirt or petticoat, extending from the waist downwards, designed to enlarge the aperture made at the waistband, to allow for passing the skirt over the head and shoulders. HEM the overlapping side, double *Stitch* that underneath, and *Face* the pleat at the extreme end of the Placket-hole, to prevent its being torn downwards. In early times Placket was synonymous with Petticoat, as we find exemplified by a passage in Herrick's Poems:

> If the maides a spinning goe,
> Burn the flax, and fire the toe,
> Scorch their Plackets.

Plaids, or Tartans.—By this name certain textiles in silk, wool, and worsted are alike known. The designs vary in colour, and in the breadths of the lines or bands, which cross each other at right angles, and form squares more or less large. The colours are inserted in the warp, and then a further introduction made in the weft, kept respectively on separate shuttles, and thrown at regular intervals; the colours being woven into the material, and not printed upon it. Tartan, correctly speaking, is the name of the coloured pattern, and Plaid that of the stuff, which is a coarse, strong worsted cloth, as made in Scotland, and worn in the national costume. Plaids are made of finer quality, suitable for ladies' wear, both in dress-pieces and shawls, in England as well as in Scotland. Shepherds' Plaid is a very small check, in black and white only. Plaids can be had in both double and single widths. Woollen and Worsted Tartans are very durable, and each distinct pattern supplies the badge of some clan. Properly speaking, we should call silk stuffs, and Ribbons so checkered Tartan, not Plaid silks and Ribbons.

Plain Edge.—In Pillow Lace, when the outside edges of the parts of a pattern are not decorated with the loops that are known as Pearls, they are finished with what is called a Plain Edge, which is made by working as the last stitch a more open stitch than that used in the other part of the lace. To work: Work across the lace to within one pair of Bobbins at the end. Twist this pair three times to the left with the left hand, take a pin in the right hand, hold both Bobbins in the left hand, stick the pin in front of the twisted threads into a Pinhole on the right, give a pull to draw the twist up, make a stitch with the last pair of Bobbins, and the working pair, putting the second Bobbin over the last but one, the last over the second, and then the last but one over the first Bobbin, and the first over the last Bobbin. Twist both pairs three times to the left, using both hands, pull the twists gently up, and then continue the thicker part of the pattern.

Plain Embroidery.—Also known as Low Embroidery. This term includes all the Embroideries worked in Satin and other stitches upon a flat foundation, whether worked alike upon both sides or in the usual manner, so long as no Raised Work or padding is added.

Plain Flat Couching.—*See* COUCHING.

Plain Knitting.—*See* KNITTING.

Plain Netting.—*See* NETTING.

Plain Sewing.—A term denoting any description of Needlework which is of a merely useful character, in contradistinction to that which is purely decorative. It comprises the following varieties: Hemming in two or three varieties, Sewing (or Seaming), Stitching, Hem-stitching, Running, Whipping, Tacking, Herringboning, Fine-drawing, Darn-

ing, Overcasting, Buttonholing, Marking, Gathering, Gauging, Felling, Grafting, &c., Slashing, Fringing, Reeving, Quilling, Quilting, Ruching, Honeycombing, Slip-stitching, &c.

Plaited Laces.—These are of two descriptions, one being made of silver or gold wire, and sometimes called Wire Lace; and the other being made of fine thread, and called Pillow Guipure. The Plaited Laces made of gold, silver, or silk threads, superseded the Knotted laces and the Reticellas towards the close of the sixteenth century. Italy claims the first invention of these, and much being made at Genoa, it was known as Genoese Lace, but as large quantities were also worked in Spain, and were largely exported thence to other countries, plaited laces also received the name of Point d'Espagne. France, Germany, and England made Plaited Laces, but never rivalled those produced at Genoa and in Spain, in which latter country the manufacture is still continued for ecclesiastical purposes. Plaited Laces are made upon a pillow and with Bobbins; the patterns are geometrical, and open, and have no grounds; for common purposes tinsel is used instead of real gold, and the lace is then used for theatrical purposes.

The thread Plaited Laces of the seventeenth century were first made in the geometrical designs used for the gold lace and for Reticellas, but soon became of much more elaborate design; they were largely employed to trim ruffs and falling collars in the seventeenth century, and only went out of fashion when flowing wigs came in, which hid the collar, and would not allow of a ruff being worn. At the present date the Plaited Laces have revived under the names of Maltese, Yak, or Cluny Laces, and are made at Auvergne, Malta, and in Bedfordshire and Buckinghamshire. These are made with either black or white threads, and with simple geometrical designs.

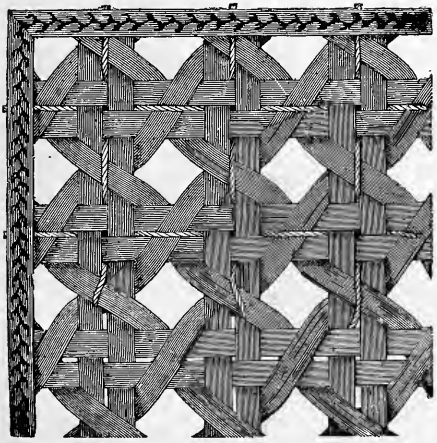


Fig. 659. Plaited Ribbon Work.

Plaited Ribbon Work.—A pretty work, of modern origin, made by plaiting ribbons together to form geometrical and open designs. It is used for sofa cushions, mantel borders, handkerchief cases, and for any purpose that will admit of its being lined, as part of the effect depends upon the open spaces left between the plaits being filled with silk or satin of a contrasting colour to that of the ribbon. The materials required are wooden or millboard frames, fitting the work, a quantity of narrow silk

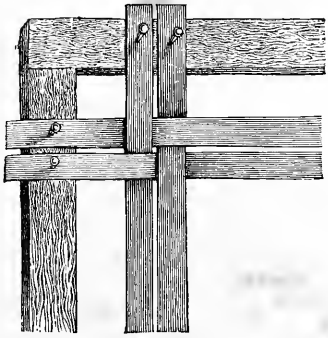


Fig. 660. Plaited Ribbon Work.

ribbon, rather less than half an inch wide, gold cord, gold coloured filoselle, and some pins.

To work as shown in Fig. 659: Procure a thin wooden frame, or make one with millboard, of the size required, and cut a good many lengths of ribbon an inch longer than the length from side to side of the frame. Pin two of these to the back of the frame close together (*see* Fig. 660), and fasten them to the opposite side; leave an inch space, and pin on two more lengths of ribbon, and

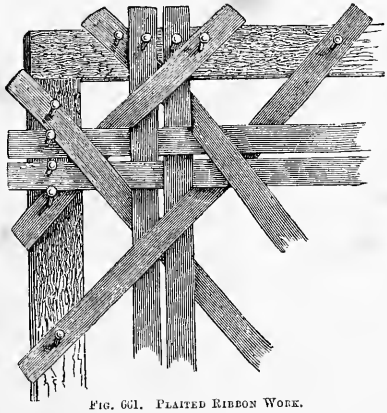


Fig. 661. Plaited Ribbon Work.

continue until one side of the frame is thus filled. Commence to fill the other side of the frame in the same manner, but interlace these second ribbons in and out the first ones whenever they cross them, as shown in the illustration. Finish the plait by interlacing into these straight ribbons some ribbons carried diagonally across the frame, as shown in Fig. 661. These cross ribbons

are of various lengths, and should be cut as required; the shortest line will be across the corner of the frame, the longest across the centre of the work. Pin them to the back of the frame, and interlace them outside the square formed by the meeting of the straight ribbons, so that they surround it with a diamond. Weave them over and under the straight ribbons. Run a gold cord down the centre of each plait between the two straight ribbons and over the ribbons forming the diamond, and under those forming the square. Tack the ends of these cords to the ribbon ends, and secure these latter together with a few stitches. Then take the work out of the frame and edge it with a straight line of ribbon. Procure ribbon an inch in width, double it, and sew into it every end of the ribbons forming the plaits, so that a tidy and straight edge is formed. Hide the stitches made in securing the ribbons by working a border of FEATHER STITCH along the edge, upon the right side of the work, which is the side undermost during the working. Make the work up on a coloured satin background, which cut larger than required, and pull up through the openings left by the plaits. Prevent these puffs moving by securing them to their places with a few stitches.

Plaited Stitch.—*See* BERLIN WORK.

Plaited Stringwork.—Amongst the numerous varieties of art needlework now so prevalent, all taxing to the utmost the attention and ingenuity of the worker, it is occasionally a relief to turn to work requiring little thought, and yet when completed of some use. Plaited string is a suitable work for ladies with weak sight, or for anyone who, in the intervals of more engrossing employment, requires rest without being absolutely idle. The work makes good table mats on which to place hot dishes, and as such is shown in Fig. 662; it is also useful to put under ornaments that would otherwise injure the polish of the tables they were placed upon, and it is so inoffensive in colour and make when not embroidered, that the highest of high art ladies could not find fault with it in its pristine condition.

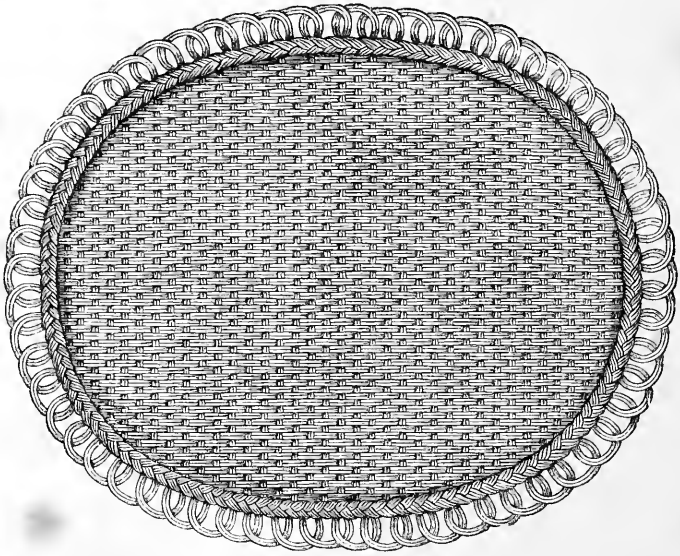


FIG. 662. PLAITED STRINGWORK.

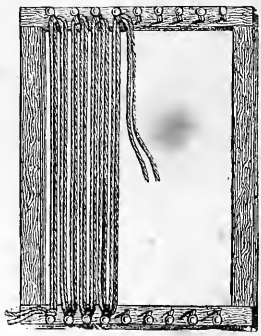
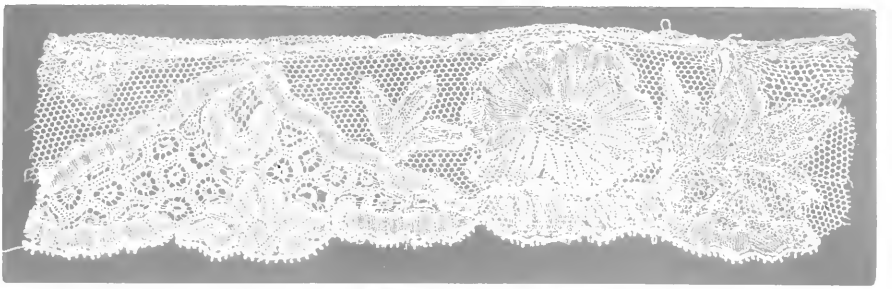


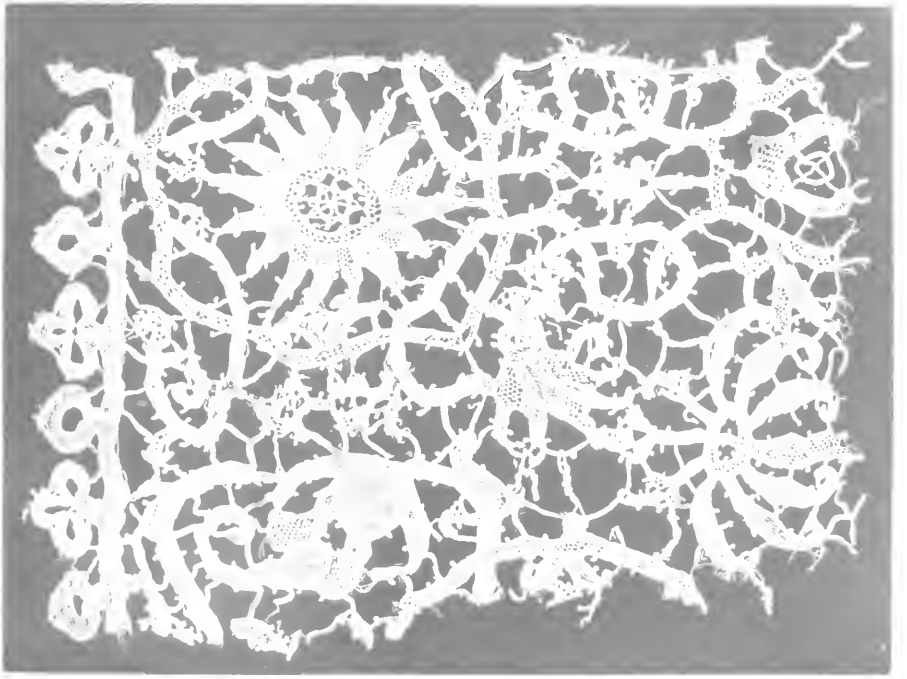
FIG. 663. PLAITED STRINGWORK

The materials are, a wooden frame, which can be of rough deal, size and shape depending upon the size mats to be made. Pegs are inserted into the wooden frame at the top and the bottom in the same manner as those used in daisy mat frames, and as shown in Fig. 663. Besides the frame, evenly made packing string, a packing needle, millboard, and silk ribbon, or linen tape are required.

To work: Double the string and wind it up and down the frame on the pegs (*See* Fig. 663), until the pegs are



BURANO LACE (RARE).



RAISED VENETIAN LACE (RARE).

full, then thread the needle with double string, and DARN in and out the upright strands, under two and over two, as shown in Fig. 664. The darning must be done very evenly, and each horizontal line put in at any equal distance between the one above and the one below it; also, the string picked up and the string gone over must be varied in every other line, so as to produce a woven or plaited look in the work. Each line of string, as

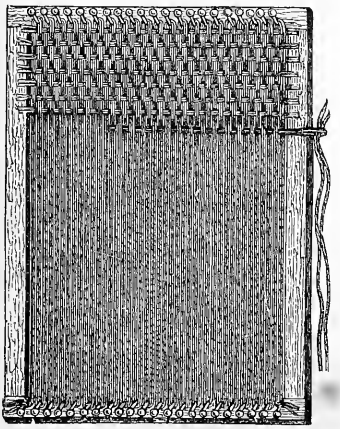


FIG. 664. PLAITED STRINGWORK.

it is Darned across, is not fastened at the commencement or the end, but cut. The whole of the Plaiting being done, paste the back side of the work while in the frame, and leave it to dry. Cut out the shape, whether square or round, in millboard, and cover this underneath with a piece of bright silk, so as to ornament that side. Then cut the plaited strings from the frame, and to the size of the millboard foundation, TACK the edges firmly to the

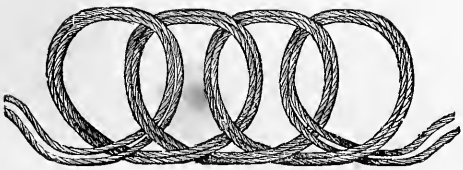


FIG. 665. PLAITED STRINGWORK.

millboard, and bind them over with silk ribbon or tape matching the lining. The looped edge shown in Fig. 665 is now formed with the double string, and sewn to the edge; it is merely a fine edging, and is enlarged in the design to clearly denote the method of twining the loops one within the other. To finish the mat, plait together in a three-plait nine strands of string, and sew this on so as to conceal the binding ribbon and the stitches round the edge. The plait is shown in Fig. 666.

This mat may be rendered much more attractive by being formed of different materials. Thus coloured braid is used instead of the string, and made to form dice patterns, or one colour used for the upright threads, and the other for the darned lines, which will give the appearance of Couching. Should the foundation be made with-

NO. 666. PLAITED STRINGWORK.

out any colour, embroider simple Dots, Stars, or Sprays upon it, before it is pasted or withdrawn from the frame. Work these devices either with filoselle or with single Berlin wool, and introduce the same materials, with the string, in the Plait round the mat, or let them entirely take its place. The looped edge must always be of some stiff material, like string or braid, otherwise it would not retain its shape; but the materials forming all the other parts of the mat can be diversified according to the worker's fancy.

Plaiter and Kilter.—This is a small appliance by which the operation of Plaiting and Kilting may be accomplished with the greatest regularity and ease. The original invention was patented, under the name of the Centennial Plaiter, in 1876; and the little machine can be had in different sizes, so as to suit the finer as well as coarser kinds of Plaiting and Kilting. It has the appearance of a flat box, consisting of two parts, and containing a knife. The first part is a tray, having three compartments, formed by divisions like coarse wooden combs; the second part is a frame of wood, fitted with a number of very narrow flat steel bands, placed across it in close succession, but leaving spaces sufficient for the introduction of the material to be plaited. This frame is fitted into the tray when the work is to be executed. The knife, likewise, consists of two parts, a flat piece of wood and a similar piece of steel, which latter is laid upon it, and affixed by two screws or nuts. The holes in the steel being of some length, it can be made to project beyond the edge of the wood to any extent desired; and, as the knife has a blunt edge, it cannot cut the material to be plaited. The method of working is as follows: Lay the stuff across the steel bands in the frame, and press it in with the knife between them successively. This part of the work being accomplished, lay the flat piece of wood, which forms the cover of the box-like appliance, upon the material, as it remains pressed into the spaces, and turn the whole round, laying the side on which you have been operating downwards into the tray. Then press the folds, which protrude between the steel bars, with a hot iron, passing the latter lightly backwards and forwards, until the folds are rendered sufficiently well defined and permanent. Lastly, turn the frame round into its normal place again in the tray, removing the board (or cover of the box), and now hold the hot iron as near to the other side of the material

as may be safe, without touching it. After having been thoroughly heated thus, the material may be removed from its confinement, and the work of plaiting or kilting will be found completed.

Plaitings.—These are Pillow Lace Stitches used as open Fillings for the centres of flowers, the wings of butterflies, or to finish off the centre of a geometrical design. They are used in many descriptions of Guipure Lace, particularly Honiton and Maltese. Plaitings are of various shapes and sizes, and are known as CUCUMBER, CRINKLE, DIAMOND or LONG, and SQUARE.

Crinkle Plaitings.—These Plaitings are used in the centre of flowers, and make Raised Loops in imitation of stamens. They are illustrated in Fig. 486, of Honiton Lace, where they form the centre of the fully-opened poppies. To work: Sew to the PEARL EDGE, two pairs of Bobbins, and PLAIT these together by laying Nos. 1 and 4 of the Bobbins on the outside, and No. 3 in the centre, and, working backwards and forwards across them with No 2, work twelve rows thus, then fasten this Plait back to the Pearl it started from, or to the one next it, with a SEWING. Repeat these Loops until the number of stamens required is complete.

Cucumber Plaitings.—These are illustrated in the upper wings of the Butterfly that forms Fig. 667. Having

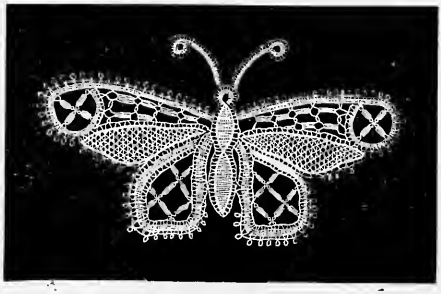


FIG. 667. CUCUMBER PLAITINGS.

worked the body, head, and the close wings in CLOTH STITCH, and the outlines of the open wings in Cloth Stitch, with a PEARL EDGE on the outside and a PLAIN EDGE upon the inside, proceed to fill in the lower wings and the Circles with DIAMOND PLAITINGS, and finally work the CUCUMBER PLAITINGS in the upper wings. These are attached to the Plain Edge on one side and the Pearl Edge on the other, as it is less difficult to make SEWINGS to the Plain Edge than to the Pearl Edge; they are all attached to the cross strands in the Cloth Stitch, and it is at first difficult to find out these strands. Prepare nine pairs of Bobbins, stick a pin into each Pearl upon the Pearled side, and hang on a pair of Bobbins at the second Pearl, and twist four times; hang on two pairs of Bobbins at the fifth Pearl, make a stitch with these last, twist twice, stick a pin, make a stitch about the pin, twist four times; then make a Plaiting with the first pair hung on, and the pair nearest it, leaving the third pair idle. Make the Plaiting thus: Lay down Nos. 1 and 4 Bobbins on the outside of the plait, and well apart, and put No. 3 Bobbin down the centre, then take No. 2 Bobbin in the hand, and pass it backwards and forwards, under and over the other three, changing it from one hand to the other. For the first row, pass 2 over 3 and under 4; for the second row, pass 2 over 4, under 3, and over 1; for the third row, pass 2 under 1, over 3, and under 4. Repeat these last two rows until the Plait is long enough, but after the first two rows, draw 2 quite up, and pull out again with 1 and 4, so as to tighten the twist first made; do not repeat this pulling, and when the Plait is long enough (it requires about twelve rows), twist 2 and 1 together four times, so as to make 1 the outside Bobbin. SEW 1 to the thick wing side of the Butterfly, and pass 2 through it. Hang on two more pairs of Bobbins opposite the next hole, make a stitch, twist twice, stick a pin, make a stitch about it, and twist four times. Then make another Plaiting with the pair left idle in the first Plaiting, and the pair nearest it. For this and the succeeding Plaitings, pass the Bobbin that would be called 2, backwards and forwards, so as to make sixteen rows, then twist four times. Twist the Bobbins that made the last Plaiting four times, and take the third and fourth of those Bobbins, and the first and second of the one in working, and make a stitch with these four, and give 3 and 4 a gentle pull while so doing, but leave 1 and 2 as worked. Stick a pin, twist twice, make a stitch, twist four times. Hang on a pair of Bobbins upon the close wing side of Butterfly, and leave them. Hang on two pairs of Bobbins at the next hole, and make another Plaiting as described above. Hang on the two remaining pairs of Bobbins, make a Plaiting with one, twist the other four times, sew it to the Circle and the end of the wing, twist four times, and by this means bring this pair down, in readiness to make the securing stitch of the last Plaiting. Two more Plaitings will be required to finish the wing; when they are worked, and all the threads sewn to the close wing side of Butterfly, tie up the Bobbins and cut them off. The other wing is worked from its extreme end to the centre, in the same way. Great care is required when working Cucumber Plaitings, especially in handling Bobbin No. 2. A firm hand may be kept upon the other three, but if No. 2 is much pulled, it will throw the Plaiting out of place. The Bobbins must also be handled with great nicety while the securing stitch is made. After the pin is stuck and the stitch made about it, the Plaiting is secure, and may be left. The making of the rest of the Butterfly is described in HALF STITCH.

Diamond, or Long Plaitings.—These are illustrated in the centre of the Daisy shown in Fig. 668, and they are worked after the other parts of the spray have been made. Make the centre circle of the flower in STEM STITCH, round the outside edge, and in CLOTH STITCH, and the outer petals in STEM STITCH. When finished, tie up the Bobbins and cut them off, and commence the Diamond Plaiting. There are four holes in the centre of the four Plaits, and a hole at each commencement of a Plait in the Circle of the Daisy. Stick a pin into one of these last holes, and

hang on two pairs of Bobbins, winding the knots out of the way. Connect to the flower by drawing a thread through the nearest hole, and pass one Bobbin from the other pair through it, take out the pin, and stick it into the sewed hole, make a CLOTH STITCH, twist each pair twice, stick a pin in the hole between them. Number the Bobbins 1, 2, 3, 4. Lay down Nos. 1 and 4 on the outside, and some distance apart, and No. 3 in the centre, and take No. 2 in the hand, and pass it backwards and forwards and under and over the other three, in the same way as in CUCUMBER PLAITINGS. Lift 2 with the left hand, 4 with the right, put 2 over 3 and under 4, pass it into the fingers of the right hand, drop 4, bring 2 back over it, lift 3 with the left hand, pass 2 under 3 and into the left hand, drop 3, take 2 over 1, lay it down, and turn 1 over it with the left hand, bring it over 3 and under 4. Every three turns pull 2 gently up to tighten the Plait, and if it is at all drawn in, pull 1 and 4 simultaneously, and this will restore the shape. When the Plait is long enough to reach nearly

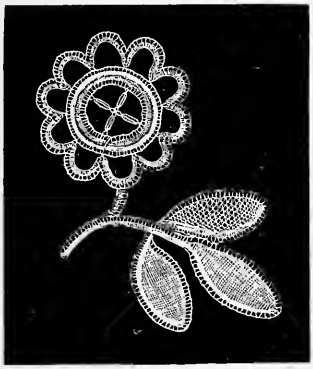


FIG. 663. DIAMOND PLAITINGS.

to the centre of the flower, twist both pairs of Bobbins twice; stick a pin between them, and leave them. Hang on two pairs of Bobbins to the detached hole opposite the one first used, and work to the centre with these, as described above. Stick a pin between the two pairs of Bobbins last worked with, make a stitch with the two pairs that lie next one another between the pins, twist each thrice, and carry the respective twists in front of the pins, make a stitch with each outside pair, twist thrice, make a stitch with the two inner pairs, and thus complete the square of holes, twist, stick two pins, and work the two Plaitings that finish the centre. Bring the left-hand Plaiting down to the detached hole opposite it, and after sticking the pin and making the stitch, SEW to the flower, tie up and cut off the Bobbins; finish the other Plaiting in the same way. The spray is finished by working the leaves in CLOTH and HALF STITCH, with PEARL EDGE, and the stem in STEM STITCH, with Plain and Pearl Edge.

Square Plaitings.—The Square Plaiting, or Filling, is shown in the centre of the Camellia in Fig. 669. To work: Having made the flower, with the exception of the centre, proceed to fill that in. Hang on at the top, and on the right side, a pair of Bobbins into the first Pinhole; miss the next Pinhole, and hang on another pair, and continue to hang on Bobbins in pairs, missing a Pinhole between each, until the space is filled up. Commence to work on the right side, twist the first and second pairs twice, and take these four Bobbins, and Plait them together until a square dot is formed, then twist the two pairs separately twice. Put away the first pair of Bobbins on the right side of the Pillow, and bring into the working the next pair on the left; work with the second pair as described, and continue to the end of the row. For the second row, hang on a fresh pair of Bobbins on the right side, and use them to make the square with the first pair. Work as before, adding another pair on the left side when reached. For the

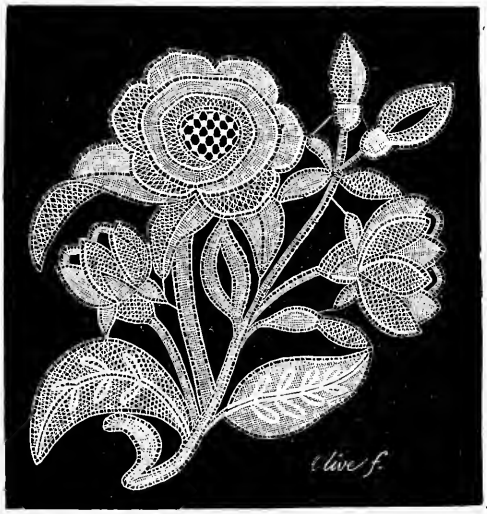


FIG. 669. SQUARE PLAITINGS.

third row, hang on a fresh pair both at commencement and finish, and work as before. In the next three rows, SEW to the side, and gradually cut off the Bobbins as they were added, so that they are finally reduced to two pairs, which Sew to the bottom edge, tie up, and cut off. Work the rest of the pattern as described in HONITON LACE.

Plait, or Pleat.—A method of arranging frills, borders of lace or muslin, and trimmings of dresses. In ordinary Plaits the folds all lie in one direction; in Box-plaiting they are alternately reversed, two folds facing each other in pairs. When Plaits are sewn in a piece of Muslin or Net, the material should be cut on the straight.

Plaits are also made in Double Box, as well as in Triple and Quadruple form.

Double Box Plaits.—These resemble two single ones of different widths, the smaller set upon the wider, which

thus shows at the sides of the upper. First PLAIT the top right-hand half, then the under right-hand half, and lastly, the under right-hand portion in the same way. Place the edges of the upper Plait so as to meet at the back, as for Single Box Plaits, but do not allow the lower one to meet in the centre by as much as it projects beyond the face of the upper one at the sides. Double Box Plaits are necessarily somewhat heavy, and, although they make a handsome trimming, it is not one suitable for all materials alike; nor does it look well for flounces of less than 7 inches in depth. For a skirt of 4 yards, take a strip of 16 yards for Plaiting. According to the thickness of the material and width of the folds, place the under ones farther apart at the back, to economise the quantity. Nothing under 1 inch for the top portion is heavy enough for this style.

Single Box Plaits are rarely more than 1 inch wide, and are never separated by more than their own width. Make them like two Kilt Plaits, turn one to the right, the other to the left, and let the heels of each half of the Plait touch at the back, but not overlap, or it would cause the Plait itself to set sideways. Single Box Plaits take twice the length to be trimmed—*i.e.*, for a skirt 4 yards round take a strip of 8 yards.

Triple and Quadruple Plaits are only occasionally employed, but, when desired, make the top fold 3 inches across, and the underlayers from ½ inch to 1 inch beyond. Place each group very near together—almost, or quite touching. Relieve the extreme heaviness of this trimming (which should be fully 15 inches deep) by cutting out large Vandykes at one edge of the strip, and then Plait them, that the point of each may be in the centre of the flat surface fold, and the narrowest part end at the last edge of that undermost. Arranged in this way, the deepening edge of the Vandyke of course hides the shallower part, which rises upwards inside with every succeeding fold; consequently, a muslin lining, RUN on the wrong side, and then turned over before the Plaiting is begun, will not show; but, if it be desirable to Plait the Vandykes in the reverse way, making the narrowest part of the flounce to come in the middle of each singly, and the long point in a line between each group, it follows that the inside of the material will be shown at every new bend of the folds; in that case, make a facing of its own material, or some of a different colour.

Plastron.—A term adapted from the French (for a breast-plate) to signify a trimming for the front of a dress, of a different material from itself, usually sewn about halfway down the seam on the shoulder, and narrowing as it descends across the chest to the waist. It may end at the waist, or extend to the edge of the skirt, gradually increasing again in width to its termination.

Plis.—The French for the term Folds, as applied to textiles.

Plissés.—The French term for flat plaits, or folds, in making up Crape. These are cut the selvedge-way of the material, lined with muslin, plaited at the top edge, and tacked at the bottom, that they may lie successively side by side, in regular order, while being pressed flat with a hot iron.

Plumes.—A term employed to denote the Ostrich Feathers worn as a head-dress by ladies at Court on special occasions. In the Middle Ages they were worn by men in caps and helmets, under this name; and those used to decorate hearses and catafalques are also thus described.

Plush.—A shaggy, hairy kind of silk, or cotton cloth, used for dress or upholstery. It is sometimes made of camels' or goats' hair. The pile, or nap, is softer and longer than that of velvet, and resembles fur. It is fabricated by means of a single weft of goats' or camels' hair, and double warp; one of the latter supplying the loose pile of woollen thread. Woollen plush made at Banbury is warm and serviceable for upholstery, and is known as Banbury Plush. A mixture of Cotton and Silk Plush, for the trimmings of infants' clothing, such as dresses, cloaks, and hoods, is made at Amiens and Lisle. Black Silk Plush for hats is made of a superior quality at Lyons. Plush is used for small frames and albums. There are also Plush Ribbons, satin backed; and others known as Pomponette Plush Ribbons. Plush Velveteen may likewise be had. Plush is much employed for liveries, and its manufacture dates back at least to the sixteenth century, as we find records of its use up to that time; but how much older it may be we have no data to determine. Counterpoints of Plush are named in the Wardrobe Accounts of James I.

Plush Stitch.—*See* BERLIN WORK.

Plush Velvet.—This is a variety of Plush having a shorter pile. It is made with both a silk and a cotton back. *See* PLUSH.

Ply.—A term signifying a fold, twist, or plait of thread, in any kind of material.

Poil de Chèvre.—This material, otherwise known as Vigogne, is made of the Angora goat's hair, and measures 48 inches in width. *See* VIGOGNE.

Point.—The French word for a Stitch in every description of Needlework, and also very largely used in the names of laces, and to denote the varieties of stitches employed in Guipure d'Art, Embroidery, and Needle Laces. The word Point, when prefixed to a lace, should mean that it is one made with the Needle, and not upon the Pillow; but as it has been applied to many laces that are only made on the Pillow, and to laces that are made either by the hand or on the Pillow, it cannot be looked upon as a perfectly correct indication of the nature of the lace.

Point à Carreaux.—One of the French names for lace made upon the Pillow.

Point à Aiguille.—This name is given to Brussels Lace sprigs that are made by the Needle, and not upon the Pillow. *See* also ENGLISH WHEEL.

Point à la Minute.—*See* EMBROIDERY STITCHES.

Point Alençon.—*See* ALENÇON POINT.

Point Anglaise.—*See* EMBROIDERY STITCHES.

Point Antwerp.—*See* ANTWERP LACE.

Point Appliqué.—A name sometimes applied to Appliqué, and sometimes used to denote lace, whether made upon the Pillow or with the Needle, that is worked in

sprays, and then laid upon Machine Net for a ground, instead of the ground being made by the hand or on the Pillow.

Point Bisette.—*See* BISETTE LACE.

Point Brodé.—A term applied to sprigs of pillow Lace, in which the flowers are in relief, and made of Raised Work. Brussels, Honiton, and Duchesse Lace all contain this Raised Work.

Point Campan.—A narrow Pillow Lace, made in France in the early part of the seventeenth century. It was made with fine white thread, and as an edging, and was chiefly used as a border to wider laces.

Point Chemin de Fer.—*See* EMBROIDERY STITCHES.

Point Conté.—The French name for DARNED NETTING.

Point Coupé.—The French Term for CUTWORK LACES.

Point Croisé.—*See* EMBROIDERY STITCHES and GUIPURE D'ART.

Point d'Aiguille.—These are Needle-made Laces, such as Venetian and Spanish Point, Alençon and Argentan Points, and Old Brussels.

Point d'Angleterre.—A Pillow Lace made in Flanders, and smuggled into France by English ships, during the war between Louis XIV. and the Dutch.

Point d'Angleterre Edging.—*See* ANGLETERRE EDGING.

Point d'Argentan.—*See* ARGENTAN POINT.

Point d'Armes.—*See* EMBROIDERY STITCHES.

Point d'Attache.—*See* EMBROIDERY STITCHES.

Point de Biais.—*See* EMBROIDERY STITCHES.

Point de Bruges.—Lace is made at Bruges of two kinds, one being Valenciennes, and the other Point Duchesse, or Guipure de Bruges. The Valenciennes Lace is made on the Pillow, and with a round Net Ground, but as the Bobbins in making this ground are only twisted twice at every Pinhole, instead of four or five times, the lace does not possess the value of the best descriptions of Valenciennes. Point Duchesse is a beautiful lace, similar in workmanship to Honiton Lace, but made with bolder designs and a greater amount of Raised Work. For a full description of this lace *see* DUCHESSE LACE.

Point de Bruxelles.—The French name for BRUSSELS LACE. Also GUIPURE D'ART.

Point de Cable.—*See* EMBROIDERY STITCHES.

Point de Chainette.—*See* EMBROIDERY STITCHES.

Point de Champ.—A term applied to lace made with a Net Pattern or Réseau Ground.

Point de Chant.—A Pillow Lace Ground, also known as Point de Paris. *See* POINT DE PARIS.

Point de Chaudieu.—The French term for Chain Bar, used in Macramé. *See* CHAIN BAR, MACRAMÉ.

Point d'Echelle.—*See* EMBROIDERY STITCHES.

Point de Cone.—*See* CONE, GUIPURE D'ART.

Point de Coté.—*See* EMBROIDERY STITCHES.

Point de Croix.—The French term for CROSS STITCH. *See* BERLIN WORK and EMBROIDERY STITCHES.

Point d'Epine.—*See* EMBROIDERY STITCHES.

Point d'Escalier.—*See* EMBROIDERY STITCHES.

Point d'Espagne.—The French name for Spanish Point.

Point d'Esprit.—*See* GUIPURE D'ART.

Point de Diable.—*See* EMBROIDERY STITCHES.

Point de Dieppe.—*See* DIEPPE POINT.

Point de Feston.—*See* GUIPURE D'ART.

Point de Feuillage.—The French name for the Ridge or Twisted Bar used in Macramé Lace. *See* RIDGE BAR, MACRAMÉ.

Point de Flandre.—One of the names by which Brussels Lace is known. *See* BRUSSELS LACE.

Point de France.—One of the names given to Alençon Point when made in the style of Venetian Point and with the ground formed with Brides Ornées. *See* ALENÇON POINT.

Point de Genes.—*See* GENOA LACE.

Point de Gerbe.—*See* GUIPURE D'ART.

Point de Gibecière.—The French name for the Double or Knotted Bar used in Macramé Lace. *See* DOUBLE BAR, MACRAMÉ,

Point de Gobelin.—*See* GOBELIN STITCH, BERLIN WORK.

Point de Havre.—A narrow make of Valenciennes Lace, much in request during the seventeenth and eighteenth centuries, and resembling the laces made at Dieppe.

Point de Jours.—*See* EMBROIDERY STITCHES.

Point de Marli.—This was a species of tulle or gauze, made upon the Pillow during the seventeenth and eighteenth centuries, and used as a ground for Pillow Laces.

Point de Marque.—*See* EMBROIDERY STITCHES.

Point de Mechlin.—*See* MECHLIN LACE.

Point de Medicis.—The name given in France to the Italian Raised Points, because they were first rendered popular in that country on the arrival there of Catherine de Medicis.

Point de Milan.—*See* MILAN POINT.

Point de Paris.—Also known as POINT DOUBLE. It is a narrow lace made upon the Pillow, and resembles Brussels Lace. It flourished during the seventeenth century and until the great Revolution, and was made in Paris and the surrounding country, and in Normandy.

Point de Paris Ground.—Also known as POINT DE CHANT. A Pillow Lace Ground, and one that is still used when making Black Lace. The design of the ground is that of a hexagon and a triangle alternately, and the effect is extremely good, whether the stitch is used to fill up a large surface, or whether it is only used as a Filling for the centres of flowers and sprigs. To work the insertion shown in Fig. 670: Prick the pattern with two parallel rows of Pinholes, placing the rows the distance apart that is required for the width of the insertion. Hang on twenty-four BOBBINS, numbering them from 1 to 24, in order to distinguish them while working. Separate fourteen from the rest, numbered from 11 to 24, and lay them on the right

side, and lay six Bobbins, numbered from 1 to 6 on the left hand, and leave Bobbins marked 7, 8, 9, 10 hanging down in the centre. Put up two pins close together at the edge on the left-hand side of the pattern, leave Bobbins 1 and 2 outside these pins, put up one pin at the top of the next line of stitches on the left side, and leave Bobbin No. 3 against it, put up a pin at the top of the next line of stitches and underneath the last pin, and leave Bobbin No. 4 against it. Put up a pin under the last and at the top of next line, and leave Bobbin No. 5 against it. Five pins are now in position, two stuck into the pattern close together, and three stuck in as headings to three lines. Make a CLOTH STITCH with Bobbins numbered 1, 2, 3, 4, pass 9 over 11 to the left hand, pass 5 over 9 to the left hand, pass 11 over 5 to the right hand, pass 9 over 11 to the left hand, 14 over 11 to left hand, 9 over 14 to the left hand, 11 over 15 to the left hand, 15 over 9 to the right hand, 14 over 15 to the left, 9 over 11 to the right hand, 3 over 9 to the left hand, 11 over 3 to the left hand, 9 over

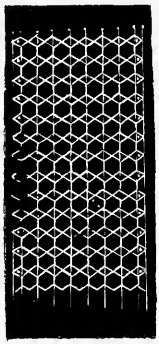


FIG. 670. POINT DE PARIS GROUND.

11 to the left hand, 6 over 9 to the left hand, 11 over 6 to the left hand, 9 over 13 to the left hand, 13 over 11 to the right hand, 6 over 13 to the left hand, 11 over 9 to the left hand, 4 over 11 to the right hand, 9 over 4 to the left hand, 11 over 9 to the right hand; make Cloth Stitch with 1, 2, 9, 11; twist 1 and 2 twice to the left hand, and 9 and 11 twice to the left hand, set up a pin in the small hole at the left hand edge, pass 4 over 2 to the left hand, pass 1 over 2 to the right hand, pass 1 over 2 to the left hand. Leave the thirteen Bobbins on the left-hand side hanging, put up three more pins at the head of the three next lines, and place 12 and 17 at the first pin, 16, 18, and 19 at the next pin, 22 and 25 on the next pin, and 21 and 23 at the outside of the third pin: count these pins from the left hand of the centre; now pass 10 over 7 to the left hand, 8 over 10 to the right hand, 7 over 8 to the left hand, 8 over 17 to the right hand, 12 over 8 to the left hand, 17 over 7 to the left hand, 7 over 12 to the right hand, 8 over 7 to the left hand, 12 over 17 to the left hand, 24 over 8 to the left hand, 7 over 24 to the right hand, 8 over 7 to the left hand, 7 over 16 to the right hand, 16 over 8 to the left hand, 8 over 7 to the right hand, 8 over 16 to the right hand, 18 over 8 to the left hand, 16 over 8 to the left hand, 8 over 16 to the right hand, 7 over 8 to the left hand, 18 over 16 to the left hand, 19 over 7 to the left hand, 8 over 19 to the right hand, 7 over 8 to the left hand, pass 7 over 20 to the left hand, pass 22 over 7 to the left hand, pass 20 over 8 to the left hand, pass 8 over 22 to the right hand, pass 7 over 8 to the left hand, pass 20 over 22 to the left hand, pass 8 over 24 to the right hand, pass 24 over 8 to the left hand, pass 7 over 8 to the right hand, make a Cloth Stitch with 7, 8, 21, and 23. Twist 7 and 8 twice to the left hand, 21 and 23 twice to the left hand; set up a pin in the border just under the former one, leaving the four Bobbins hanging on the right hand of the pin.

Pass 24 over 23 to the right hand, pass 21 over 24 to the left hand, pass 21 over 23 to the left hand. Leave fourteen Bobbins hanging on the right side, and pass 5 over 14 to the left hand, pass 15 over 19 to the right hand, pass 18 over 15 to the left hand, pass 19 over 14 to the left hand, pass 14 over 18 to the right hand, pass 15 over 14 to the left hand, pass 14 over 18 to the left hand, pass 14 over 19 to the right hand, pass 18 over 14 to the left hand, pass 19 over 14 to the left hand, pass 15 over 14 to the left hand, pass 14 over 12 to the right hand, pass 17 over 14 to the left hand, pass 12 over 15 to the left hand, pass 15 over 17 to the right hand, pass 14 over 15 to the left hand, pass 17 over 12 to the left hand, pass 24 over 15 to the left hand, pass 14 over 24 to the right hand, pass 15 over 14 to the right hand, pass 14 over 19 to the right hand, pass 16 over 14 to the left hand, pass 19 over 15 to the left hand, pass 15 over 16 to the right hand, pass 14 over 15 to the left hand, pass 16 over 19 to the left hand.

Having worked once across the pattern, take the numbers off the Bobbins and re-number them straight across from 1 to 24, and repeat the pattern as above. The stitch being worked across the pattern and not straight down, it is a difficult one to acquire, but the manner of working it renders it very suitable for a FILLING if not required for a GROUND. The illustration shows how the Pins are stuck, and how the Bobbins are placed that hang down from the top of the work and remain in that position throughout to form the straight lines, while the others are working across the lace and forming the triangles.

Point d'Or.—*See* EMBROIDERY STITCHES.

Point de Plume.—*See* EMBROIDERY STITCHES.

Point de Pois.—*See* EMBROIDERY STITCHES.

Point de Poste.—*See* EMBROIDERY STITCHES.

Point de Pyramid.—*See* CONE, GUIPURE D'ART.

Point de Ragusa.—*See* RAGUSA LACE.

Point de Repasse.—*See* GUIPURE D'ART.

Point de Reprise.—*See* EMBROIDERY STITCHES and GUIPURE D'ART.

Point de Riz.—*See* EMBROIDERY STITCHES.

Point de Rose.—*See* EMBROIDERY STITCHES.

Point de Sable.—*See* EMBROIDERY STITCHES.

Point de Smyrna.—*See* EMBROIDERY STITCHES.

Point de Tigre.—*See* EMBROIDERY STITCHES.

Point de Toile.—*See* GUIPURE D'ART.

Point de Tricot.—*See* CROCHET.

Point de Tulle. — A name sometimes given to Mignonette Lace.

Point de Valenciennes.—*See* VALENCIENNES LACE.

Point de Venise.—*See* GUIPURE D'ART and VENISE POINT.

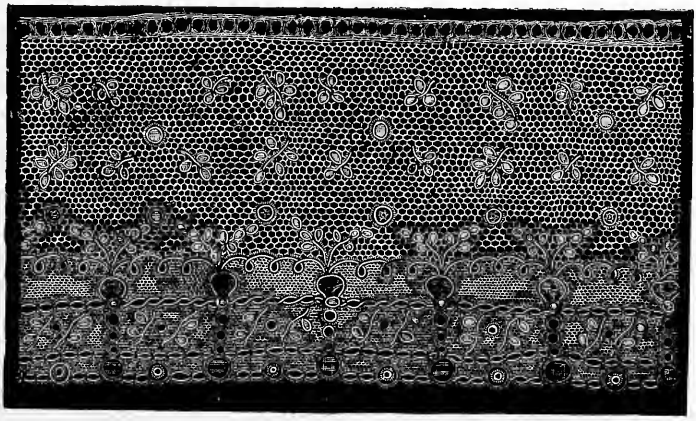


FIG. 671. ALENÇON POINT—RÉSEAU OR NET GROUND.

Point Devise.—This term, which is now only employed to signify perfection in dress or manner, was originally derived from stitches either in Embroidery or Lace, that excelled either for their beauty of arrangement or execution. Point is the French name for stitch, and Devise means well arranged.

Point Double.—*See* POINT DE PARIS.

Point Eventail.—*See* GUIPURE D'ART.

Point Faisceau.—*See* GUIPURE D'ART.

Point Gaze.—A variety of Brussels Lace. The Point Gaze contemporary with Alençon and Argentan lace was a Pillow Lace. The modern Point Gaze, the finest lace now manufactured, is a needle-made lace with Réseau ground.

Point Guipure à Bride.—A term applied generally to Guipure Laces, whose grounds are made with Brides or Bars.

Point Guipure à Réseau.—A term applied generally to Guipure Laces, whose grounds are formed with the Réseau or Net Pattern Ground.

Point Lace.—This name is applied generally to all Needle-made Laces except Cut and Drawn Works, that are made upon Parchment Patterns with varieties of Buttonhole Stitches. The Points are divided into two separate classes, one being for those laces made with the Réseau or Net Patterned Ground, as shown in Fig. 671 of Alençon Point, and including Alençon, Argentan, Old Brussels, and Burano, and of which Hollie Point, shown in Fig. 672 is a variety, as the ground and the pattern of Hollie Point are worked together in close Buttonhole Stitches; and the other the laces worked in detached pieces and connected together with Bar or Bride Grounds. This division includes the Spanish and Venetian Raised and Flat Points, Caterpillar Point, and some of the early Point de France, and is shown in Fig. 673 of Venetian Lace. These laces, though differing so essentially as to design have in common that all are worked with a needle and fine thread, in small sections upon Parchment Patterns, and that each part of the Pattern is surrounded by a line of Buttonholes, either thick and raised, or of the finest make according to the lace, that the Fillings or centres which these lines surround are made with Buttonholes, formed into devices by working some parts close and others open, and that their grounds if Réseau are made with loose Buttonholes formed into hexagons, and if Bar, by thickly covering a line of thread with Buttonholes.

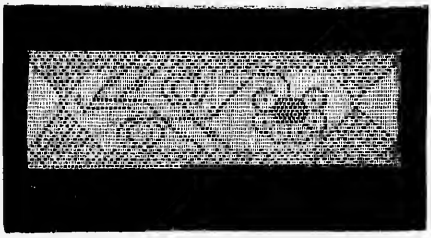


FIG. 672. HOLLIE POINT.

The art of making Point Lace fell into decay in the eighteenth century, mainly through the dictates of fashion which preferred the light and fine laces produced upon the Pillow to the heavier laces made by the Needle, but also because the Pillow Laces, being worked much more quickly than the Needle, were cheaper to buy; as the fine Points, such as Alençon, Argentan, and Brussels, from the time they took to make, were most expensive and only within the means of the wealthy. For many years Needle made Laces have not been worked for trade purposes, but this in small sections upon separate pieces of parchment Prick the outline of each separate piece of lace, with two pinholes close together, and make the same number of pinholes upon the inside of the lace as upon the outside. With coarse Mecklenburgh thread, No. 12, outline this pricked pattern with a FIL DE TRACE, thus: Begin from the back of the pattern, bring the needle up in one of the pinholes that are close together, and put it down in its companion hole. Go all round the outline and then tie the two ends of the coarse thread together

FIG. 673. VENETIAN LACE WITH BAR OR BRIDE GROUND.

the art of making them has lately revived, and reproductions of old designs and stitches are now worked by ladies for their own adornment, although the peculiarly fine lace thread used in making old Points cannot any longer be procured.

The manner of working Needle Laces with Réseau Grounds is fully described in ALENÇON POINT and HOLLIE POINT, therefore it does not require recapitulation. For working Points with Bride Grounds, proceed as follows: Make a design of the lace upon Toile Ciré and then copy at the back of the parchment; fill the needle with No. 7 Mecklenburgh thread and begin again underneath the pattern, pass the needle up through the first hole of two holes and go all round the outline, slipping the thread underneath the little stitches made with the coarse thread. These outline threads are required to keep the lace in position while it is working and to prevent its slipping about: when the piece is finished the coarse thread is cut stitch by stitch underneath the pattern and the work is thus released without its being pulled or disarranged.

Fig. 674 shows a piece of lace worked. Take No. 20 Mecklenburgh thread and commence by filling in one of the leaves of the design. Fasten the thread firmly to the left side of the leaf, pass the needle through the Fil de Trace, which use as a foundation, and work upon it a row of POINT NOUÉ or BUTTONHOLE STITCHES not too close together, and yet so as to fill in well. When one row is finished, fasten the last stitch firmly to the right side and pass the thread back again to the left side of the leaf and make another row of Buttonhole; work each stitch over the laid thread and into the Buttonhole above it. Continue to make rows of close Buttonhole until the open row in the pattern is reached, which work as a row

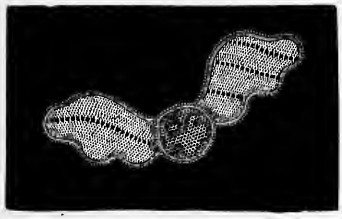


FIG. 674. POINT LACE.

of POINT D'ESPAGNE. Work the second leaf as the first, and the circle in the centre entirely in Point d'Espagne. Having finished the filling in of the design, run round the outside of the leaves and circle with a coarse thread, and Buttonhole this over so as to form a fine CORDONNET or Edge. Ornament the Cordonnet with PICOTS. All the various sections of the design are worked as described above, except that the Fillings are varied, and instead of close Buttonhole and Point d'Espagne, the stitches described below are introduced to give a variety, but not more than four or five different stitches are worked upon one pattern, and close Buttonhole Stitch is always used for thick parts, and in a larger proportion than the others.

The separate pieces of the lace having been taken off,

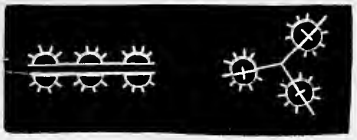


FIG. 675. ORNAMENTAL BARS.

their patterns are connected together as follows: TACK the various pieces of lace on to the full-sized pattern, and connect them together by working plain BUTTONHOLE BARS from point to point, or by working the Ornamental Bars shown in Fig. 675, which are ornamented with Picots.

These Point Lace directions are given for the Flat Points; the Raised Points, which are a peculiarity of Spanish and Venetian Points, where they differ from Flat Points, are described under their own headings. They differ from other Points, by being joined together with Cordonnets raised considerably above the rest of the lace, and which are ornamented with FLEURS VOLANTS. The stitches used in their Fillings are the same as are used in the Flat Points; these are as follows:

Picot or Dotted Bars.—To work: Prepare a foundation of loose threads as bars all over the space, work five close BUTTONHOLE STITCHES on to the first Bar, then a loose stitch, pass the needle under the loop and over the thread and draw up quickly. Work five Buttonhole Stitches, and repeat the dot. Another way to work—make four close Buttonhole Stitches, and one loose, put the needle through the loose stitch, wind the thread several times round the needle, hold tightly with the thumb, and draw the needle and twisted thread quickly through to form the Dot.

Point d'Alençon.—Used to fill up narrow spaces. To work: Make a number of HERRINGBONE STITCHES a quarter of an inch apart, and from left to right. To vary it, work a twisted thread over the plain Herringbone Stitches; or, work a thick BUTTONHOLE STITCH on the plain Point d'Alençon.

Point d'Angleterre, or Open English Lace.—To work, as shown in Fig. 676: Fill up the space with single threads

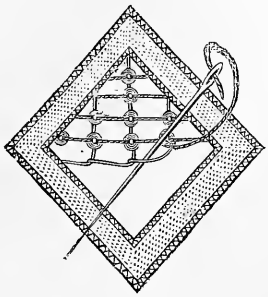


FIG. 676. POINT D'ANGLETERRE.

at an equal and short distance apart and in one direction. Then cross the threads in the opposite direction, and pass the needle over and under the lines alternately. Fasten the last thread well to the edge, and twist over with the needle to where the first lines cross. Work round the cross about six or eight times, and pass the needle over and under to make a spot. Twist again over the thread to the next cross, and repeat as before. Continue this until all the spots are made over the space.

Point d'Anvers.—This is not a real Point Lace Stitch, but is often used to fill up small spaces. To work: Take two single threads down the centre of the space, fasten to the edge of the lace, and DARN a Close Stitch over and under the two threads for a short distance; then make a loop into the lace on either side, Darn again to the same distance, make a loop, and repeat to the end.

Point de Brabançon.—To work: Commence at the left side. First row—work one long and one small BUTTONHOLE STITCH in succession to the end of the row, and fasten to the lace. Second row—work seven close Button-

hole Stitches into the long and two loose stitches into the small loops. Repeat the rows alternately. *See* Fig. 677.

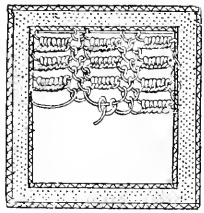


Fig. 677. Point de Beabançon.

Point de Bruxelles.—This is formed with successive rows of Buttonholes. To work: Commence on the right hand of the space in a corner, and make a loop across the work. Return by making a loose Buttonhole into the

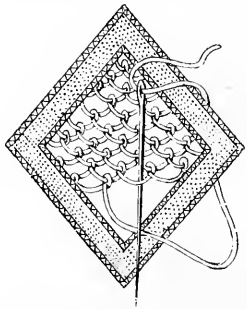


Fig. 678. Point de Bruxelles.

first loop, and so form two loops. For each row, fill every loop of the previous row with a loose Buttonhole. Fig. 678 shows this stitch made as a row from left to right, and Fig. 679, the same stitch worked back from right to left.

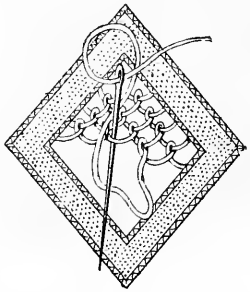


Fig. 679. Point de Bruxelles.

Point de Cordova.—There are two ways of working this Stitch, one like the Point de Reprise of Guipure d'Art (which *see*), the other as follows: Commence by taking three threads across the space, place them nearly close together, then twist the needle twice round the third line, and Darn a spot across all three lines; twist the needle again over the thread several times, and work a spot over the three lines. Continue to repeat to the end of the line, then fill in the rest of the space with three threads, over which work spots, putting the latter opposite the ones first made. When this is finished, work the three threads the opposite way to form a square, passing the threads one way over, and the other way under alternately, and between the spots already worked. Then Darn or work a spot on these as previously described.

Point d'Espagne and Point de Bruxelles.—Fig. 680 shows the manner of forming a fancy filling by working

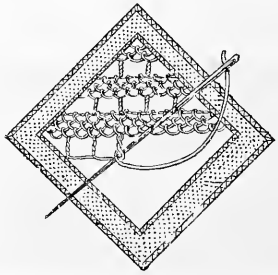


Fig. 680. Point d'Espagne and Point de Bruxelles.

these two stitches alternately. To work: Commence at the extreme point of a space, and work three rows of Point de Bruxelles, and then one of Point d'Espagne. Continue these four rows until the space is filled up.

Point d'Espagne, or Spanish Point.—To work: Commence the first row from left to right, and keep the

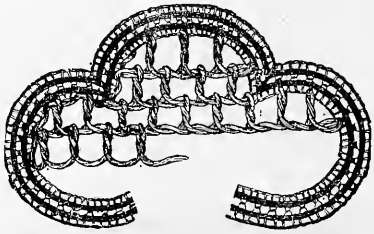


Fig. 681. Point d'Espagne.

thread turned to the right. Put the needle into the edge

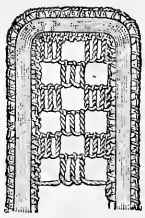


Fig. 682. Treble Point d'Espagne.

of the lace, and bring it out inside the loop made by the thread. Draw it up rather loosely, and pass the needle

again under the stitch, fasten to the lace at the end of the row. Second row—return by OVERCASTING into each space, and put the needle once into every stitch to form a twist. Point d'Espagne is worked with the stitches close, or a little way apart (*see* Fig. 681). To work Treble Point d'Espagne: First row—work three close stitches and miss a space alternately. Second row—work three close stitches into the open space, and one long loop below the three close stitches. Repeat as before. *See* Fig. 682.

Point de Fillet.—This stitch makes a good effect as a groundwork. To work: Commence with a loose BUTTONHOLE STITCH in one corner and fasten to the lace. OVERCAST two stitches down the lace, and make a Buttonhole

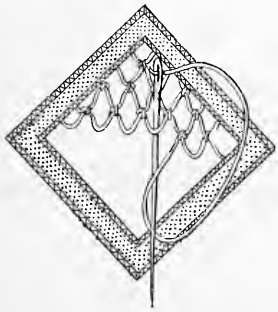


FIG. 683. POINT DE FILLET.

Stitch into the first one, and to make it firm, put the needle first under the knot, over the thread, and under it again. Then continue with the next stitch in the same way. Repeat the rows, and take two stitches down the lace each time. (*See* Fig. 683).

Point de Grecque.—To work: Commence from left

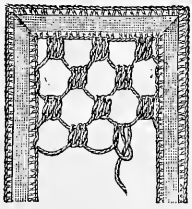


FIG. 684. POINT DE GRECQUE.

to right, and work one loose loop, then three POINT D'ESPAGNE near together; continue the alternate stitches to the end of the space. Repeat the rows in the same way, and always work the three Point d'Espagne into the loose loop. (*See* Fig. 684).

Point de Reprise.—To work: Fill the space with a number of Vandyked lines, at an even distance from and intersecting each other, then into every alternate space formed by the single lines, work a DARNING Stitch over and under the opposite threads to form a triangle. *See* Fig. 685. Figs. 686, 687, 688, and 689, show this stitch made in various angles, the first threads being arranged either as straight lines or double or single triangles, but

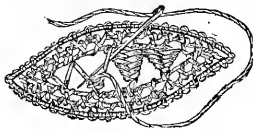


FIG. 685.

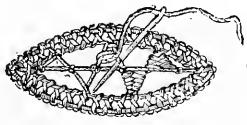


FIG. 686.

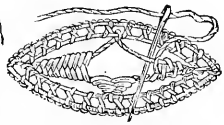


FIG. 687.

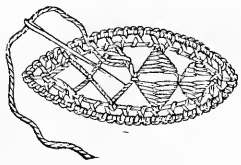


FIG. 688.

FIG. 689.

POINT DE REPRISE.

the varieties are all finished in the manner described above.

Point de Sorrento.—Also known as Sorrento Lace. To work: Make a loose stitch from right to left across the extreme point of a space, and in the return row work two BUTTONHOLE STITCHES into it, and fasten the thread on the right side of the space. Loop back again from left to

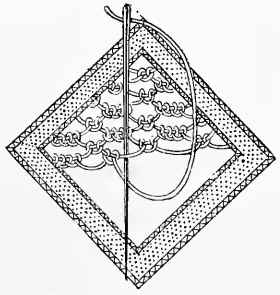


FIG. 690. POINT DE SORRENTO.

right with two loops, one before and one behind the two Buttonholes, and fasten the thread to the left side. Work two Buttonholes into the first space and four into the next, and fasten into the right side. Continue to work a row of loops, and a return row of alternately two and four Buttonholes (*see* Fig. 690) until the space is filled.

Point de Tulle.—A good stitch for the foundation of very fine work. To work: Commence with an open POINT D'ESPAGNE, which work all over the space, then go over a second time, thus—put the needle under the twisted bar in the first line, bring it out and go under the twisted bar in the second line, and alternate this backwards and forwards. When the two lines are finished, work the next two in the same manner, and continue until all the lines are completed.

Point de Valenciennes.—To work: First row—work one long and one short POINT DE BRUXELLES STITCH to the end of the row. Second row—into the long stitch work nine close BUTTONHOLE STITCHES, miss over the short stitch and work nine close Buttonhole Stitches into the next long stitch. Repeat to the end. Third row—work five Buttonhole Stitches in the nine of the last row, and two into the short Buttonhole Stitch. Continue to the end. Fourth row—work two Buttonholes into the five

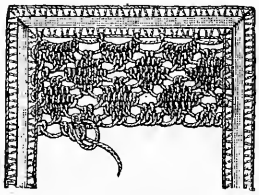


FIG. 691. POINT DE VALENCIENNES.

stitches, and five Buttonholes over the two Buttonhole Stitches, and repeat to the end of the row. Fifth row—work nine Buttonholes over the five stitches, miss over the two Buttonhole Stitches, and work nine Buttonhole over the next five stitches, and repeat. Sixth row—work five Buttonhole into the nine stitches, to the end of the row, two over the single stitch, and repeat. Seventh row—commence like the fourth row, and continue the rows until the space is filled in. *See* Fig. 691.

Point de Venise.—Commence to work from the left to the right, and work one loose BUTTONHOLE STITCH. Into this work four close Buttonhole Stitches, then make a loose stitch and work four close stitches into it. Repeat

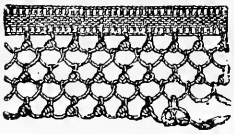


FIG. 692. POINT DE VENISE.

to the end. Second row—work a Buttonhole Stitch into each loop, and fasten the thread at the end into the lace. Repeat these two rows alternately to the end of the space (*see* Fig 692.)

Point Feston.—This stitch is made with Point de Bruxelles Loops secured by being knotted at every loop. First row—make a POINT DE BRUXELLES loop across the extreme point of the space. Second row—fasten the thread a little lower down than the first loop into the edge of the lace, and make a Point de Bruxelles loop into the first made one, draw it up and then across the Buttonhole that it forms (*see* Fig. 694—Detail A), make a tight Button-

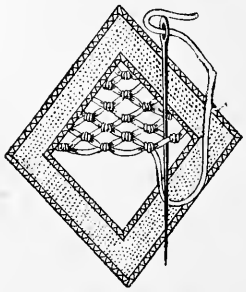


FIG. 693. POINT FESTON.

hole. Work all the rows like the second row. Fig. 693 shows the needle put into the loop of previous row.

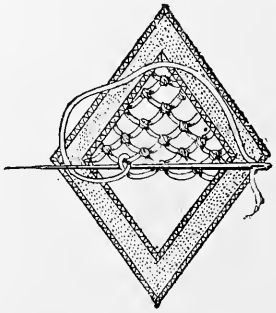


FIG. 694. POINT FESTON—DETAIL A.

Fig. 694—Detail A, the Loop being secured with a Buttonhole across it.

Point Mechlin.—This stitch can only be used to fill in small spaces that require an open stitch. To work as

FIG. 695. POINT MECHLIN.

shown in Fig. 695: HERRINGBONE across the space, twist the thread up one of the lines, and where the lines cross

each other. Work a small round with BUTTONHOLE STITCHES over the two lines, twist the thread down the next thread and make another round where it crosses the third thread. Continue until rounds are formed over every cross of the Herringbone Stitches.

Point Noué.—This is the close Buttonhole Stitch, which is chiefly used in Point Lace. To work: Fasten the thread to the left of the Filling and work a row of BUTTONHOLE STITCHES to the other side of the work, fasten the thread firmly to the right side, and then return it to the left and work the second row of Buttonhole over this thread and into every stitch on the last row. When Point Noué is worked with other stitches so as to form devices, the thread from right to left is omitted, and the stitches are worked across the row and back again without any foundation to them, supported by their connection with the preceding row as described above.

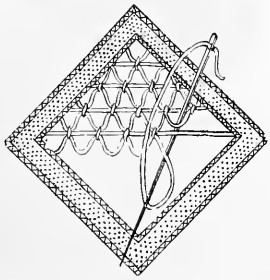


FIG. 696. POINT TURQUE.

Point Turque, or Turkish Stitch.—An easy and useful stitch. To work: First row—make a loop on to the lace, and take the needle through the twist, then through the loop formed by the twist, draw it close and repeat to the end of the row. Second row—take a single thread across from right to left, repeat the first and second row, and always pass the needle under the straight thread as well as into the loops. *See* Fig. 696.

Point Lache.—*See* GUIPURE D'ART.

Point Lancé.—*See* EMBROIDERY STITCHES.

Point Lancé Embroidery.—A modern Embroidery, deriving its name from the frequent use of a particular stitch. It is an extremely easy work, and one that is useful for working borders to tablecloths and curtains. It is made by ornamenting the foundation material with a band of a contrasting colour, and finishing off with Point Lancé and other Embroidery Stitches worked either with filoselles or Berlin wools. To work, as shown in Fig. 697: Select a pale blue or sea-green diagonal cloth, serge, or fine cloth material for the foundation, and a russet red for the band. This band should be 4 inches in width, and can be made either of satin or cloth or braid (ribbon could be used, but is more difficult to work through). Embroider the pattern, shown in the illustration, upon this band before placing it upon the foundation. Work the Star in the centre with a number of long RAILWAY STITCHES, in old gold-coloured filoselles or wool, and COUCH this star down to the material with a light yellow silk, and with stitches arranged to form two circles. For the long lines upon each side of the star, lay down double strands of filoselle or wool of the same colour as used on the star, Couch them down with yellow silk, and finish off with three small Railway Stitches at

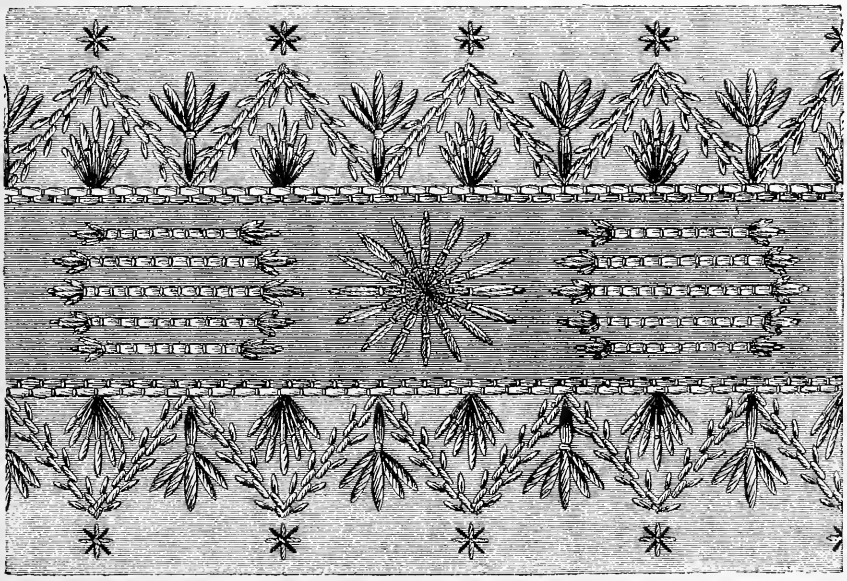


FIG. 697. POINT LANCÉ EMBROIDERY.

each of their ends. Having worked all the band, lay it down upon the foundation material, 4 inches from the edge, and tack it round all the sides. Fasten by RUNNING it upon each side, but do not turn any edge under. Take filoselles, or wool of two shades of russet red, one darker and one lighter than the strip, and lay these along the edge of the strip, the darker inside and the lighter outside. Couch these down with silk matching them in shade. Work the fan-shaped sprays upon the foundation with a pale blue or sea-green colour, and in POINT LANCÉ; the little stars beyond them in Point Lancé and in the two shades of yellow, and the Vandyke line in DOUBLE FEATHER STITCH.

Point Mexico.—*See* EMBROIDERY STITCHES.

Point Mignonette.—*See* MIGNONETTE LACE.

Point Minuscule.—*See* EMBROIDERY STITCHES.

Point Moscow.—*See* RUSSIAN LACE.

Point Natté.—*See* EMBROIDERY STITCHES.

Point Natté Embroidery.—This work is of modern origin, and is a kind of inlaid Appliqué, being formed with bright pieces of satin laid as a design upon a dark foundation, and their edges surrounded with braid, while their centres are covered over with Point Natté Stitches worked in filoselles of various colours. To work: Select a conventionalised flower design, such as is used in high art Crewel Work as a border to curtains or tablecloths, trace this out upon dark cloth or serge, cut out the various sections of the pattern that form the petals of the flowers, and the leaves, buds, or seed vessels in satin, choosing satin that matches the shade of the leaf or flower required; lay these pieces of satin down upon the foundation in their proper position, and TACK them on; then take a fine gold-coloured braid or cord, and lay it on the edge of the satin, to conceal the tacking threads. RUN or COUCH this to the foundation, thread a needle with filoselle slightly darker than the colour of the satin, and work over all the various pieces with POINT NATTÉ STITCHES, or with HERRINGBONE or LADDER STITCH where the first would not look well, make all the stems and tendrils with CREWEL STITCH, and with single SATIN STITCHES form rays upon the foundation where such ornaments would improve the edges of the Satin Flowers.

Point Neige.—*See* CROCHET.

Point Noné.—*See* EMBROIDERY STITCHES.

Point Noué. — *See* EMBROIDERY STITCHES, and POINT LACE.

Point Ondulé.—A French name for the Double Bar used in Macramé Lace. *See* MACRAMÉ, DOUBLE BAR.

Point Paper.—This kind of paper is employed for the purpose of forming and colouring designs for Berlin or Tapestry work. It is marked out in squares of minute size, and artists, engaged at high salaries, sketch outlines, and fill them in with colours. From these paintings on Point Paper, engravings and etchings on Copper are made. *See* PAPER PATTERNS.

Point Passé.—*See* EMBROIDERY STITCHES.

Point Perlé.—*See* EMBROIDERY STITCHES.

Point Plat.—A term applied to lace sprigs and flowers that are made upon a Pillow separately from their grounds. Of these, Brussels Application Lace, Duchesse Lace, and Honiton Application are the best known.

Point Plumetis.—The French name for FEATHER STITCH. *See* EMBROIDERY STITCHES.

Point Rosette.—*See* EMBROIDERY STITCHES.

Point Raccroc.—*See* RACCROC STITCH.

Point Pusse.—*See* EMBROIDERY STITCHES.

Point Sans Evers.—*See* EMBROIDERY STITCHES.

Point Serré.—*See* GUIPURE D'ART.

Point Tiellage.—*See* GUIPURE D'ART.

Point Tiré.—The French name for DRAWN WORK.

Point Tresse.—Up to the sixteenth century a lace was occasionally made from human hair, and probably originated in the custom, during the barbarous ages, of forming the beards and hairs of the vanquished into fringes wherewith to adorn the mantles of the conquerors. That worked in the sixteenth century was made upon the Pillow, and woven simply for ornament, and was sometimes used to form a foundation, or pad, over which a lady's real hair was carried. Lace made with grey and white hair was valuable, not only for its rarity, but on account of the silvery gloss produced by using that coloured hair. A remnant of this lacemaking survived until our own times as a foundation for wigs, the hair which formed them being plaited together upon a Pillow, after the manner of making a Lace Ground. For work of a thicker description with hair, *see* HAIR WORK.

Point Turc.—*See* EMBROIDERY STITCHES.

Polecat, or Fitch Fur (*Mustela Putorius*).—The Polecat is of the Ermine or Weasel tribe, and its Fur is employed for general purposes of women's dress. The ground of the fur is a rich yellow, while the upper portion is a jet black. This fur has the advantage of being very durable; but the odour is disagreeable, and difficult of discharge. It is more in request in America than in this country. The skins measure 10 inches by 21 inches, and vary much in quality and price.

Polish Rabbit Fur (*Lepus Cuniculus*).—A white Fur, imported in large quantities into this country. It is much employed for the lining of women's cloaks, being one of the best and cheapest for that purpose.

Polygon Work.—Made with plaited ribbons, or braids, in the form of open-centred hexagons. The ribbons when plaited are laid upon velvet or satin foundations that show through the open work. The foundation should contrast with the colour of the ribbons. Thus, brown or grey ribbons are laid upon blue satin, rose-coloured ribbons upon black velvet, gold ribbons on brown velvet. To work: Trace a pattern of a number of hexagons side by side, and underneath each other, paste the pattern on to cardboard, cut long lengths of ribbon, and plait them, guided by the pattern; double the strips of ribbon, and pin the doubled pieces on to the top of a hexagon and down one of the sides, then interlace the side strips with the top ones, each going over and under alternately. The lengths of ribbon are not cut, but turned when they reach a side, or the open centre, and worked back.

Pompadour Patterns.—The distinctive characteristic of the small floral designs so named is the combination of pink with blue in the colouring. All the tints are of

very delicate hues, and shades of the same. The style is named after the famous Madame de Pompadour, who appears to have been the first patroness of such a combination of colours in her costumes.

Pompon.—A French term used to signify a fluffy ball of silk or wool, worn in the front, at the top of a soldier's shako, and adopted as a trimming for bonnets and hats.

Poplin.—A kind of Rep made of silk and wool, or silk and worsted, having a fine cord on the surface, and produced in several varieties, brocaded, watered, and plain. There are three classes of Poplin—the single, the double, and the Terry. The difference between the first two kinds consists in the thickness respectively of their warps. The last-named, or third-class, is richly corded, and resembles a Terry velvet, excepting that it is alike on both sides. The single and double are alike figured, the design being thrown up in the brocade. Tartans are likewise produced in Poplins, of which the colours are durable, being woven of silks already dyed, and, like all other varieties of this material, are alike on both sides, rendering it a less expensive dress material than the comparative costliness would seem to promise. All these varieties are produced in every Poplin manufactory in Dublin, the seat of the industry, where upwards of six hundred looms are in constant work, yet each firm is distinguished by the special attention given to a particular characteristic of the stuff, the design, colouring, or material itself. The loom employed is the Jacquard. There are four large manufactories for producing Poplins in Dublin, two of which employ some 500 men and women. Magnificent Court dresses and hangings are produced in Poplin, the patterns being woven in gold and silver, on white, blue, and pink grounds, with flowers. Poplins of very good quality are manufactured at Norwich, for the most part plain and black. The French material known as such is inferior to both the British manufactures, the weft employed being of cotton, or partially so, instead of fine wool, and the silk of the warp very scanty by comparison. The material is, therefore, very sensitive to moisture, and liable to cockle, and receive stains, and is greatly inferior in this respect to the Irish, which never draws up in puckers from exposure to the rain or damp. The reason for this is easily explained. The wool employed is that fine kind of woollen thread known as "Jenappe," which is carefully selected, and dyed previously to its use, and having thus shrunk to the utmost degree of which it is capable, is rendered indifferent to moisture. Then the silk warp, which is of exceedingly fine quality, is so woven as to cover the woollen threads completely, both wrong and right side of the textile. The original invention of Poplin is claimed by Avignon, once a Papal See, on which account it was called "Papeline," in compliment to the reigning Pope, at which time (the fifteenth century) this rich material was produced to supply the gorgeous ecclesiastical vestments and hangings in use. The industry was introduced into Dublin by French immigrants, refugees, at the time of the Edict of Nantes, who settled in that part of the Irish capital called "The Liberties." The La Touche family established the first organised manufactory there, which commenced operations in 1693. The beautiful Terry Poplins that compose the draperies of Dublin Castle, Windsor Castle, Marlborough House, Osborne, and Blenheim, were produced by Dublin firms. Tabinet is a variety of the same description of textile as Poplin, and is employed for upholstery.

Portuguese Lace.—The laces made in Portugal are, with the exception of that made at Peniche, similar to those worked in Spain. In the olden days, Point Lace in no way differing from the Spanish Needle Points was worked, and at the present time the same kinds of Pillow Laces are made in both countries. *See* SPANISH LACE.

Pouce.—A French term for a measure of length, employed in trade. It is equivalent to an inch, or the first joint of the thumb. The literal meaning is thumb.

Pouf.—The French term denoting a Puffing of any material, as a style of trimming and ornamenting a dress, or other article of wear. *See* PUFFING.

Poult de Soie.—A description of corded silk dress material, measuring 26 inches in width. It is of a rich, thick quality, and may be had in every colour.

Pounce.—This is the gum of the juniper tree when reduced to a finely pulverised state. Besides other uses, it is employed to prepare material for embroidery when the tracing of outlines is requisite. A substitute is obtained in finely powdered pipeclay, which may be slightly darkened, if desired, by the addition of a little charcoal.

Pouncing.—The method of Pouncing is as follows: Rub the Pounce over a piece of paper on which the pattern has been drawn, secure it firmly on the cloth, silk, or velvet, to be embroidered, and prick the pattern through to the material beneath it, so as to deposit the Pounce upon it. Paint the outline with drawing liquid, which may be had in any colour. There are various preparations made; those of gum and white lead should be avoided, on account of the rough character of the surface, and the tendency to peel off, which injures the material employed in working the design. When tracing designs for Embroidery upon dark and raised materials, outline the design upon a piece of strong cartridge paper, then prick with a pin, or No. 6 needles, along every line of the outline, which for the purpose should be laid upon a roll of flannel, or other soft cushion, and make a number of clear round holes, an eighth of an inch, or less, apart. Lay the pricked pattern upon the material, flatten it well down, and keep it in position with heavy weights. Fill a small bag, made of coarse muslin, with white French chalk, or pipeclay, and rub the chalk through the pinholes until every one be filled with it. Raise up the cartridge paper very carefully, not to disturb the dots of chalk upon the material. Take a paint brush, and fill it with white paint (water colour) and gum or water size, and paint the lines upon the material that are indicated by the dots of chalk. When Pouncing through two light materials, use charcoal instead of white chalk, and brush this on with a drawing stump.

Poussin Lace.—Also known as Petit Poussin. This

is a narrow lace resembling Valenciennes, and is made at Dieppe, Havre, and other towns in Normandy. It was used to trim collars and caps, and, being easily made, was sold at a very cheap rate. The name Poussin, which means a chicken, is given to this lace to denote its delicacy.

Preserving Gold and Silver Lace.—This lace, when laid by for any length of time, will become dim and tarnished. If the gold be worn away, the whole surface must be re-gilt; but if not, restore in the following manner: Warm a small quantity of spirits of wine, and apply it to the lace with the help of a fine sable brush; be careful to omit no part of the gold, and to rub the spirit well into all the hollows and thick places.

Prickers.—These are used in Pillow Lace making to prick the holes in the Parchment Pattern that receive the pins, and keep the lace in position while in progress. The Prickers are simply fine needles, either put into a handle, or held in the hand.

Princettas.—This is an all-wool worsted material, which comes under the denomination of a Stuff. It is a description of Lasting, or Serge de Berry, and, like these, can be had of an inferior quality, composed of a union of wool and cotton.

Printed Blinds.—Similar to glazed Chintz, usually printed to look like Venetian blinds, but also to be had in various designs and colours. The widths run from 36 to 38 inches, 40 inches, 42 inches, and so on, by 2 inches, to 80 or 100 inches.

Prints.—Calico, Cambric, and Muslin stuffs, so called because printed with designs in colours. The art was commenced in England in 1676, but is of very ancient origin in India, and the Egyptians also practised it by the use of mordants. Lancashire is the chief seat of the manufacture in England. Lilac and pink are usually the fastest colours, but good washing prints can now be obtained in every colour. All the nap is singed off the surface of the calico before printing; it is then bleached and smoothed, and the designs, engraved on copper cylinders, are printed upon them. In cleansing them, chemical powders and dry soaps should be avoided. Vast quantities of Printed Cotton goods are exported yearly to all parts of the world. Amongst these there is a large proportion manufactured with colours and designs especially adapted to suit the taste of the native populations of certain parts of the African Continent, and also of India, which never appear in the English market. The printing of cotton or linen cloths is of very remote antiquity. Strabo (B.C. 327) mentions that finely-flowered Cottons or Chintzes were seen by the Greeks in India on the occasion of an expedition under Alexander. That the ancient Egyptians practised the art of dyeing is recorded by Pliny; Homer speaks of the variegated linen cloths of Sidon; and Herodotus of those produced in the Caucasus, which were dyed in durable colours. This last historical statement dates back beyond 400 B.C.

Pro Patria Tape.—A fine Linen Tape, of a similar make to Dutch Tape, the numbers running from 11 to 151.

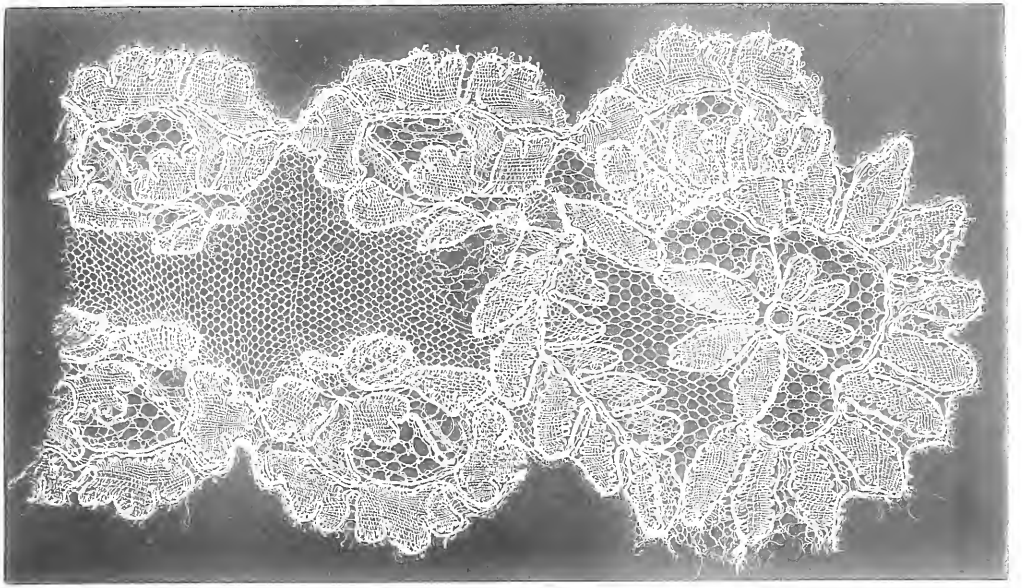
Prunello (derived from the French *Prunelle*).—A thin woollen, or mixed Stuff, formerly used for scholastic black gowns, and now for shoes for elderly women. It is a kind of Lasting, a coarse variety of which is called, by the French, "Satin Laine."

Prussian Bindings. — These are designed for the binding of mantles, dressing-gowns, and waterproofs, and sometimes for flannels, in lieu of Italian Ferrets and Statute Galloons. They consist of a silk face and cotton back, having a diagonal twill, and are sold by the gross of four pieces, each containing 36 yards.

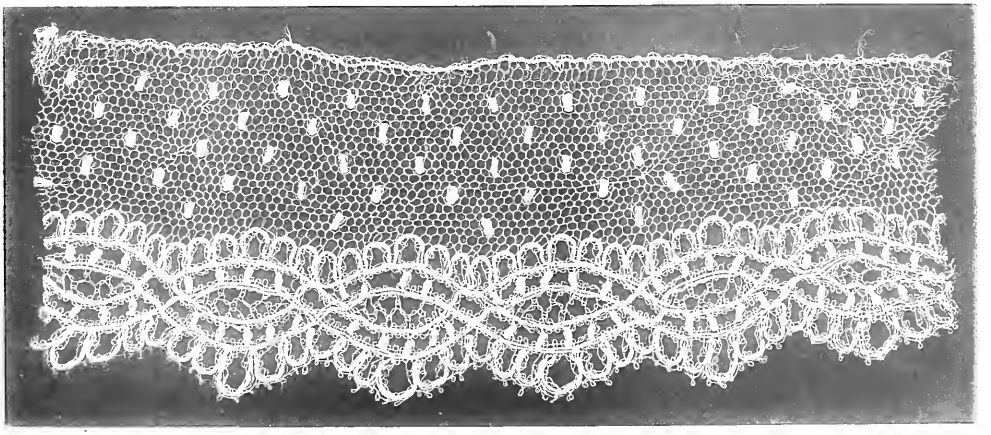
Ptarmigan (*Tetrao Mutus*).—A bird of the Grouse family. It is almost entirely white in the winter. The skin is employed for the making of women's hats, collarettes, and muffs.

Puckering.—A term used in reference to Needlework, both plain and decorative. It signifies the drawing-in of one side of two pieces of material tighter than the other, in reference to plain sewing; and in the execution of embroidery, it denotes a drawing of the surface of the material in and out, so as to make it uneven, by the irregularity with which the embroidery threads are drawn —some loose, some tight. It may also arise from using too coarse a thread for the closeness of the material to be embroidered.

Puffings.—Bands of any material, cut either straight or on the bias, and gathered on both sides; used as headings to flounces, round the sleeves, or down them. In olden times they were much in fashion for the dress of both men and women. The method of making these, like everything else, depends on the current fashion. At one time Puffs are made on the cross of materials, and at another, even those that are transparent, are invariably cut on the straight; and this from the length, not width, way of the stuff. The proportion, however, is the same, for both Tarlatan net and Tulle require as much again as the space they are to cover—*i.e.*, a skirt 4 yards needs a strip of 8 yards for the Puff. Grenadine and silk gauze, being slightly more substantial, do not need quite as much; and for thick, opaque fabrics, half as much again as the foundation is sufficient. When skirts are much gored it is impossible to make a group of Puffs; but you may divide every two with a ruche, or other device, to admit of cutting the Puffs asunder, so as to lessen the length for the upper ones. If all were made at once, by a series of Runnings on one width of stuff, the top Puffs on a gored skirt—which is, of course, narrower as it goes upwards—would be by so much the fuller than the Puffs nearer the Hem, and the effect would be very clumsy, as the trimming should be lighter above than below. Run crossway Puffs straight along a creased mark, and TACK the thread, when drawn up, lightly down to the foundation. Fold the skirt into four, and put a pin at each quarter; fold the strip into four, and do the same. Run a thread from pin to pin, fixing one on the Puff, to one on the skirt, at each division. Then, while spread over the corner of a table, far enough in to distend a quarter at a time, pull up the drawing thread, twist it round the pin, equalise the fulness with a needle, and secure it with pins every few inches. Every quarter being so arranged, turn the skirt inside out, and RUN along on the inside, to sew the Puff to the dress, which is seen through. This saves



CHANTILLY BLONDE LACE – FLOWERS "EN GRILLE."



CHANTILLY BLONDE LACE – DOT PATTERN.

much fingering, as the left hand underneath need scarcely touch the dress. A long straw needle is the best for all trimmings made of clear tissues.

Puffs that seem to hang over at the bottom are called "falling *bouillionées*." Crease them down on the wrong side, and make a RUNNING a little way in, while still creased, so as to take up the material double. Sew each succeeding row, made on one piece, to the skirt by Running the inside of the Puff, to the right side of the dress, the creased edge lying upwards. The topmost Puff may have the edge turned down. Make a Running, so as to gather it up into a little frill heading. Puffs on the straight, not meant to hang downwards, as above, may not show the gathering thread; Crease them on the inside, and WHIP them scantily over.

Stout woollens and silks may be gathered up better, and are more durable, if a small cotton cord be run in the crease.

Upright Puffs are never much in use as skirt trimmings when gored dresses are in vogue, as the upper portions of them would project more than the lower. They do not look well unless fully as much again be gathered as the height they are to reach. Mark the portion of the skirt to be covered into spaces, by placing a pin at each division. Make the Runnings on the length of the material, secure the top of each Running to one of the pins, and draw the thread even with the skirt, twisting the loose end round a pin, opposite that of the top. As every two or three are so far arranged, distribute the fulness along the thread with tolerable equality, but more towards the lower part. Make a Running down the lines, and then continue the rest. Close the openings of the Puff at the bottom, by using the width in little plaits in the middle of the Puff; and draw the tops upwards, chiefly in the centre, and sew them there. Make a series of semicircles thus; presuming that no other trimming surmount them. If tiny Puffs be used for entire plastrons, from throat to feet, make them on one piece of material, and that on the selvedge-way; as widthway or crossway would show so many joins. When making them of such great length, cut off the quantity, and BASTE a line at every third or quarter, and also on the lining, or dress to be covered; then make the Runnings, ending them at every Basting, and fix them, division by division, beginning at the top one.

Puff Netting.—*See* NETTING.

Punto à Groppo.—Italian name for KNOTTED LACES.

Punto à Maglia.—Italian for DARNED NETTING.

Punto à Relievo.—The Italian name for VENICE RAISED POINT LACE.

Punto d'Aere.—Italian for RETICELLA LACES.

Punto di Milano.—Italian for MILAN POINT.

Punto di Venezia.—Italian for VENICE POINT.

Punto Gotico.—A lace made in Rome during the sixteenth century, and resembling the Italian, Venetian, and Spanish Points. The patterns are all geometrical, and resemble the designs used in Gothic Architecture. But few specimens of this lace are to be met with at the present time, as though not the oldest description of lace, Punto Gotico is nearly so. The specimens remaining are all of a coarse make, and are worked entirely in close BUTTONHOLE over threads, and connected by BRIDES ORNÉES.

Punto in Aria.—Italian for flat VENETIAN POINT.

Punto Serrato.—The Italian name for the close Stitch used in Needle Points, and known as BUTTONHOLE or POINT NONÉ.

Punto Tagliato.—The Italian name for CUTWORK.

Punto Tirato.—The Italian name for DRAWN WORK.

Purdah.—An Indian cotton cloth, having blue and white stripes, used for curtains.

Purl.—For Pillow Lace making, *see* PEARL. For Knitting and Tatting, *see* KNITTING AND TATTING.

Purse Moulds.—There are two kinds of these moulds, which are made of ivory and wood; one is called a "Moule Turc," and has small brass pins fixed round the edges of the largest circumference; the other is formed for making a purse *en feston*, which is shaped like a thimble perforated with a double row of holes, like a band, round the open end, a little removed from the rim. Through these perforations the needle is passed, to secure the Purse to the Mould where the work is commenced.

Purse Silk or Twist.—A thick-twisted sewing silk, used with a needle in Embroidery, or with a Crochet needle in Purse making. It is also worked with an ordinary large needle, when the Purse is a short one, made on a thimble-shaped wooden frame, to be fitted with a clasp.

Purse Stretcher.—This small appliance is useful for drawing the several stitches made in Crochet, Knitting, and Netting long Purses, into their exact relative positions, and tightening each knot into a uniform rate of firmness. The Stretcher could easily be home-made, as it consists of two small pieces of wood round on the outside and flat inside, just like a split pencil. Long screws are introduced through apertures at either end of these pieces of wood, and the latter, being inserted into the Purse (before it is sewn up at the ends), it is stretched by means of the screws.

Pushmina Cloth.—A beautiful material made of Vienna wool, produced in India. It is plain-made, exceedingly soft, and in grey and buff colours. It is to be had by the yard, and likewise in the dress, ready prepared for making up, and embroidered in silk.

Pushum.—The downy substance which grows only close to the skin of the Thibetan goat, below the long hair, of which the wool for shawls consists.

Putto.—The cloth made of camels' hair, which is inferior in quality to that called Pushum, or Shawl Wool (which *see*). It is employed by the natives for the making of their long coats called Chogas, which are decorated with braidings in silk. Putto is softer in quality than those resembling our Kerseymere cloths.

Puy.—The department of Haute Loire, and particularly the town of Le Puy, has been one of the most important lace centres since the fifteenth century, and the industry is still carried on, though it does not flourish as in the latter part of the eighteenth century, when the workers in the department numbered 70,000. The first laces made were a kind of coarse Darned Netting, to these succeeded an imitation of most of the Flanders Laces which obtained a large market both in England and Spain

beside their own country. Latterly the manufacture has included Blonde Laces, Silk Guipures, and Brussels Application.

Pyrenean Wool.—A very fine description of woollen yarn, finer than the Shetland wool used for making crochet shawls. It does not wash well, and is sold by the pound weight.

Q.

Quadrille Paper.—This is paper marked out in squares, for the purpose of painting Embroidery Designs. It is also known as POINT PAPER.

Quality Binding, or Carpet Binding.—A kind of tape made of worsted, used in Scotland for binding the borders of carpets. This is the best description of Binding for carpets, but inferior kinds may be had of a union of cotton with worsted. *See* CARPET BINDINGS.

Queen Stitch.—*See* EMBROIDERY STITCH.

Quille Work.—An Embroidery executed by the Nuns in Canada, with split Porcupine quills, and fully described under CANADIAN EMBROIDERY.

Quillings.—Small round plaits made in lace, tulle, or ribbon, lightly sewn down, with an occasional back stitch, the edge of the trimming remaining in open flute-like folds. They are generally made for the frills at the neck and wrists of bodices, and the fronts of caps and bonnets. Quillings are distinguished from Kiltings by their roundness at the open or outer edge, the latter being ironed down in flat folds. Blond Quillings are sold highly sized and finished. There are also Mechlins made of silk, which are soft and unfinished; "Lisse Quillings" are also to be had. The Bobbin Quillings are a description of plain net lace, made of cotton of various widths. Ruffs and Frills are best made of Brussels Quillings, which have an extra twist round the mesh.

The name was probably given to this description of plaiting because of its round Goffer-like form, just sufficiently large to admit a goose or turkey quill. Plain Quilling is only used in the lightest materials, such as net, tulle, blond, &c., and principally for tuckers. It is made up either single or double, according to the thickness required. Make small single BOX PLAITS at one edge, each rather overlapping the next at the back, and wrapping over the whole width of the plait, if the Quilling be very thick. Hold the right side towards you, and the Quilling downwards, the plaiting being done at the upper edge. Use a long straw needle, and work it in and out as every plait is formed, but do not draw the needle and cotton out of the Quilling; as the needle fills, pass the plaits over the eye, on to the cotton, until the cotton itself be occupied by the plaits. It is bad Quilling which is done by withdrawing the needle, and giving a BACK STITCH to secure the plaits.

There is another description of Quilling, called SHELL QUILLING, which is one of the most effective of trimmings, when made of the same stuff as the dress; and which is specially useful in cases where a second colour is introduced; as the stuff to be Quilled is then lined with it, instead of being merely hemmed at the edges. Shells are never pretty if made too large; 2 inches is the best width, but the make may be as narrow as desired. Shell Quilling is available also for crêpe or gauze, but the strips must then be cut double the width that is required, and be folded over on each side, so that the edges may overlap down the middle, where it is Tacked, while the (then double) material is being plaited. Stitch three little plaits in the middle of the strip, all one on the top of the other, and the edge of each barely showing beyond the one above it. Commence the next group of three, so that the edge of its first plait shall be as far from the edge of the last plait of the last group, as half the width is of the band which is being plaited. When the length is plaited up, catch the two corners of the top plait of each group together backwards, and sew them to the middle. Done thus, every shell touches, but the shells may be spaced, which takes less material, and marks the kind of trimming better than when close, if a contrasting lining be used to it. The spacing, however, between the edges of the top plait of the last group, and the bottom plait of the new group, must never exceed the width of the strip which is being worked upon.

Quillings, as sold in shops, may be had of two kinds, "Blond Quillings" and "Bobbin Quillings." Both are made up in a similar way, but the former are made of silk, and highly sized and finished; the Mechlins, however, though of silk, are perfectly soft and unfinished. They are equally designed for ruffles and frills for dresses, and may be had of various widths. The Bobbin Quillings are of a plain net lace, made of cotton; they may be had in various widths, and are employed for caps, dresses, and underclothing. Those of Brussels Net are of superior quality, having an additional twist round the Mesh.

Quilting.—This term is employed to denote Runnings made in any materials threefold in thickness, *i.e.*, the outer and right side textile, a soft one next under it, and a lining; the Runnings being made diagonally, so as to form a pattern of diamonds, squares, or octagons, while serving to attach the three materials securely together. If a design of any description be made in tissue paper, and temporarily Tacked upon the right side of the coverlet, or other article to be Quilted, the Runnings may vary the design from the ordinary Plain Crossings. A piece of flannel is the best middle layer between the satin, silk, or piqué, and the lining. Quilting is usually employed for coverlets, silk slippers, linings of work boxes and baskets, and the hoods, bonnets, and bibs of infants. It may also be effected by sewing down, and covering with a button, the intersections of the tacking threads, previously made with long stitches, which form the connected points of the diamonds or squares. The tackings should, of course, be very lightly taken, and in the silk or satin only, not all through, and very carefully removed when the buttons are sewn on, or stars worked in their stead.

The diamond-shaped checkers produced in Quilting were anciently called "Gamboised." When Petticoats are to be Quilted, the Runnings should be well indented and the satin or silk set up puffily. To accomplish this, use the best and thickest wadding, split it open, lay the satin over the unglazed side, and stitch through the two, without having any lining behind the cotton wool. Com-

mon slips are generally Quilted through the lining of Silesia at the same time as the padding and outside; but, it must be remembered, that half the effect of thickness and lightness is thereby lost. The shiny side of the wadding is quite enough to protect the inner hairs from catching the feeding teeth of any machine, and no hand-quilting comes up to machine work. Mantles, opera cloaks, and babies' cloaks that are wadded for warmth, should not be so puffy as petticoats, or they would set clumsily; therefore thin muslin is put behind the wadding, and the sheets of this may be of the poorer unbleached quality. When Quilting is used more for appearance than warmth, as in lining Paramatta, Cashmere mantles, &c., it is done on Domett, without any cotton wool between it and the silken fabric. Sewing machines have their own Quilting gauges; but in hand-working, fold the material directly on the cross, at its longest part, iron it down, and then fold and iron—by the aid of a paper-strip cut the right width—each side of the centre, until all oblique lines from right to left, and left to right of it, be defined. Then cross them in a contrary direction with others made in the same way. Pressed lines can be more quickly followed than a strip of paper held under the thumb of the left hand, with one edge of it on the running last made, and the other serving as a needle guide.

(2). Ornamental Quilting, although practised in Europe, has never attained to the minuteness and beauty of design that distinguish Oriental Quilting. The patience and skill of an Asiatic worker are fully displayed upon the designs that are worked out with these stitched lines, scenes of the chase, battles, and ships in full sail being executed by them with the most marvellous minuteness. These pictorial scenes are worked by the natives of India, but the Persians are not behind that nation in this art, although they display it more by working elaborate geometrical designs or conventionalised flowers as backgrounds to their embroideries than as a separate needlework. A large amount of Quilting was executed in England and on the Continent during the seventeenth and following centuries, some specimens of which are still to be met with, and which are evidently copies of Oriental Quilting, but the art at present is now only practised for useful purposes, and has ceased to be considered an ornamental work, although anyone who is acquainted with good quilting would set such an idea on one side. The Run line backgrounds, so frequently seen in high art Crewel Work, are intended to imitate Oriental Quilting, and their designs are frequently taken from old Persian prayer carpets and covers of ceremony.

Quilts or Counterpanes.—These are made of cotton of various sizes, according to the dimensions of the bed to be covered, from 2¼, 2½, 2¾, to 3 yards in length. They are always of threefold thickness. Coloured Quilts and Fancy Linen Bed Coverlets are also to be had. Squares of embroidered linen still exist in old country houses, having emblems of the Four Evangelists worked at the corners, both large and small. In Dr. Daniel Rock's *Textile Fabrics*, we read that "At Durham, in 1446, in the dormitory of the Priory, was a Quilt *cum iiij. Or Evangelistes in corneriis.*" "Hospital" or "Scripture Quilts" are made of Patchwork on certain squares, in which texts of Scripture are either written with marking ink or embroidered.

Quilts of Paper are much used for charitable purposes, as the material they are made of is very insusceptible to atmospheric influences, and promotes warmth by retaining heat. To make: Cut up a number of pieces of chintz, old silk, or any remnants, into four-inch squares, and join two of these together, as if making a bag. Join up three sides of this bag, then stuff it thickly with odds and ends of paper, shred into fine pieces, and sew the fourth side up. Having made a number of squares, sew them together, as in PATCHWORK, joining them, if possible, so as to form a design of contrasting colours and materials.

Quoifure.—A French term, denoting a head-dress. To be "*bien Coiffée*" means that a woman's head is becomingly and thoroughly well dressed. In former times, a Quoif was a plain and closely-fitting head-dress, worn alike by both sexes. The modern spelling is "Coiffure."

R.

Rabbit Fur (*Lepus cuniculus*).—The Fur of the common wild Rabbit is of a greyish-brown colour, and the tail is brown above and white underneath. There are also Fancy Rabbits, some of which are of a pure white, those having the handsomest skins being of a tortoise-shell colour—white, brown, and yellow. The chief use to which Rabbit Fur is applied is the making of felt hats; but the skins with the fur are dressed in many ways, so as to resemble various others of a more costly description. So-called Ermine, and Miniver, are made of the white rabbit skins, the tails being those of the real Ermine, and the spots of dark fur sewn upon the latter being of the Weasel or "Gris." In the reign of Henry VIII. Rabbit Fur was greatly esteemed, and worn by the nobility. Those dyed of a dark colour are "French lustred," and look well when employed for articles of women's dress and for trimmings. They measure about 10 inches by 18 inches.

Raccoon Fur (*Procyon tolor*).—The fur of this animal is grey, and diversified with gold colour and dark markings. The tails are bushy and variegated. They are employed both for dress and for rugs. The whole fur is thick and deep, and there is an under-growth of a soft woolly character, greyish in colour. In the year 1793 the fur was adopted as a distinctive decoration by the Jacobins. The skins measure about 10in. by 18in.

Raccroc Stitch.—Also known as Point de Raccroc and as Rucroc. This is a stitch used by the lace makers of Brussels and Calvados to join together Réseau lace grounds made upon the pillow in narrow stripes. This joining is made by using the very finest thread, and uniting the meshes together with it by Overcasting them in such a manner that the loops of two pieces fit into each other as if of one thread. It is done by experienced lace makers so cleverly that the join cannot be detected by the naked eye.

Radsimir, or Radzimir Silk.—This is a very rich description of silk textile, especially designed for Mourning, and otherwise known as "Queen's" Silk, her Majesty having always patronised it. It is a kind of silk serge, and the name is synonymous with the French "*Ras de St. Maur*," by which a silk dress material was designated in the last century, when it was much in fashion. Radsimir Silk measures about 32 inches in width.

Ragusa Guipure.—*See* ROMAN WORK.

Ragusa Lace.—The lace made at Ragusa formed an important article of commerce during the latter part of the sixteenth and earlier part of the seventeenth century. It consisted of two kinds, one a Needle Point, and the other a Gimp Lace. The Needle Point was extremely costly, and was much appreciated both in Greece and Italy. It resembled Venice Point, and was frequently sold as Point de Venise. Its manufacture ceased when heavy needle points gave place to the lighter Alençon and Argentan makes and the cheaper Pillow Laces. Ragusa Gimp Lace seems of very early origin, patterns of it being published as far back as 1557; and the manufacture of it has not entirely died out, the peasants still making a Gimp Lace and using some of the sixteenth century designs. The Gimp Lace is made either with gold, silver, or silk threads; these are sewn together until they form a flat braid about a quarter of an inch in width, with the outer thread twisted into numerous loops to make an ornamental edging. The braid thus made is sewn down in designs and connected together with Corded Bars, but is rarely filled in with lace stitches.

Rag Work.—An easy and suitable employment for invalids and children, who, with little expense, can make rugs or bedroom strips by this means at a nominal cost. To work: Collect together all the pieces of cloth, serge, list, flannel, chintz, or cotton procurable, and sort the pieces as to colour; tear all of them into strips half an inch in width, and sew these together at their narrow ends; wind them into balls, and keep the different colours or shades of one colour apart. Take the largest pair of wooden knitting needles procurable, CAST ON twenty-four stitches, and KNIT in PLAIN KNITTING with the rags a strip the length or width required for the carpet or rug, using the shades of one colour upon the same strip. Make a number of these strips, and join them together, so that the colours contrast, and then line them with a strong sacking or canvas. The rags, instead of being knitted together, can be woven; in that case the thick materials are cut half an inch in width, the thin three-quarters of an inch. Join, and make up into 1lb. balls, which send to a weaver with instructions to weave as strips of contrasting colours. Seven balls will make five yards of carpet of narrow width, and the cost of weaving will be from 10d. to 1s. the yard. No lining will be required for the woven articles. Silk pieces make good rugs. Ribbons and pieces of brocade can be mixed with the plain silks; they are cut into half-inch strips. They are knitted together with coarse knitting needles, lined with sacking, and bordered with imitation fur or stamped leather. With attention to the selection and disposal of the colours used, these silk rugs can be made very ornamental. They can be woven, like the thicker materials, it taking three 1lb. balls to make a good rug.

Another Kind.—Cut the cloth or silk rags into strips 3 inches long, and half an inch to an inch in width, according to their texture. KNIT these together, using soft twine as a foundation, thus: CAST ON 30 stitches with the twine, and KNIT a row. For the next row, Knit 1, put the strip of cloth across the knitting between the first and second stitch, knit the second stitch, and put the end of cloth back to the side where its other half is; knit the third stitch, put the strip of cloth across the work, and repeat. Work to the end of the row and knit back without inserting any strips. Work these two rows to the end, always inserting the cloth in every other row, and leaving its ends on one side only of the knitting.

Railway Stitch.—*See* BERLIN WORK, EMBROIDERY STITCHES, and CROCHET.

Raiment.—A generic and comprehensive term to denote Clothing of every description, both of men and women. It is a contraction of Arrayment.

Raised Crewel Work.—This work in no way resembles Crewel Work, except that the wools used in it are Crewel Wools. It consists in making flowers raised from the surface of the foundation with a number of loops, and forming buds and leaves for the same with raised Satin Stitches. As the work will not bear washing, it should be made upon cloth, satin, sheeting, or serge. To work: Trace the design upon the material, and select one in which the flowers are single petalled and round in shape. Take crewel wools matching the shades of the flower, and thread four strands of the same shade together. Work from the centre of the flower to the outside. Bring the needle up from the back of the work to the front, and put it down again quite close to the place it emerged from; leave about a quarter of an inch of crewel wool upon the front of the material, and fasten the work securely at the back to prevent the loop so formed from pulling out or becoming absorbed into the next stitch. Work loops in this manner until the design is filled in, altering the colour of the wools to suit the light and dark parts of the flower. For the stems, work them in ordinary CREWEL STITCH; for the leaves and buds, lay down a foundation of lines in SATIN STITCH until they are well raised from the background, and cover this padding with other Satin Stitches arranged as to the colour of the leaf or the bud, and following its shape.

Raised Cross Stitch.—*See* CROCHET.

Raised Double Stitch.—*See* CROCHET.

Raised Embroidery.—A handsome kind of Embroidery, but difficult to execute, consisting of working raised flowers upon a flat foundation. Two different methods are employed. In the first (the one shown in Fig. 698), the working is upon a thick material, such as cloth or rep silk, or with Satin Stitches laid over wadding to make the pattern. In the second, upon Penelope canvas, the design is formed with loops of Plush Stitch, which are afterwards cut and fluffed up, so as to imitate velvet, while the canvas is covered over with Cross or Tent Stitch, and forms the background. To work (as shown in Fig. 698): The materials required are

DETAIL A.

DETAIL C.

DETAIL B.

DETAIL D.

FIG. 698. RAISED EMBROIDERY.

cotton wool, white embroidery cotton, filoselles, Zephyr wool, or Arrasene wool, the latter producing by far the best effect. The wools must be in shades of the natural colours of the flowers and leaves, and such as would be selected for Berlin wool work. To work: Trace the outline of the design upon cloth or rep silk, back this with brown holland, and frame it in an EMBROIDERY FRAME; work the raised parts of the pattern first. Take a piece of cotton

wool the size of the Rose without its outer leaves, and half an inch thick, and fasten this lump to the canvas by a CROSS STITCH of embroidery cotton, as shown in Fig. 698, Detail A; then, with the same embroidery cotton, OVERCAST the whole with regular stitches, as shown in Detail B, where half the stitches are made; then re-cross the lump, as shown in Detail C, with long Cross Stitches, also made with embroidery cotton. Take the wool or Arrasene, and with that make the SATIN STITCHES that are shown in Detail D. In this Detail use the darkest-coloured wool, and work the Satin Stitches so that they overlap and culminate towards the centre; then proceed to make the petals that finish the centre of the Rose. Make them all with Satin Stitch; work the inner ones first, with wools shading gradually from dark to light, and make the Satin Stitches so that they take the shape of the petals. By commencing from the centre the outer leaves will be the parts most raised, and a kind of hollow will be formed in the centre. Work the turned back petals in flat Satin Stitches, and mix light-coloured filoselle with the wool used in making them. Having made the Rose, proceed to make the Aster, which is not so raised as the Rose: Take a piece of wadding, and fasten it down with a Cross Stitch to the material, and then work a number of Satin Stitches in embroidery cotton from the centre to the outside of the wadding; then with the wool or Arrasene form the petals. Make the outside ones first with the darkest shade, and work to the centre, making three rows of petals, each in a different shade of wool. Fill in the centre with a number of FRENCH KNOTS made with filoselle. To form the Rosebud: Tack down and Overcast a small ball of wadding; work the centre of the bud first, and the green calyx last. Form the rest of the flowers and all the leaves with long Satin Stitches, and with different shades of colour, but do not wad them. When working small sprays of Raised Embroidery for pincushions, handkerchief cases, &c., in which the design is small, make a padding with Satin Stitches of embroidery cotton, and then cover this padding with filoselles instead of wools, as wadding covered with wool would be too coarse for such fine Embroidery.

Raised Embroidery with Plush Stitch. — In this description of the work a number of flat Meshes, gauge 18 in breadth and gauge 11 in thickness, or steel Meshes with edges that will cut, are required; also wool or filoselle, and Berlin canvas, or white silk canvas. To work: Select a coloured Berlin pattern, and keep it by the side of the work for reference. Count the stitches on the pattern and canvas, and outline these upon the canvas, then place it in an EMBROIDERY FRAME. Work all the leaves of the design in TENT STITCH, shading them as in BERLIN WORK should the canvas be fine; if it is coarse, work the leaves in CROSS STITCH, and ground the work in Cross Stitch. When using silk canvas it is not necessary to ground the work, but when the embroidery is finished this description of canvas must be lined with coloured silk. The raised flowers are first worked. A number of Meshes are required for these, as when once covered with stitches they are not withdrawn until the flower is complete. Thread a number of wool needles with the colours required in the flower, take a MESH in the left hand, and lay it on the pattern at the bottom of a flower, so that its edge touches the line of canvas to be filled, and its length extends to the end of that line. Take up a needle filled with the colour used for the first stitch at the bottom of the flower, put it in at the back, and bring it out in the front of the work under the Mesh, cross it over the Mesh, and put it into the canvas two threads above, and on the right of where it came out, as if making a TENT STITCH; then cross this stitch as if making a CROSS STITCH, not over the Mesh this time, but slipped behind it. Work the next stitch in the same way, but should it be of a different shade of colour to the one last worked, do not fasten off the first thread, but keep it at the back of the work out of the way, but ready to make another stitch when required. Work a whole row of stitches over the Meshes, using the shades of wool as wanted, and when these require fastening off be careful that they are well secured. Take a fresh Mesh for the next row, and work all the rows that make the flower without removing any of the Meshes. Finish by gumming the back of the raised flower with gum arabic, and remove the Meshes when this is perfectly dry. The steel Meshes will cut the wool as they are withdrawn; when using the wooden ones, cut the loops with a sharp pair of scissors. Shape these loops with the scissors so as to form a hollow for the centre of the flower, when such a hollow is necessary, then comb out the wool with a fine tooth comb, until it resembles velvet pile. The French plan of working Raised Embroidery is to miss a thread of canvas between each stitch, and work over only one thread instead of working over two threads of canvas, and leaving no threads between the stitches. Also, *see* EMBROIDERY ON THE STAMP.

Raised Loop Stitch.—*See* CROCHET.

Raised Open Stitch.—*See* CROCHET.

Raised Patchwork.—*See* PATCHWORK.

Raised Point.—These are SPANISH and VENETIAN POINTS, and are described under those headings.

Raised Satin Stitch.—*See Satin Stitch*, EMBROIDERY STITCHES.

Raised Spot Stitch.—*See* CROCHET.

Raised Stitch.—*See* BERLIN WORK.

Raised Treble Crochet.—*See* CROCHET.

Raised Work.—This is the distinguishing mark of Honiton Lace and Point Duchesse, and consists of a Raised Edge worked down one side of the leaves, flowers, and stems of a spray or Honiton sprig. It is illustrated in Fig. 699, and worked as follows: Commence at the end of the stem, and wind the Knots out of the way; when the middle leaf is reached, change the side for the pins, and continue the STEM STITCH up the lower side of the leaf until the last pin but one is stuck. Take the Passive pair of Bobbins that lie next the pins, lay back over the work, and do a row of Stem Stitch without them. At the last pin hang on four pairs of Bobbins, letting them lie by the side of the pair put up; make the stitch about the pin, and do a row of Stem Stitch with the Bobbins worked with before; come back to the edge, turn the Pillow quite round, so that the Bobbins lie down the leaf facing the worker. Take out all the pins but the last three, and

work straight across in CLOTH STITCH. Do the last stitch with the pair put up, tie this pair once, and work back with it. Work in Cloth Stitch with PLAIN EDGE at one side, and SEWINGS to the cross strands of the stem at the other side of the leaf, until the leaf narrows, where cut off four pairs of Bobbins in separate rows, and make a ROPE SEWING down the stem. When the leaf worked in HALF STITCH is reached, straighten the Bobbins, work

FIG. 639. RAISED WORK.

Stem Stitch up the upper side, hang on three pairs of Bobbins at the top, and work down in Half Stitch, making the Raised Work as described in the previous leaf. Cut off three pairs of Bobbins in separate rows where the leaf narrows, cross the stalk of the leaves, and carry Stem Stitch up the lower side of the third leaf; hang on three pairs, and work as in the second leaf; at the end tie the Bobbins up in the last Sewed pair, and cut off.

Raleigh Bars.—These are used in Modern Point. To work: Commence at the corner of the lace, and throw across a number of loose Loops, so as to fill up the space with irregular lines to make a foundation. Work four or five close BUTTONHOLE STITCHES to the centre of the first Loop. Make a DOT or PICOT, and work the same number of close Buttonhole Stitches to finish the Loop. Cover every Loop in the same way until all are worked.

Rampoor-Chuddah. — This is the name of a fine twilled Indian woollen cloth, used as a shawl, as well as a dress material. The name Chuddah signifies a Shawl, being made of very fine wool, which is exceedingly warm and soft. Rampoor-Chuddah may be had in different shades of red and white, and in grey and dove colour. Rampoor is the name of a large State and town in Rohilkhand, North Western Provinces of India.

Ras de St. Maur.—A kind of serge silk textile. In the last century it was much used for mourning. It is known in the present day as RADSIMIR.

Rash.—This is an inferior description of silk stuff, or a combination of silk and cotton.

Ras Terre.—A French term in use amongst dress-makers, signifying that the skirt of a dress just touches the ground at the back, when fastened on by the wearer.

Rateen.—One of the class called Stuffs, chiefly employed as a lining material. It is thick, quilled, and woven on a loom with four treadles—like serges. Some Rateens are dressed and prepared like cloths; others are left simply in the hair, while a third description has the hair or nap frizzed. Rateen was originally of Spanish manufacture. The name Rateen is likewise employed in commerce in a generic sense for a certain class of coarse woollen stuffs—such as Baize, Drugget, and Frieze, to which it bears a great resemblance—and which are classed as Rateens.

Rattinet.—A description of woollen cloth, of a thinner substance than RATEEN. It is of French manufacture.

Ravel.—To draw, fray out, or untwist the weft threads of ribbon, silk, or linen, so as to produce a fringe from the threads of the woof. This method is much employed in trimmings, for the edges of d'oyleys, towels, &c., but it necessitates the Overcasting of the raw edge, where the threads of the fringe commence. Fine thread, or sewing silk should be used, and the stitches should be made very regularly, at a little distance from the edge, as accidental ravelling would spoil the article. The Ravelling of ribbon ends may be more or less prevented by cutting them on the bias, or rounding them. Flannels, and all woollen materials of a loose make, should be bound; but Broadcloth may be cut, and left with a raw edge. Buttonholes, in every description of textile—the latter included—need to be secured from Ravelling by means of Buttonhole Stitching.

The term is employed by Shakespeare, where Macbeth speaks of—

> . . . Sleep, that knits up the ravelled sleeve of care.

Milton likewise adopts it—

> Till, by their own perplexities involved,
> They ravel more, still less resolved.

Ravellings.—*See* PARFILAGE.

Ravensduck.—A description of canvas or sail-cloth.

Raw-edge.—The edge of any textile which is not finished by a selvedge, and may, therefore, ravel out, if not either Bound, Hemmed, Overcast, or confined by Buttonhole Stitching.

Raw Silk.—Reeled silk before it is spun or woven, of which there are three kinds, the "Floss," "Organzine," and "Tram." The filaments of Floss are broken, and comparatively short; those of Organzine are fine, and twisted; those of Tram are inferior in quality, and are less twisted. The character of Raw Silk may be tested by its weight, although this appears to be a somewhat uncertain standard of merit; for as silk, when wound off the cocoons on reels, has to be detached by immersion in warm water, it absorbs a considerable quantity of moisture; and it is quite possible that an inferior kind may sometimes obtain a greater fictitious weight than that of a better quality. There is another method of deception in reference to Raw Silk—by means of the use of certain vegetable decoctions.

Rayure Bayadeur.—This is a French-named textile, manufactured for a dress material; it is made of silk and cotton, and striped horizontally. Its price varies accord-

ing to the quality of the stuffs, and it measures 24 inches in width.

Reaving, or Reeving.—This term is synonymous with un-weaving, or dis-uniting the threads of any textile, such as unravelling knitting, or stockingette cloth, or drawing apart the threads of any kind of cloth.

Red Tape.—This is also known as Pink Tape, and is much employed in Law Offices for tying briefs and papers, and in the Haberdashery department in trade, for tying up sets of cambric handkerchiefs, &c. It is made of cotton, and can be had in different numbers, viz., 16, 24, and 32, cut in any length desired, or sold in long lengths, and on reels.

Reef Knot.—*See* KNOTS.

Reel.—A roller of wood, turning in a frame, for winding thread; also one of the appliances of a workbox, made of ivory or pearl, having metal stems, on which to wind silk; and, thirdly, the wooden article on which sewing cotton is sold, when not made up in balls. A manufacturing cotton or linen Reel is 54 inches in circuit, a worsted Reel 30 inches. "Reeling Yarn" of any description, means to make it into skeins by winding it round the appliance used in manufactories for that purpose, or thence on to "spools." In Ireland, all Reels are called "Spools," and in the North of England they are very commonly designated "Bobbins."

Reel Cotton.—Sewing cotton which is not made up in balls (otherwise called "sewing cotton"), and sold in lengths of from 25 to 1000 yards. In the best class, known as "six-cords," there is an extensive variety of makes, the most saleable lengths containing respectively 200, 300, and 400 yards. Reel Cotton in colours may be had in many shades. For sewing machines, a Reel has been recently brought out, for which it is especially adapted as to shape and size. The numbers run, almost without exception, from 1 to 100; but it is unnecessary to keep Nos. 14, 18, 22, 26, or 28. *See* COTTONS FOR SEWING.

Re-foot.—*See* KNITTING STOCKINGS.

Regatta Stripes.—By this designation a calico cloth is known, which is extensively employed by sailors and mechanics, and, more recently, for seaside costumes for women, for children's dresses, and for shirts. When employed for the latter it is more usually called Galatea, or Marine Stripes. The material is of a more durable quality than Prints, the pattern consisting of blue and white stripes of equal width.

Regency Point.—This is one of the Bedfordshire Laces. It was much made in that county during the first part of the present century, and therefore named after the Regent. The lace (*see* Fig. 700) is made upon the Pillow in narrow width, and is of a more complicated pattern than the ordinary Bedfordshire Laces, being made with Cloth Stitch and a Gimp for the thick parts of the designs, with Cucumber Plaitings and other open stitches for the Fillings, and with a Honeycomb or Net Pattern ground similar to Brussels ground. It is no longer manufactured in Bedfordshire.

Re-heel.—*See* KNITTING STOCKINGS.

Re-knee.—*See* KNITTING STOCKINGS.

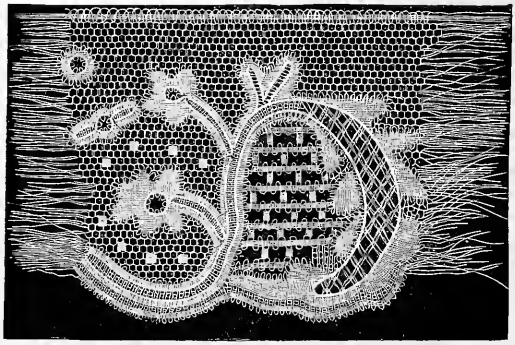


FIG. 700. REGENCY POINT.

Relief Satiné.—The French term for Raised Satin Stitch. See *Satin Stitch*, EMBROIDERY STITCHES.

Relief Work.—This is used in Honiton Lace, and is fully described under that heading.

Remnants.—A term applied in trade to odd lengths of dress stuffs, ribbons, linen, cotton, and woollen cloths, left unsold from the original pieces, and which are disposed of at a cheaper rate for children's clothing, patchwork, and other purposes. The uses to which the needlewoman may apply almost the smallest remains of material after making any article are very numerous. Strips of woollen stuff may be cut sufficiently narrow to be knitted with large needles (of wood, bone, or gutta-percha), and made into coarse rugs, suitable for the use of the poor.

Remnants of cloth may be used in Appliqué Work; cloth, flannel, and all woollen stuffs, every cotton, silk, satin, all descriptions of velvet, and of ribbon, can be used in Patchwork for cushions, quilts, and window blinds, the latter being of silk (as being semi-transparent), and the colours selected so as to represent diamond-shaped panes of stained glass.

Renaissance Braid Work.—This is also known as Renaissance Lace, and is really only Modern Point Lace, worked with a very Open Braid, and with only one stitch as a Filling, instead of several. To work as shown in Fig. 701: Trace out the design upon pink calico, and Tack the Braid to it, placing the Braid that forms the Vandykes over the one forming the curves; OVERCAST round all the edges of the Braid, and sew the curves and Vandyke points (where the Braid has to be turned in) securely down. Connect the two upper straight lines of Braid together,

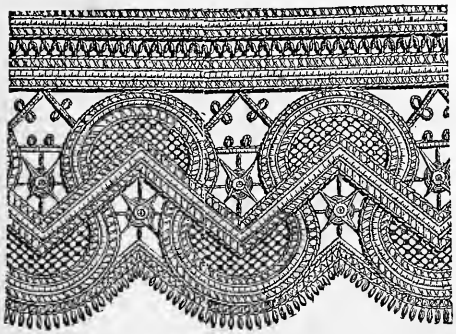


FIG. 701. RENAISSANCE BRAID WORK.

either with a thick strand of lace cotton, passed alternately backwards and forwards between the two Braids, or with the stitch shown in Fig. 702, Detail A, which work thus: Take a line from one Braid to the other, and CORD this back to the Loop it started from on the outer edge of the lowest line of Braid; work three lines on one side of the first line and three on the other. Cord them all, and start them all from the same Loop; first fasten them into the top Braid and into separate Loops. Miss a space of a quarter of an inch on the lower Braid, and work the stitch

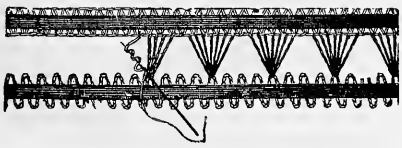


FIG. 702. RENAISSANCE BRAID WORK—DETAIL A.

as before. Work BUTTONHOLE BARS ornamented with PICOTS and eight-armed WHEELS between the Braids upon the lower part of the pattern, and in the thick parts of the lace work the following stitch: Make two BUTTONHOLES, miss the space of two, and work two more. Repeat to the end of the row. In the return row work two Buttonholes into every Loop, and a Loop under the Buttonholes of the previous row. Repeat these two rows to the end of the space; finish the edge of the lace with a bought lace edging.

Renaissance Embroidery.—This term is so general, that any descriptions of Lace or Embroidery worked from old designs are indifferently called by the name. The best known Renaissance Embroidery is an Appliqué. Designs formed with quaint figures of animals, hunters, &c., are traced upon coloured materials, cut out, transferred to a flat background of velvet or silk, and outlined with coloured silk cords, a process fully described under the heading of APPLIQUÉ.

Renaissance Guipure.—*See* GUIPURE RENAISSANCE.

Renaissance Lace. — *See* RENAISSANCE BRAID WORK.

Renaissance Work.—This work is formed with large, heavily-made braids, arranged in geometrical forms, and kept in those positions with plain or ornamental Buttonhole Bars. To work: Draw out, upon pink calico, a bold lace design, and back this with brown paper; take some of Haythorne's coarsely woven linen braid, three-quarters of an inch in width, made with a plain edge, and Tack this down upon the calico with ordinary cotton. Turn in all the edges and points of the braid where required to form the design, and sew them down with lace cotton; then connect the various parts of the braid together with BUTTONHOLE BARS and WHEELS. Make one or more PICOTS upon each Bar, and use the Wheels to fill in the centres of the design, instead of working any lace stitches. When the work is finished, cut the tacking threads at the back of the pattern, and pull them out, which will release the lace from the calico without stretching it.

Rent.—A term synonymous with tear, and applied to any textile that is accidentally torn.

Renter.—A technical term employed by Tapestry workers, derived from one of the French names applied to this class of artists. To *Renter* is to work new warp in a piece of damaged Tapestry, upon which to restore or supply again the original design.

Rep, Repp, or Reps.—Of this textile there are three descriptions, those composed of silk, those of silk and wool, and those of wool only, and which measure from 30 inches to 32 inches in width. It has a thick cord, and has much resemblance to Poplin. Silk Rep is chiefly made at Lyons; its width is 27 inches; but Curtain Rep averages 1½ yards in width. Silk Rep is used for dresses and waistcoats, and also for ecclesiastical vestments and hangings. The quality made for upholstery is composed of wool only. The ribs of all Reps run across the width. There are figured kinds, measuring 53 inches wide.

Reprises Perdue.—The French term for Fine Drawing, which is a description of Darning applied to Broadcloth, and other varieties of thick woollen stuffs. *See* FINE DRAWING.

Rep Stitch.—*See* BERLIN WORK.

Réseau.—Identical with Rezel, Rezeul. This is the Net-patterned or Honeycomb ground of lace, made either with the needle or with Bobbins, and called Réseau to distinguish it from the Bar or Bride Ground, made in irregular lines across the lace, and so joined together. The Réseau ground connects the lace pattern together by filling in every space with fine meshes, made with great exactness, either with the needle—first making a Button-

hole, and then, by successive stitches, forming that into a hexagon—or by the Bobbins being twisted round each other and round a pin a certain number of times. These grounds are extremely laborious to execute, and occupy so much time in making that the lace, when finished, can only be sold at very high prices; and since machine nets have been manufactured they have fallen into disuse, except for special orders, the lace being made and then APPLIQUÉ on to machine net, instead of the ground being also made. To make a Réseau Ground, *see* GROUND.

Réseau Malins.—*See* MECHLIN GROUND.

Réseau Rosacé.—The name given to the Réseau Lace ground worked in ARGENTAN LACE.

Genoa Stitch. In the first-made Reticellas the patterns are chiefly formed by these stiff lines, which are ornamented at set intervals with Picots; but later specimens of the work show more variety of execution and more solid patterns. Fig. 703 is one of this description, and is a copy from a piece of lace found in a convent at Milan. The making of Reticella has been revived, and will be found fully described under GREEK POINT.

Return Rope.—*See* SEWINGS.

Revers.—A French term, adopted by dressmakers in lieu of an English word, and signifying the turned back corner of the basque, or lappel of a bodice, or the robing of a dress skirt, so placed to show the lining, and producing

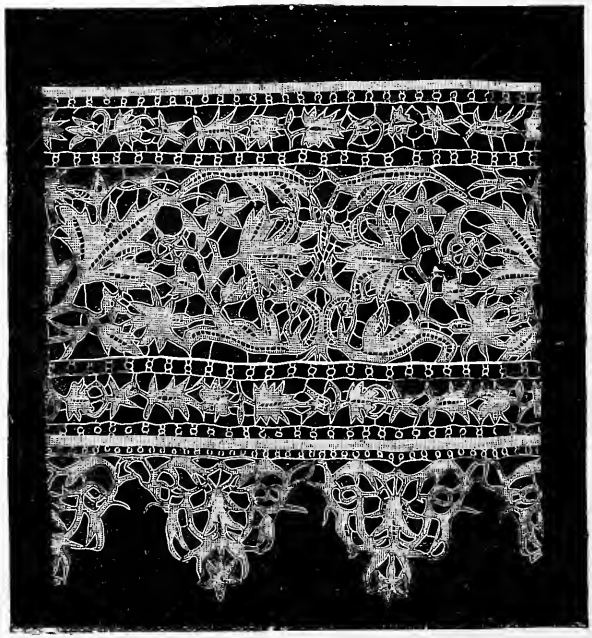


FIG. 703. RETICELLA, OR GREEK POINTS.

Restore Lace.—*See* LACE, *Mend* and *Restore*.

Retaper.—A French term, signifying to "make up" a bonnet or hat. It is chiefly employed by milliners.

Reticella.—The Reticellas, or Greek Points, are considered the first Needle-made Laces; they succeeded the Cutworks, and have somewhat the same appearance. They flourished from the end of the fifteenth century to the beginning of the seventeenth century, and were used for altar cloths, Church vestments, and the starched trimmings to ruffs, their stiff and geometrical patterns being peculiarly adapted for the purposes for which they were designed. This Lace is produced by lines of thread being thrown across a space, so as to form a pattern, and afterwards connected, either with Overcast, Buttonhole, or

thereby a decorative variety in colour and form. In such cases, the linings are of some suitably contrasting colour, and may be of silk, satin, velvet, plush, brocade, &c. The tails of uniform tunics and coats, and the facings, are sometimes thus turned back, and are, in these cases, of a differently coloured cloth.

Reversed.—*See* KNITTING.

Reversible Linings.—These Linings are of linen, having a white or a grey side, and decorated with a small pattern in black, the other side having a plain black face. They are especially made for lining black dresses, the black side being laid on the wrong side of the dress material, and the white, or grey figured side, outwards. They are made a yard wide.

Reversibles.—Cloths having the back of a different colour from the face, and sometimes having a check pattern, the right side, or face, being of some uni-colour. They are used for men's coats.

Révolte des Passemens.—This poem is so frequently quoted to fix the date of various laces, that a short glance at its theme will help our readers to understand why it is so universally referred to. When the Minister Colbert introduced the manufacture of Alençon Lace into France, he compelled the most skilful of the workers of other laces to labour at the Royal manufactory, and thus produced a revolt amongst them, which was terminated by a compromise. Shortly afterwards, in 1661, an Enactment against the luxury of dress was passed, and this was seized upon for the theme of a poem, in which the Laces, fearing that they would become extinct if no longer used as an article of dress, take example from their makers, and determine to revolt. They assemble in battle array, and all make speeches; but as soon as they are opposed they run away. Every lace that was of any importance in the year 1661 is mentioned in this poem, and its value and beauty shadowed forth in the speech it makes, thus enabling the lace collector to fix upon the date and worth of various laces; hence the value at the present time of a poem that was merely written to amuse the circle surrounding Madame de Sevigné.

Rezel.—*See* RÉSEAU.

Rhea Feathers.—The Rhea is the Ostrich of South America; its plumage is imported from Buenos Ayres, and is not only valuable for women's head-dresses, but the flossy kinds are used for military plumes in Europe, as well as in South America; while the long brown feathers of the wings are made into brooms and dusting brushes. The feathers of the Rhea, made up for wear by the *plumassiers*, are called by them "Vultures'" feathers. *See* OSTRICH.

Rhodes Lace.—The islands in the Grecian Sea have been celebrated for their laces since the art was known, Crete, Cyprus, and Rhodes, besides producing CUT WORK, RETICELLA, or GUIPURE, and GOLD NET WORKS, were celebrated for their coloured SILK LACES, or GIMPS. At the present date, two descriptions of lace are made at Rhodes: a fine white silk guipure Lace, of Oriental design, worked with a tambour needle, and a coloured silk lace, sometimes called RIBBON LACE. In this, upon a gauze foundation, floral and conventional flower designs are embroidered in coloured silks. The floral designs are varied with pyramidal and geometrical patterns, but the embroidery is alike on both. It consists of thick borders of silver thread, pattern outlined with raised cords, flowers shaded on every petal, silver thread round every petal, or part of pattern, and the design, by the labour and number of stitches lavished upon it, made to stand out in high relief from the ground.

Ribbed.—A term signifying woven or knitted so as to make the textile have a barred appearance, the surface presenting alternate ridges and hollows. Stockings so made have a double degree of elasticity, and fit more closely than others. *See* KNITTING.

Ribbed Stitch.—*See* CROCHET and KNITTING.

Ribbed Velveteen.—*See* VELVETEEN.

Ribbon, or Riband.—Strips of silk, satin, gauze, and velvet, sometimes having a selvedge edge on both sides, and designed as trimmings to dresses, caps, and bonnets, for the use of recruiting sergeants, and other purposes. They are to be had in a variety of widths and colours, and with or without patterns. Satin Ribbons may be obtained of stout quality, having a different colour on one side to the other, and equally perfect on both. Ribbons are woven much after the method of weaving cloth; and, in the "engine looms," from eight to twenty-eight may be woven simultaneously. The French Ribbons, chiefly made at Lyons, are of the best quality; but our own manufacturers, especially those at Coventry, have reached a high degree of excellence. Ribbons are classed as the Satin, Sarcenet, Lutestring, Gauze, Velvet, Fancy, Pads, and Chinas—the latter a common kind of Satin Ribbon, used for rosettes and book markers—and may be had in any colour. The Gauze are but little worn at present. Lutestrings are a kind of Gros de Naples, which may be had in various widths, with a corded pearl and four edges. The Sarcenets have plain edges. Velvet Ribbons of silk in the common kinds are cut in strips from the piece, and have no selvedge, the edges being only gummed; the superior kinds are woven in strips; their widths run in even numbers (no odd ones) up to 50, and then to 200, 250, and 300; the lengths ought to be 18 yards, but, always proving short in measure, have to be joined.

Ribbons are usually woven in pieces of 36 yards each, the best kinds being those made of Italian silk, and the inferior, of the Chinese and Bengal. There is often a considerable amount of cotton mixed with the silk used in the making of Ribbons, and a meretricious glaze is given to them to produce a silky appearance. Fancy Ribbons may be had in combinations of velvet, satin, and silk stripes, and likewise brocaded in all colours.

Pieces of Satin Ribbon contain 36 yards, those of Sarcenet, 18 yards only. French Ribbons generally have more substance in them than those of our own manufacture.

Cotton-made Ribbon Velvets are cut in strips from piece velvets, and the edges, having no selvedge, are sized, to prevent ravelling. They are made in lengths of 12 yards, the numbers running from 1 to 40. They are also produced in a variety of colours besides black, and the widths run from 1 inch, 1½ inches, and 2 inches, up to 10 inches, then in even numbers up to 20 inches, and then to 24 inches, 30 inches, and 40 inches. The lengths (of 12 yards nominally) run short in Cotton Ribbon Velvets, as in the inferior kinds of Silk Ribbon Velvets. Ribbons designed for waistbelts are called Petershams; and Watered Doubles, which are made in various colours and patterns, are called Pads. Some of the French Brocaded varieties, which are produced in several colours, and in floral designs, are as rich looking as hand embroideries. Coventry is the chief seat of the industry in England, and the art has been brought to such perfection, that landscapes, portraits, and pictorial representations are produced there rivalling those of the Lyons Ribbon Weavers. By a peculiar style of management in the process of dyeing, "clouding" is produced in Ribbons.

Doubles, Ferrets, and Galloons are all varieties of Ribbons. Ferrets are coarse and narrow in width, and are shot with cotton. According to Planché, "it is not until the sixteenth century that Ribbons, in the present sense, are seen and heard of; and only in the seventeenth that they acquired that hold on public favour which has lasted to the present day." As a trimming for a dress, Ribbon is mentioned by Chaucer in his *Romaunt of the Rose*:

. . . . . Full well
With Orfraies laid everie dell,
And purtraied, in the Ribaninges,
Of dukes' stories, and of kings.

Ribbon Embroidery.—*See* CHINA RIBBON EMBROIDERY.

Ribbon Lace.—*See* RHODES LACE.

Ribbon Wire.—A narrow cotton Ribbon, or Tape, into which three or four wires are woven, and which is sold in packets containing twelve pieces, of as many yards each, eighteen of 18 yards, or six of 24 yards. But, as in the case of other varieties, Ribbon Wire is usually deficient in measure. It is employed in the millinery trade.

Rice Embroidery.—This is a white Embroidery upon washing materials, in which the principal stitch used is Point de Riz, or Rice Stitch. The work need not be confined to washing materials or to embroidery cotton, but looks well when made upon silk, diagonal cloth, or serge foundations, and with filoselles or coloured crewels. To work as shown in Fig. 704: Trace the outline upon the

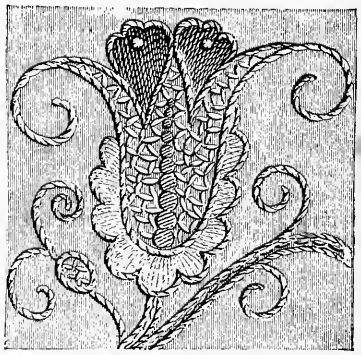


FIG. 704. RICE EMBROIDERY.

design, and work the centre of the flower in POINT DE RIZ STITCH, which scatter carelessly over the surface; fill in the calyx of the flower with AU PASSÉ, or flat SATIN STITCH, and in the same stitch work the two upright petals. Work round the flower in POINT DE CABLE, so as to outline every part, and also work with it the stems and tendrils; make the dots in the centre of the flower in OVERCAST.

Rice Stitch.—This Stitch resembles Rice, or Crumbs, loosely scattered over a flat surface. To make: Bring the needle up from the back, and put it down in a slant, one-eighth of an inch from where it came up. Scatter these stitches over the surface to be covered. *See* EMBROIDERY STITCHES.

Richelieu Guipure.—This is work of a modern date, and differs but little from Roman, Strasbourg, and Venetian Embroidery. It is founded upon the ancient Point Coupé, or Cutwork, which was one of the first laces, and was extensively used in conjunction with Linen Embroidery, on the Continent and in England, from the fourteenth to the sixteenth centuries, when it was superseded by Reticella Lace. The modern Richelieu Guipure differs from the old Cutwork in being worked in more open patterns, and separated by Bars formed of threads Buttonholed over. In the old work, the linen foundations were cut, and Buttonholed over wherever bars were required, and the patterns were closer and more solid, almost entirely covered with needlework, and required greater patience and skill in their execution.

For many varieties of trimmings, and for washing materials Richelieu Guipure is well adapted, for, as long as the foundation is selected of good strong stuff, there is no reason why the Embroidery should not be as lasting as the old Point Coupé, specimens of which, worked in the fifteenth century, are still to be seen. To work as shown in Fig. 705: Select cream white, pure white, or écru coloured linen, or cotton foundation, upon which trace the outline of the pattern, and indicate the lines for the Bars. Back this foundation with brown paper should it not be stiff; but this is not generally necessary. Then RUN all the outlines with a double line of thread or silk, using a colour matching the material; Run the second line of thread the sixteenth of an inch above the first, and work the Bars during the process of Running. These make thus: Throw two threads across the space the Bar is to cover, catch them well into the edges of the pattern, and then BUTTONHOLE them thickly over, and make a PICOT in the centre Bar. Then carefully Buttonhole over every outline with the same coloured silk or thread; always turn the edge of the Buttonhole to the side of the material that is to be afterwards cut away. Great nicety is required to keep so many lines of Buttonhole all of the same width and thickness, and the second running of each line will here prove very useful, as, if the needle be always put in just beyond it, the width of each line will be the same. The thickness will depend upon the perfect regularity of distance with which each stitch is taken after the preceding one. This Embroidery can be done with any coloured washing silks or washing threads. The usual practice is to match the colour of the foundation, but red, blue, and black silks make pretty borders to écru or drab-coloured linens.

If the work is intended for a trimming to a mantel board, as shown in Fig. 705, one edge of it will be made straight where it is sewn on, and the other scalloped. This scalloped edge must be ornamented with Picots, like those made upon the bars. Having finished all the Buttonholing, proceed to cut away the foundation material from under the Bars. Use sharp and small scissors, and cut very slowly from underneath the Bars, and not over them. The Bars are much stronger and neater when made during the progress of Running than if worked when the material is cut away (as is sometimes recommended), but the cutting out of the superfluous stuff is rendered much more troublesome by their presence.

This work requires a background to throw it in relief, although it can be worked as an edging to tablecloths, and will then not require one. A coloured cloth is the most suitable one for mantel borders, but satin or velvet look rich when Richelieu Guipure is used for cushions or banner screens.

Rick Rack Work.—Made with crinkled white and very narrow braid, and Point Lace stitches, worked with fine crochet cotton. Rick Rack Work is very strong, and will bear constant washing; it is used for trimming children's underlinen. To work: Buy a hank of narrow crinkled braid, and sew five rows of it together in the shape of a diamond; commence this diamond at the left-hand lower side, and bend the braid backwards and forwards in lines of 1½ inches in width. The fifth row of braid will form the top right-hand side of the diamond; six shades of one coloured wool, and rings 1 inch in diameter. Cover the rings with the wool thus: Cut the skeins of wool, thread a wool needle, and BUTTONHOLE over a curtain ring with the wool until it is quite covered, and a wool ring formed. Prepare a number of curtain rings in this way; make them of the shades of wool, so that each shade will make a circle of rings; but as the circle will enlarge towards the outside, there must be more rings covered with the colours selected for the outside shades than for those that form the centre. Sew the rings together with silks for a mat. Commence with one ring, round this sew six rings, which sew to the centre ring and each other, and round the second circle sew twelve rings for a third circle, and eighteen rings for a fourth circle. For a basket: Make the base as for a mat, and for the sides turn the first row of rings so that they stand upright

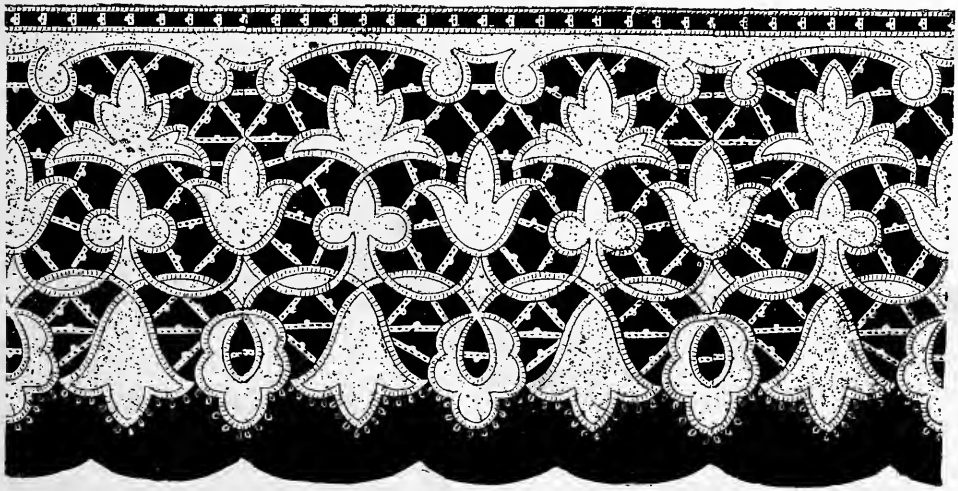


FIG. 705. RICHELIEU GUIPURE.

carry this down to form the first and bottom row of the next diamond, and make a number of connected diamonds in this manner for the length required. SEW the bottom points of the diamonds on to tape, and fill in between them with POINT DE BRUXELLES, worked coarsely with the crochet cotton.

Ridge.—A term employed to denote a raised line, like that produced by Gathers when drawn together by means of a drawing thread. Also, the furrow produced by Over-sewing selvedges, or seams in linen or calico. It is likewise demonstrated in a certain style of knitting, and weaving, by which the article is rendered very elastic; and by the raised nap on corduroy, which is produced in parallel lines across the cloth. *See* also KNITTING.

Ring Work.—An easy work used for forming mats and baskets, and made with small brass curtain rings, single Berlin wools, and beads. To work: Select five or upon the last circle of the base, and do not increase in that row, but increase in all the succeeding rows, and sew together, so that they rise upwards in circles. Having sewn the rings together, fill in their centres with WHEELS made with coloured beads. Thread enough beads to cross one ring, and fasten it to the ring on the wrong side. Cross it with a second line of beads, and interlace with the first in the centre; fill in the sides with diagonal lines of beads taken across the centre from side to side. Rings can be covered with CROCHET instead of BUTTONHOLE if preferred. The rest of the work is executed in the same way.

Ripon Lace.—A lace manufactory was at one time carried on at Ripon, and twenty years ago coarse lace was still made there; but the trade has completely died out, and only the tradition of it now remains.

Ripping.—A term used in needlework to signify the

cutting of the stitches made to connect two parts of a garment or other article together; or the drawing out of the Sewing Threads.

Robe.—The French term for a woman's gown or dress. *Robe de chambre* signifies a dressing gown, but at times the name *Saut de lit* is substituted for it. There are also Robes of State worn by sovereigns, peers, and peeresses, judges, sheriffs, and mayors; and the term Robing is used in reference to the putting on of their Vestments by the clergy. The Fur Rugs used in sleighs are called Buffalo Robes.

Robing.—A description of flounce-like trimming which is attached to the front of a dress, skirt, or infant's frock. In the latter the robings extend from the shoulders, and in skirts from the waist to the lower edge of the skirt, gradually diverging as they extend lower down, to represent a false outer skirt, like a polonaise over an inner petticoat. When Robings are made of crape, they must be taken from the selvedge; because, when dresses have long unbroken lines in length or circumference, the width across from the two selvedges would not be sufficient to enable the dressmaker to dispense with joinings, which would be unsightly, both in Plastrons and Robings. To make: Cut the Crape Robing, when it reaches its full length at the lower end of the skirt, diagonally; and cut the fresh piece which is to be joined to it in the same way—first laying it upon the part of the Robing already sewn on the skirt—to measure the slant in which the cuttings should be made, so as the better to match them; thus, a good mitred corner will be produced. A Crape Robing should be lined, turned in about half an inch in depth, and slightly Herringboned to the muslin lining. Then lay the trimming on the skirt, pin it in its place, and turn the skirt inside out, laying the Robing on your hand. With the points of the left-hand fingers you can feel the edge of the Crape, and you can then RUN the lining of the trimming and the skirt of the dress together, so as to show no stitches taken through the Crape.

Rococo Embroidery.—This is of two descriptions, one formed with China ribbons sewn to satin or velvet foundations, and which is fully described under CHINA RIBBON

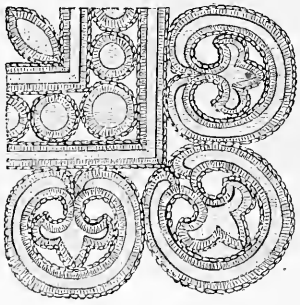


FIG. 706. ROCOCO EMBROIDERY.

EMBROIDERY, and the other, a variety of Roman Work, and shown in Fig. 706. This latter description of Rococo Embroidery is used for table borders, fire screens, and cushion covers, and is made with écru linen foundations, ornamented with filoselles. To work: Draw out the pattern upon écru batiste or linen; select a filoselle of a bright and contrasting shade to the batiste, and split a thread of it into four threads. Thread a needle with one of these, and BUTTONHOLE the outline of the pattern over with even and rather wide rows of close Buttonholes, taking care to turn all the outer edges of the rows so that they are always to the outside of any section of the pattern. When the whole design is thus worked, take a sharp-pointed pair of scissors and cut away the batiste not inclosed by the lines of Buttonhole, and consequently not required. The pattern, by this cutting away of the batiste, will assume the appearance of Open Work. Line the batiste with a coloured Persian Silk before using it.

Rolling.—Also known as HALF HITCH. A peculiar twist given to the thread when bound upon the Bobbins used in Pillow Lace, by which the thread, when the Bobbins are hanging downwards, is prevented from unwinding. It is done as follows: Wind the thread upon the Bobbins; hold the latter in the left hand, with the palm upwards, and the thread in the right hand, the middle finger of the left hand upon the tightened thread; with a turn of the wrist bring the thread round the finger; transfer the loop formed by this twist to the Bobbin thus: gently pull with the right hand while the loop is put by the left finger over the head of the Bobbin. The thread can be shortened at any time thus: lift up this loop, wind up the thread, and then put the loop back; or it can be lengthened by tightening the loop and turning the Bobbin round to the left at the same time.

Roll Towellings.—These are described under LINEN. They may be had in crash, crape, diaper, fancy stripe, Forfar, grey twill, huckaback, and loom twill, and vary in width from 14 inches to 18 inches.

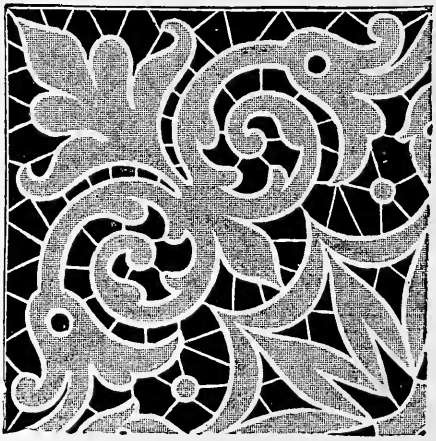


FIG. 707. ROMAN WORK.

Roman Work.—Also known as Ragusa Guipure, Strasbourg Embroidery, and Venetian Embroidery, and

differing but slightly from Richelieu Guipure. It is made with washing materials, and is very durable, as, from the nature of the materials used, it neither fades nor comes to pieces by wear. To work as shown in Fig. 707: Draw out the design upon écru-coloured linen or batiste, and RUN the outlines over with thread of écru colour. Take machine silk or Pearsall's washing silk matching the écru in colour, and work over the outlines of the pattern with close and even rows of BUTTONHOLE. Turn the outside edge of these Buttonhole rows so that they always outline the edge of the various parts of the pattern, and follow its curves, a result that, in a complicated one, will require care. Connect together the various outlines of the pattern with CORDED BARS, or BUTTONHOLE BARS, and work WHEELS in any large spaces left between these parts. Having finished the work, take a sharp-pointed pair of scissors, and cut away the écru linen wherever the outer edge of the Buttonhole lines are, so that the pattern only is left connected together by the Bars and Wheels, which must be carefully avoided in the cutting away. These Bars and Wheels can be made after the pattern is cut out, but they are made more easily, and fit their spaces better, when worked before that process. Line the work with a bright-coloured silk or velvet, and use for cushions or banner screens.

Rond Bosse.—A term applied, in old needlework accounts, to denote that the Embroidery is raised up from the background it is upon, either by a padding, or by a number of stitches placed one over the other.

Rond Point.—Sometimes applied to laces that are made with work in relief, like Spanish and Venetian Rose Point, Point Duchesse, and some of the most elaborate of Honiton Laces.

Rone.—*See* GUIPURE D'ART.

Rope Sewing.—*See* SEWINGS.

Rope Stitch.—*See* EMBROIDERY STITCHES.

Rose Point.—*See* SPANISH and VENETIAN LACES.

Rosette.—A collection of bows of narrow ribbon, so arranged as to form a circle, and to resemble, in some degree, the form of a rose or dahlia. These little loops of ribbon are attached to a foundation of stiff, coarse Muslin or Buckram, cut in circular form, which can be sewn upon a dress, an infant's hat or cap; or used as wedding favours, attached to the breast of a man's coat.

Roulean.—A French term denoting a large Piping, or rolled trimming, sometimes used as a decorative covering for the heading round a Flounce, or any such kind of Hem. The common way of making one is as follows: Take a strip of material cut on the bias (or diagonally), of 2 inches or upwards in width, lay a strip, or even roll of lambswool or wadding along it, fold the former over it, and run it down at the back. To conceal the stitches it would be better still to adopt the following method: TACK a piece of cord, and a length of wadding or lambswool, to the end of the strip of bias covering. Fold the latter together, leaving the lambswool outside, and the cord lying inside the fold of material. When the running is done, pull the cord, and, as it draws the lambswool or wadding inwards, it will turn the covering fold of material inside out at the same time—that is to say, the right side will be turned out, ready for laying on the dress. The raw edges and stitches will thus be neatly turned in.

Round.—This term is applied, in CROCHET, KNITTING, and NETTING, to the stitches in those works which complete one circle.

Round Cotton Laces. — These laces are made of bleached cotton cord, having metal tags at each end. The numbers run 0, 1, 2, and the lengths 8-4, 10-4, and 12-4. *See* LACES.

Row.—A term applied, in CROCHET, KNITTING, and NETTING, to the stitches or loops that begin at one end of a straight piece of work and end at the other.

Royal Cashmere.—A light cloth made for summer coating. It is both fine and narrow, and is composed of Saxon wool in worsted weft. *See* CASHMERE.

Ruche.—A French term, employed in needlework to denote a particular style of decorative arrangement of material, both in dressmaking and millinery—a kind of quilling; a plaited, or goffered strip of ribbon, net, lace, or other material, applied to a bodice, skirt, or head-dress. Of these Ruchings there are four descriptions, viz., the Feather, Twisted, and Gathered Ruches, and that which is known by two designations—the Fluted, or *Ruche à la Vieille* (*see* Fig. 708). This latter is used as a dress trimming, and resembles a single Box-plaited Flounce. To produce the desired effect, make a number of small Box-plaits, leaving the respective distances between each Plait and an equal amount of the Plaiting at the top and bottom of the Ruching loose beyond the respective stitchings, so as to form a sort of Frilling above and

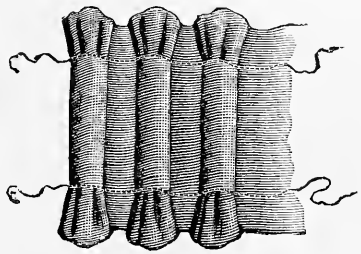


FIG. 708. RUCHE À LA VIEILLE.

below; bind both the edges of the material. A half-inch is the common width of each Plait, and this is the best size for Tarlatan, Muslin, and thin materials; but for Silk the Ruche flutings should measure from ½ inch to 1 inch. In Tarlatan or Grenadine, turn the edge down, so as just to be past where the stitches confining the plaits will be made; or snip out the raw edges in small points, TACK several strips together, and cut through all at once. Silk needs a book muslin lining as wide as the Ruche when made, including the headings, but no wider, as the silk alone folds over the edges of the muslin, to the depth required for the headings, which should never be more or less than the width of the fluting employed at the same time. The same proportion must be maintained as that, in length and spacing, for Box plaits.

A Twisted Ruche is sometimes made on the straight,

but, for a separate trimming, looks best when on the bias. To make: Turn down the edges, and fold one of them in Plaits of about three-quarters of an inch in width, and let all respectively touch each other. Then make up the other edge in the same way, only turning the plaits in the opposite direction. This will give them a twist in the middle. Plissé Flounces may be stitched at about 1½ inches or 2 inches from the top, and the edge plaited to the opposite side, thus giving a kind of heading to the Flounces, and a spiral effect resembling a separate Twisted Ruche.

A Feather Ruche is produced by fringing-out silk, which must be unravelled the width way, or across the stuff, but not along the selvedge line, as the fringe would thus be too poor. Snip the depth the fringe is to be apart at every 2 inches, for, if further than that, the threads are not drawn nearly so fast, and, when the feathering is wide, the silk is liable to knot. These Ruches on the straight need to be fuller than crossway ones, and quite treble its own length must be allowed in estimating the quantity required for a given space.

A single Gathered Ruche is not often employed, as it is confined to crossway strips never more than 2 inches wide, pinked out at both edges, and gathered over a cord down the centre. The amount of fulness is not great, and is always the same; and whatever material is used, when cut on the cross for the Ruche, will be gathered up into the width of the material before it was cut. Cut an 18-inch material on the cross, and gather this piece, and it will be the correct fulness to place on an 18-inch space.

Ruck.—A very inelegant term as applied to the materials of women's dress, or needlework in general. It signifies the awkward and undesirable wrinkles, or unsightly folds of a small size, by which any material may become creased. Wrinkles or Rucks are produced either through bad cutting-out in the first instance, or through equally bad sewing.

Rucroc.—*See* RACROC.

Ruff.—An article of dress worn round the throat, and, in olden times, equally by men as by women. Some were made of muslin, of great width, either with a plainly hemmed edge, or bordered with lace, and much stiffened and goffered. These Ruffs may be seen in portraits by the Dutch masters. In the present day, very small Ruffs of muslin, tulle, or lace are worn, and by women only. Some few years ago, Ruffs of fur and of swansdown were used, instead of Boas, by children, and were tied round the throat by ribbon strings. They were adopted for the sake of economy.

Ruffle.—A frill worn round the wrist, made of silk, muslin, Cambric, or lace, or a combination of any of these materials. In the time of the Tudors they were much worn, both by men and women, and were called Hand-ruffs. Strutt names them as being entered in an Inventory of Henry VIII.'s own wardrobe, where they are described as being made of "quilted black silks, ruffed at the hand, with strawberry leaves and flowers of gold, embroidered with black silk." Some were turned back over the arm; and in Elizabeth's time embroidered Ruffles were worn, bordered with rich lace. They appear in the portraits of Queen Katharine Parr, and in those of Mary and Elizabeth, by Holbein: and worn afterwards, in combination with armour, they looked exceedingly well, and softened the hardness of the lines. In the last century they were also in fashion, worn with velvet, red cloth, silk, satin, and embroidered coats by men, and an arrangement of lace round the neck and down the shirt front. Ruffles are still adopted by women for certain styles of evening costumes.

Rug.—A description of coarse, nappy, woollen carpet, covering only a portion of the floor, or used in a carriage. Rugs are not only produced in looms, but hand-made, by knitting, crochet, or ordinary needles. Woollen cloths, produced in great varieties of design and combinations of colours, are manufactured for travelling wraps and sofa coverings. Very beautiful floor Rugs are produced in the East—in Turkey, India, and Persia more especially.

Rumchunder Silks.—These are, as the name shows, Indian silk stuffs. They are manufactured in many varieties—plain, twilled, satin-faced, crape, and in double-warp weaving. The prices of these several kinds vary considerably, and they measure from 32 inches to 36 inches in width. They are all very beautiful in quality and make, and are of white and cream colour.

Run and Fell.—This is a description of needlework which comes under the denomination of Plain Sewing. It is a method sometimes adopted in lieu of Over-sewing, and employed in making seams, either in underlinen, or in the skirts and sleeves of dresses. To make a Fell: RUN two pieces of material together, having placed the raw edge of the piece nearest to the worker a little below that of the outer piece. Then open out the two now united, turn over the outer edge, and fold over both edges together. Then HEM them down, making the Hem as flat as possible.

Run Lace.—During the eighteenth century this description of lace was made in Northamptonshire, and appears to have been copied from foreign designs, probably from those of Lille. The lace ground, which is a Réseau Honeycomb, like Brussels Ground, was made upon the Pillow, and the design embroidered or run upon it afterwards with the needle, the thick parts being darned, and outlined with a thick thread or gimp. RUN LACE is now worked in Ireland upon a machine-made net; the pattern is placed under the net, and transferred, in outline, to the net, by lines RUN with a silky linen thread.

Runners.—The name by which the Bobbins that work across a pattern in Pillow Lace making are known.

Running.—A term used in needlework to denote the passing of a needle and thread in and out of the material to be sewn, at regular intervals, taking much smaller stitches than when Tacking (*see* Fig. 709), Runnings being made for permanent, and Tackings only for temporary use. Tucks in dresses and underclothing are always made by Running, which is also the stitch employed for making Gathers. The breadths of

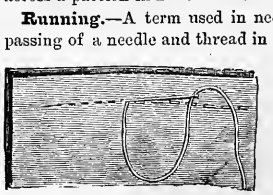
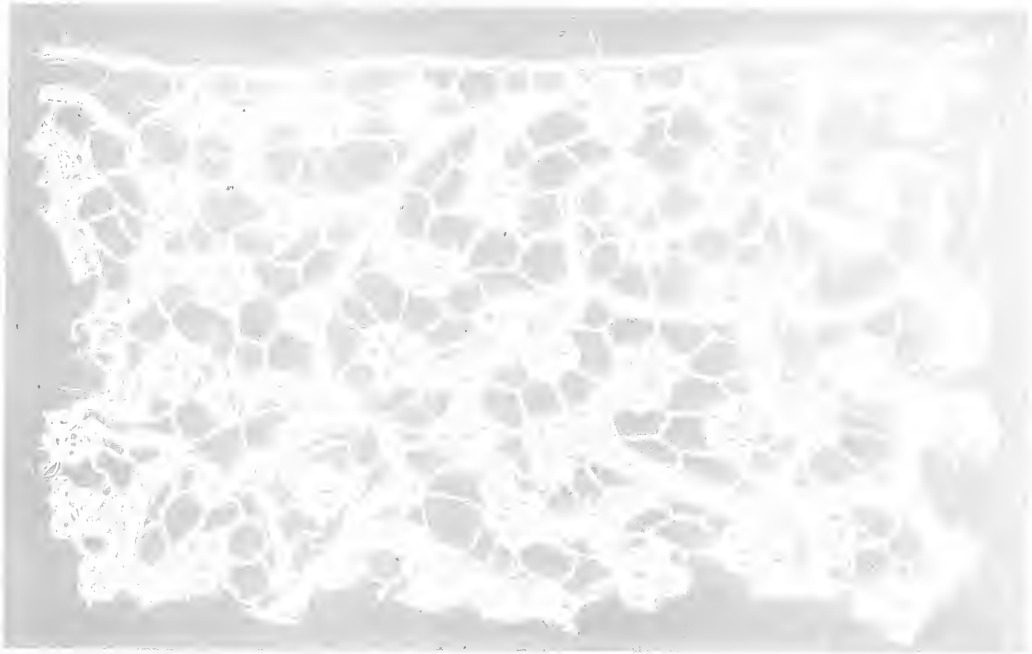
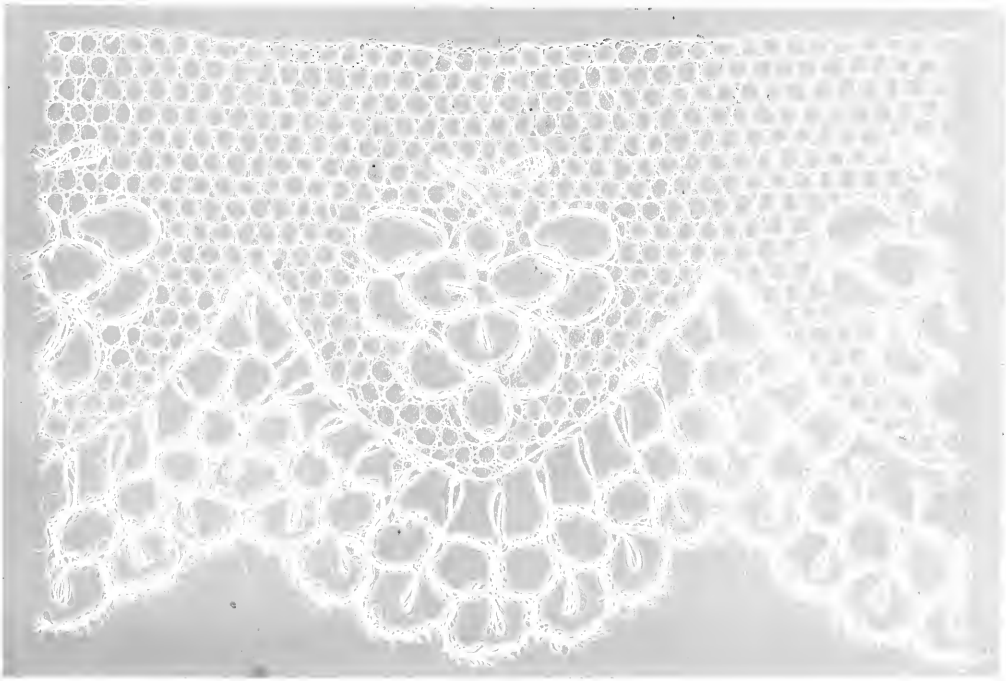


FIG. 709. RUNNING.



ITALIAN TAPE LACE WITH PLAIN BRIDE GROUND (OLD).



PILLOW LACE, MADE FROM THE FIBRE OF THE ALOE AT ALBISSOLA (OLD).

skirts are also Run together; the needles employed should be long and slender. When one breadth is gored, and the adjoining one is not, the former should be held next to the worker. If the Running were effected by means of a sewing machine, the gored breadth must be placed on the machine, and the straight one laid uppermost.

Running String. — This term may be employed instead of "drawing string," as it denotes the ribbon, tape, braid, or Bobbin, which is passed through a Hem, or double Running, by means of a bodkin. Running Strings are much employed for infants' and children's clothing, and for articles of women's underlinen; also in infants' hoods and bonnets, when the Running threads are drawn to pucker the material.

Russell.—A woollen cloth, first manufactured at Norwich. It resembles baize, but with knots over the surface. It was at one time known as "Brighton Nap." In the time of Henry VIII., certain Acts were passed for the protection of the manufacture of what were called Russells—a kind of worsted stuff, hot-pressed, or calendered, to give it the lustrous appearance of satin. Some mention of it was again made in the last century, when it was described as a sort of twilled Lasting, or a stout variety of Calimancoes, chiefly employed for petticoats and waistcoats. Subsequently, this textile was improved in character, and manufactured with a design as a dress material. It is now merged in the cloth called Russell Cord.

Russell Cord.—A kind of corded Rep, employed for making summer coats, scholastic gowns, lawyers' bags, &c. It is a mixture of cotton and wool, the cord being of cotton; and it washes well. There are several kinds of Cords: Janus Cord is entirely of wool, as also is Persian Cord, both of which are used for women's dresses, the former being usually made in black, for mourning wear.

Russet.—A coarse kind of woollen homespun cloth, formerly worn by country people. It is otherwise called "Russeting," the colour being either grey, or of a reddish-brown hue, such as would be produced by a mixture of paint—two parts being red, and one part each of yellow and blue. From the resemblance in colour between this material, and a certain Devonshire apple, the latter derived its name of Russet. Peacham alludes to the costume of the peasantry in 1658:

> Most of them wear Russet, and have their shoes well nailed.

Grey Russet is mentioned as

> The ordinary garb of country folks.

Shakespeare adopts the term when he speaks of:

> The morn in Russet mantle clad.

and Dryden likewise, in the passage:

> Our summer such a Russet livery wears.

Russia Braids.—These are made respectively in two materials—Mohair and Silk. The former consist of two cords woven together, cut into short lengths, and sold by the gross pieces. The wide are in 36 yard lengths, and four pieces go to the gross. The numbers run from 0 to 8, and they may be had in colours and black. The silk is a Braid of similar make, and designed for Embroidery Work, such as that on smoking caps. It is sold in skeins, six to the gross, each skein being supposed to contain 24 yards; but, when silk is dear, the skeins—while priced equally high—are reduced in quantity to 16 or 18 yards. It can be bought by the yard. *See* Braid.

Russia Crash.—A coarse linen or hempen textile, derived from Russia, or made of Russian hemp. The width varies from 16 to 22 inches. It is very durable, the threads being rough and coarse in quality. It is sometimes employed as a foundation for Crewel Embroidery, and much for jack towels. It is sold unbleached, and is of a greyish brown colour.

Russia Duck.—This is a description of strong, coarse, linen Jean, made for trouserings, and having its origin in Russia; see also Ravensduck, which seems to be very similar, if not altogether identical, to it. Both cloths so called have been manufactured at Dundee, and the adjoining districts, of superior workmanship, and equal in material.

Russia Leather.—Russia Leather may be recognised at once by its agreeable odour, if not by its colour. The leather is first steeped in an alkaline lye, and tanned with the cheapest bark in the country. It is then fulled, tanned a second time with birch bark, and dyed red, with the aromatic sanders-wood, or else of a drab colour. Afterwards it is rubbed over with the empyreumatic oil of the birch, and stamped, as a rule, with a small cross-barred pattern. A certain roughness is produced on the face, by pressure with an iron implement. This Leather is valuable on account of its being proof against the mould by which other kinds of Leather are injured, and against all attacks of insects. It is employed by boot and shoemakers, for travelling and other bags, for the binding of books, for straps, and many other articles; and shavings of it are valuable for use in the preservation of furs, and any materials liable to destruction by moth. Genuine Russia Leather may usually be known by dark, blackish looking spots, which are not regarded as blemishes.

Russia Musquash (*Fiber zibethicus*).—This animal is also known as the Perewiaska.

Russian Diaper.—This is a description of Diaper having a double diamond pattern of a larger size than that of the fine Irish kinds. *See* Diaper.

Russian Embroidery.—This Embroidery is worked either upon hollands and washing materials, as trimming

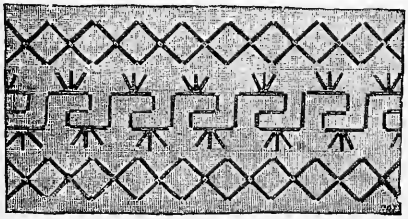


Fig. 710. Russian Embroidery.

to children's dresses, or upon cloth or other dark foundations, for table borders, mantel borders, and cushions, in

all Embroidery Stitches, made long, or diamond shape. When used for trimmings, it is worked upon bands of material in designs like that shown in Fig. 710, and the stitches are executed with ingrain cottons, Pearsall's washing silks, or Pyrenean wools. If both sides of the Embroidery are to be shown, work in Holbein Stitch and Point Sans Evers; if only one, in Point Russe. To work the Embroidery upon one side: Trace out the design upon holland, batiste, or écru-coloured linen, and work over all the outlines with Point Russe Stitch, thus: Bring the needle up from the back of the work at the end of a line, and put it down at the other end of the line. Bring it out again at the end of the next line farthest away from the first made one, and put it down again close to the end of the first stitch. To work upon both sides, *see* Holbein Embroidery. The design shown in Fig. 710 is made with a line of stitches resembling battlements for the centre, and vandyke or diamonds as an edging. It is worked line three times, in different shades of colour. Work the cross in the centre with two shades of filoselle, make the four small Cross Stitches with the lightest shade, the outline and centre cross with the darkest. When the work is finished, cut the canvas threads near the work, and pull them away singly, thus leaving the stitches upon the cloth. A brown cloth, with the work done with three shades of chestnut wool, and two of gold-coloured filoselle looks well, also an olive green cloth with peacock blue shades of wool, or a pale blue cloth with maroon wools shading to red silk or cinnamon-coloured silks.

Russian Lace.—This lace, although known on the Continent for many years, has never been much imported into England, and it was not until the International Exhibition of 1874, and the present, by the Duchess of Edinburgh, to the South Kensington Museum, of a collection of Russian Laces, that attention was drawn to its production. From these two sources we find that lace-

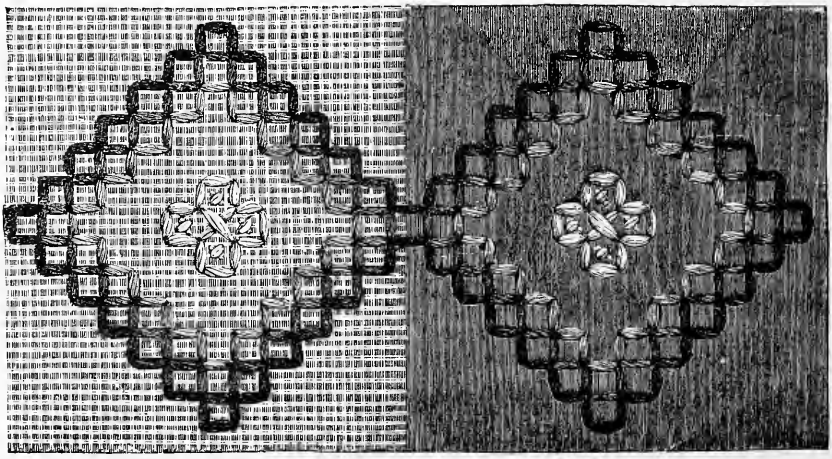


Fig. 711. RUSSIAN EMBROIDERY.

entirely as described above, except that the three stitches forming the ornament to the battlements are made with Satin Stitches.

To work Fig. 711: This is intended for a table border, and is worked upon cloth, with canvas, and with Berlin wools and filoselle. Carefully frame some coarse Penelope canvas, and the cloth, in an Embroidery Frame. Take the darkest shade of wool, and work the outside line of the design, in Point Russe, over three squares of the canvas, and in horizontal and upright lines alternately. Repeat with the next shade of wool for the second line, and with the lightest shade of wool for the third line. To work without a frame: Stitch the canvas and material together, and work in Point de Carreau thus: Run a line, in a diagonal direction, up one side of the diamond, with the wool under four horizontal strands and over four upright strands alternately. Turn back and work down the line, filling up the spaces left uncovered. Repeat this

making is of very ancient origin in Russia, and that many of the designs still used are the same as made in early times; while the peculiarity and quaintness displayed in their execution is traceable, not to European influence, but to the ancient Oriental character of the Russian nation.

In the Cutworks and Drawn Works this influence is particularly detected, the threads that are retained being covered over, like those of Persian, Turkish, and Algerian Embroidery, with coloured silks, such as deep reds, bright yellows, dull coloured blues and greens, and with gold or silver threads interwrought with the design, and the linen left between the patterns in the Drawn Work embroidered with Satin and other stitches, in flower and geometrical designs worked with coloured silks. Bands of coloured silk brocades are frequently let into the lace, and are ornamented with embroidery, that produced at Jelctz being of animals with parti-coloured legs, two

white, two blue, with red bodies in outline, and spots embroidered upon the body, in red, yellow, green, and bronze silks.

Darned Netting is also made in Russia. In some cases the meshes are made with silk or linen threads, and the darning executed in coloured silks; in others, the meshes are made of fine gold or silver wire, and the darning in silk.

Peter the Great protected the manufacture of Pillow Lace at Novgorod, and the lace made there was also made at Torjok; it is a kind of Tape, or Braid Lace, and is still manufactured in Russia. The pattern in it is outlined with Plain Braid, made with Cloth Stitch and Plain Edge, and the only variety to this outline consists in forming Hole Braid, also with a plain edge; but the peculiarity of the work consists of a Plaiting, or a single line of coloured silk thread, being worked in the centre of the braid, and following all the contours and turns. The Fillings are simple crossed threads, Plaitings, or Wheels, while the ground is either Plain Bars, or Réseau of Valenciennes pattern. The lace is executed with a small number of Bobbins, and is worked loosely and carelessly.

With the exception of the Cut, Drawn, and Darned Works, Russia has not produced any Needlepoints until the present century, when a lady founded a school at Moscow, under the patronage of the Czarevna, for the making of old Venice Point. This lace has been most successfully copied, and much of it is sold under the name of Point de Moscow. The stitches are all faithfully copied from old laces, also the Picots, or Brides Ornées, and Fleurs Volants. The thread used is fine, and of English make.

Russian Stitch.—*See* CROCHET.

Russian Tapestry.—A material woven from hemp, designed for window curtains, having a decorative design, and a border of fringe. It is a durable article, and may be procured in various widths. The hemp of which it is made is said to be prepared with seal oil, and has a certain unpleasant odour in consequence; but this soon passes off on exposure to the air.

Russian Tapestry Work.—This is a strong and effective work, particularly suitable for ladies who have not much time to devote to fancy needlework. It is made with Russian Tapestry, woven as a border with two coloured threads, one forming a conventional design upon the other, which appears as a background to the pattern. The work consists in either outlining this conventional design, or filling it entirely in with coloured crewels. The Embroidery is done according to the design, and the colours chosen so as to contrast (without being too glaring) with the material threads. The best colours to use are two shades of peacock blue, two of ruby reds, two of olive greens, and two of old gold colours. The manner of working is as follows: Work the centre of the pattern on the material in outline, and in CREWEL STITCH, outline each separate piece of it in that stitch with a line of dark and light blue crewels, or fill it entirely in with the light blue crewels in CREWEL STITCH, and outline it with the dark shade. Work with the reds, greens, and yellows over detached pieces of the pattern in the same way. For the border upon each side of the pattern, make vandyked lines with CROSS STITCH of the darkest shades of the colours, or work STARS and WHEELS with all the colours used in the centre.

S.

Sable (*Mustela zibellina*).—The fur of the Sable, an animal of the Weasel tribe, is one of the most beautiful and valuable of those imported to this country. The animal is a native of Siberia, although it is often called the Russian Sable. The fur is very dark and lustrous, and of great depth, and is in its highest perfection in winter. When prepared ready for making up, the skins measure 6 inches by 14 inches, and the best kinds are valued at from £6 to £20 a-piece. Although about 25,000 or 30,000 are annually collected in the Russian territories, only a small quantity, comparatively, are imported to this country. Other furs are known as "Sables" besides the real Siberian—viz., the Hudson's Bay, which is the *Mustela Canadensis*; the Baum, or Pine Marten (*M. Abietum*); the Sable of North America (*M. leucopus*); that of Tartary (*M. Sibirica*); of Japan (*M. melanopus*); and the Stone Marten (*M. Saxorum*), otherwise known as the French dyed Marten. The Hudson's Bay species ranks next in repute and value to the real Siberian; but all the varieties enumerated are inferior to it. In the reign of Henry VIII., no person under the rank of an Earl was permitted to wear the genuine Siberian Sable. Some brushes used by artists for painting are made from the tail of this animal.

Sabrina Work.—This work, which is a variety of Appliqué, first came into notice some fourteen years ago, and, though Crewel Work superseded it for some time, it has again become popular, and is capable of much artistic effect. It consists in cutting out, either from coloured velvets, velveteen, satin, silk, cloth, serge, or washing materials, whole or single petals of flowers, leaves, or conventionalised flower patterns, and affixing these pieces to coloured cloths or white linen backgrounds, with wide apart Buttonhole Stitches; while such parts of the design that are too small to allow of being cut out are worked, with Chain or Crewel Stitch, upon the material used as the background.

The work is used for quilts, table, mantel, and curtain borders, also for cushions and slippers, but looks better upon the first-mentioned large articles than upon the small ones. The whole beauty of it depends upon the selection of suitable patterns and appropriate colours, the execution being of the simplest description; but, with a judicious use of harmonies and slight contrasts together, good effects can be obtained without much labour. Gold-coloured backgrounds, with a pattern made with brown and yellow flowers and russet and green leaves; soft-coloured backgrounds, with designs in the same colour, but of several shades all darker than the background; blues shading to yellow, upon dark green backgrounds; pale blue background, with creamy white and pink designs; deep blue twill, with designs in shades of red cloth; dark grey oatmeal background, with either blue or red twill designs, will all be suitable com-

binations. To work: Select an outline crewel design composed of small leaves, fruit, or flowers, with tendrils, and, if it is an ironing design, and to be worked upon cloth, iron it off upon the material; or trace it out upon linen or oatmeal cloth, should it be required to wash. Cut out the various shapes of the pattern in cardboard, and lay these pieces down upon the colours that are to form the design. Cut these pieces out very carefully with sharp scissors, as upon their accuracy the neatness of the work depends. Prepare a number of pieces, and, though retaining the colour originally assigned to each, vary the shade of that colour where such a change would give more diversity to the design. For the leaves, choose dark yellow greens in preference to very light or blue green shades, but make them as varied in tint as possible. TACK the pieces down upon the foundation in their places, being guided by the traced design, and then BUTTONHOLE round each piece with wide apart stitches, and with Pearsall's washing silks or ingrain cotton, and in the colour that matches the piece so secured, Work the stems and connecting stalks, or tendrils of the design, with the same silks, and in CHAIN STITCH, and ornament the centres of the flowers with FRENCH KNOTS, or with SATIN STITCH.

When working a table border or quilt, it is tedious to cut out each flower and leaf separately, and many designs will allow the punches used by artificial flower makers to be employed instead of scissors for preparing the pieces. These punches are bought of the required shape, and are used as follows: Obtain a piece of lead, and upon it lay the material, in four or six layers, according to its thickness. Hold the punch in the left hand, over the material, strike it sharply down with a wooden mallet, and it will cut through the folds with the blow.

The design shown in Fig. 712 is intended as a mantelpiece or curtain border, and is a conventional flower pattern, taken from an Italian design of the seventeenth century.

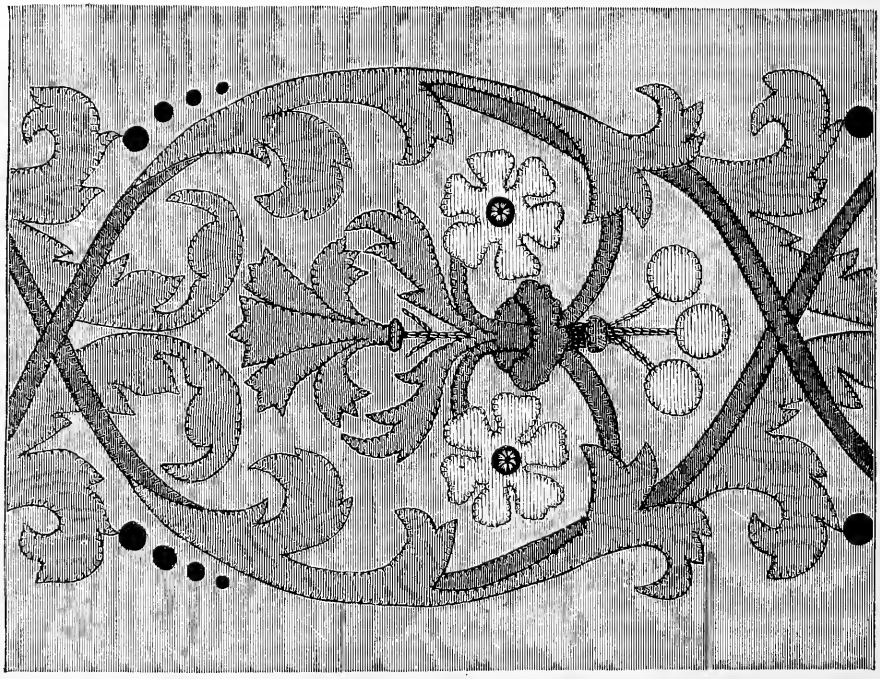


FIG. 712. SABRINA WORK.

It can be worked, either with satin or velvet, upon cloth or satin sheeting, or with cloth upon grey oatmeal cloth. It is shown worked out in silk upon cloth. The colours should be varied according to the materials used, the ones described being only a guide. Select a medium shade of art blue cloth as foundation, cut out the lighter scrolls in a soft cinnamon shade of red silk, the darker scrolls in a deep rich red silk, the round flowers in light yellow pink silk; make the carnation of a deep shade of the same yellow pink, the leaves close to it in dark olive green, and the three balls in the same colour as the carnation. Work the connecting stems in CHAIN STITCH, and the small

rounds in SATIN STITCH, and surround each piece of silk with wide apart Buttonhole lines of silk matching it in shade.

Sac (Sack, or Sacque).—An old term, still in use, denoting a superfluous, but decorative, piece of a dress material, fastened to the shoulders at the back of the gown in wide, loose plaits, and descending to the ground, of such a length as to form a train. The gown itself is always complete without this appendage. Amongst others, Pepys speaks of a Sac, writing on 2nd March, 1669: "My wife this day put on first her French gown, called a Sac, which becomes her very well." It was introduced from France in the time of Charles II., died out, and was revived again *temp.* George I. Sir Walter Scott likewise alludes to it in the *Tapestried Chamber*: "An old woman, whose dress was an old-fashioned gown, which ladies call a Sacque—that is, a sort of robe, completely loose in the body, but gathered into broad plaits upon the neck and shoulders."

Sackcloth.—Large, coarse sheeting, employed for the wrapping up of bales, and the making of bags or sacks. In former times this term was used to denote a coarse haircloth, which was worn in token of penitence, mourning, or self-mortification.

Sacking.—A coarse description of flaxen or hempen textile, employed for bagging, and likewise for the bottoms of bedsteads. The manufacture is carried on chiefly in Ireland and at Dundee. Sacking is also known as "Burlap" and "Coffee-bagging." Cheap door mats and hearthrugs are made of Sacking, or Burlap, by embroidering in CROSS STITCH with coloured wool, as on Java Canvas. Leave a border outside the embroidery of two or three inches in depth, then ravel out a fringe, and make a second fringe of the wool drawn through the Sacking, which is to fall over that made of the Sacking. Lastly, sew the Rug upon some firm foundation, such as a piece of old Brussels carpet.

Saddle Cloths.—These are easily made, and are very useful presents to people who keep carriages. To make: Procure a piece of fine cloth—either dark blue, brown, or maroon, according to the colour of the carriage. Cut it 2 feet wide, and 7 to 8 inches long, curve it slightly inwards, to shape it to the horse's neck on one side, and round it at the ends, so that it is a little larger at the back than in the front. On the outside of this cloth, half an inch from the edge, trace a braiding pattern of 1 inch in width. Choose the pattern known as the Greek key, or one of small running scrolls; stitch firmly down to this the narrowest white or black silk braid procurable. Trace the monogram of the owner, in letters not more than 1½ inches long, upon the right-hand corner, at the back of the saddle cloth, above the braiding. Either COUCH down gold thread to cover their outlines, or work thickly over in SATIN STITCH, and in silk matching the braid. Should two Saddle Cloths be necessary, arrange one monogram on the right-hand side of the first one, and the other monogram on the left-hand side of the second one. Coronets or crests are sometimes worked instead of a monogram. The cloth must be lined with buckram and stout black linen before it is completed; but this is better done at a saddler's than at home.

St. Andrew's Stitch.—*See* EMBROIDERY STITCHES.

Sam Cloth.—The ancient term for Sampler.

Sammal.—A woollen material employed in Ecclesiastical Embroidery.

Sampler.—Samplers, or, as they were first called, Sam Cloths, first came into use during the sixteenth century, on account of the great scarcity and high price of Lace pattern books; therefore, all the earliest laces, such as Cut Works, Drawn Threads, Reticellas, &c., were copied upon Sam Cloths by those who were not sufficiently rich to buy the pattern books, with the combined purpose of obtaining the design, and exhibiting the proficiency of the worker. At a later date, when lace was not so much made, and designs of all kinds were more abundant, Samplers were still worked, no longer with the object of perpetuating a pattern, but to exhibit the skill of the embroiderer; and no young lady's education, during the seventeenth and eighteenth centuries, was considered complete until she had embroidered in silks and gold thread a Sampler with a bordering of Drawn Work, and a centre filled with representations of animals, flowers, and trees, accompanied by verses appropriate to the undertaking. These Samplers were looked upon as such proofs of skill that they were preserved with much care, and many of those worked in the earlier part of the seventeenth century are still in a good state of preservation. Amongst the numbers exhibited, in 1881, at the Ancient Needlework Exhibition, the verses upon one worked in 1780 are quaint. They run as follows:

> Elizabeth Hide is my name,
> And with my needle I work the same,
> That all the world may plainly see
> How kind my parents have been to me.

To Make a Sampler: Take some Mosaic Canvas, of the finest make, and woven so that each thread is at an equal distance apart. Cut this 18 inches wide and 20 inches long, and measure off a border all round of 4 inches. For the border, half an inch from the edge, draw out threads in a pattern to the depth of half an inch, and work over these with coloured silk; then work a conventional scroll pattern, in shades of several colours, and in TENT STITCH, to fill up the remaining 3 inches of the border. Divide the centre of the Sampler into three sections. In the top section work a figure design. (In the old Samplers this was generally a sacred subject, such as Adam and Eve before the Tree of Knowledge.) In the centre section work an Alphabet in capital letters, and in the bottom an appropriate verse, the name of the worker, and the date.

(2) An oblong square of canvas, more or less coarse, upon which marking with a needle in Cross Stitch or otherwise is learned. Common canvas usually measures from 18 inches to 20 inches in width. In this case, cut off a piece of about 4 inches deep from one selvedge to the other. Then cut the remainder along the selvedge into three equal parts, so that each strip will be about 6 inches

in width. These strips must each be cut across into four parts, and this will make a dozen Samplers, 8 inches long and 6 inches wide respectively. This size will contain all the letters, large and small, besides numerals. As the raw edges of the canvas have to be turned in and sewn down by Hem Stitching, lay the fold down exactly to a thread; draw a thread or two under the hem, on each side respectively, and sew the end of the turn. To make the Hem Stitch, pass the needle under two threads and draw it, the point directed towards the worker. Then insert the needle back again, across the same thread, and out through the edge of the Hem. *See* MARKING.

Samples.—Trade patterns of every description of textile, arranged in graduated shades of colour, and attached to large cards, at one end of each little piece. They are all cut in oblong parallelograms—that is to say, the length is double that of the width of each. In this manner ribbon and men's cloths are frequently offered to the purchasers for sale, as are likewise samples of lace and frilling, ready plaited or quilled. Buttons, also, of a fancy description, short lengths of trimmings in braids, gimps and beads, and fringes of all kinds, are arranged on cards, sufficient being supplied of the goods having large patterns to show the whole design without any "repeat." Silks and woollen cloths are more generally made up into packages, and labelled with the name, price, and width of the material, and the name of either the manufacturer or of the firm where the goods are to be purchased. These Samples are sometimes disposed of for the making of Patchwork Quilts, or given away in charity for the same or a somewhat similar purpose.

Sanitary Clothing.—By this name under garments of pure undyed wool have been patented by Dr. Gustav Jaegar, of Stuttgart, also outer clothing and bedding; woollen stuffs being substituted for linen or calico sheets and pillow-cases; animal fibre being exclusively employed. *See* UNDERLINEN.

Sarcenet.—A name derived from Saracennet, given to indicate the Oriental origin of a thin kind of silk stuff, of a character superior, yet otherwise similar, to Persian, first used in this country in the thirteenth century. It can be obtained either plain or twilled, and in several colours, and is used for linings, being fine and very soft. The Silk Stuff known in the olden times as "Sendall" was said by Thynne, in his *Animadversions on Speght's Chaucer*, to be "A thynne stuffe lyke Sarcenett, and of a raw kynde of sylke or Sarcenet; but coarser and narrower than the Sarcenett now ys, as myselfe can remember." The scholastic dress, or costume of the doctor of physic, was described by Chaucer as being

. . . . lined with Taffata and Sendal.

Sarcenet Ribbons.—Ribbons of this description are much like piece Sarcenet of a superior quality, with plain edges. They are comparatively cheap, and suitable for caps.

Saree.—A cotton stuff, of Indian manufacture, worn by the natives as a wrapping garment; also the name of a long scarf of silk, or gauze, used in the same country.

Sashes.—A woven silk scarf, of thick and heavy quality, manufactured expressly for the use of officers, and finished with long fringe. Broad silk ribbons, worn as waist belts, by women, and children of both sexes, are also called Sashes. Those worn by officers in uniform are of a very handsome and peculiar make, and rich quality, being of thick woven silk, and having a deep fringe at each end. These military scarves are worn over one shoulder, and knotted at the waist under the other.

Satara.—A ribbed cloth, brightly dressed, lustred, and hot pressed.

Sateen.—A cotton textile, of satin make, glossy, thick, and strong, resembling Jean. It is chiefly employed for the making of stays, and sometimes for dresses and boots, and can be procured in black and white, and in various colours. It is twilled, and is superior to Jeans. There are not only Sateens of uni-colour, but figured varieties, in many combinations of colour, employed for women's gowns. The width measures from 27 inches to 1 yard.

Satin.—A silk twill, of very glossy appearance on the face, and dull at the back. Very usually seven out of every eight threads of the warp are visible; whereas, in other silk stuffs, each half of the warp is raised alternately. Its brilliancy is further augmented by dressing, it being rolled on hot cylinders. Some Satins are figured and brocaded, and amongst the best examples are those made in Spitalfields. A good quality Satin wears exceedingly well; the width runs from 18 inches to 22 inches. The lustre of Satin is produced by the irregular method in which the respective threads of the warp and weft are taken in connection with each other. Satin cannot be cleaned or dyed satisfactorily, as it is liable to become frayed. Strutt makes an allusion to it in an account of *Revels at Court, temp.* Henry VIII., when its usual colour was red. Dekker likewise speaks of it in Gull's *Horn-book*, 1609, as the dress material of the higher classes: "Though you find much Satin there, yet you shall likewise find many citizen's sons." Satinette is a thinner and cheaper description of the same stuff, but equally durable, and may be had in black and colours as a dress material. Its brilliancy is produced in the process of manufacture, without dress, or other artificial means.

Satin is of Chinese origin, the flowered kinds—those manufactured and imported into this country—being celebrated. It is also made at Lyons and Florence. Amongst other varieties may be mentioned the Indian Cuttance Satin, which is a fine thick cotton-backed Satin, produced in stripes. There are three varieties of mixtures in colour—two each, in each variety. It is 27 inches in width, and is chiefly employed for upholstery, but is sometimes used by ladies for tea-gowns. There are also Satin Damasks, Satin de Lyons, Satin Foulards, Satin Merveilleux, Satin Sheeting, Satin Beige, Satin Sultan, and Satinette. These are all Silk textiles. There are others of mixed materials—such as the Satin de Bruges, which is a combination of silk and wool, made for upholstery. Sateen, which is a cotton stuff of Satin make; Satin striped Canvas, the former being of silk, and the Canvas of thread. Satin de Laine, composed of wool;

Satin Sultan, which has a mixture of wool with the silk, and is employed for mantles; and Satinet, an American cloth of Satin and wool.

Cyprus Satin is often mentioned in old inventories and account books, as, for instance, those of the Churchwardens of Leverton, near Boston, Lincolnshire, dated 1528: "For a yard of green sattyn of Sypryse, viijd.," which was probably employed in the repair of the Vestments. Also, in an inventory of the goods belonging to the Abbey of Peterborough, in 1539, it is said: "On Vestment of red, coarse Satten of Cyprus, with harts and knots." Satin proper was first introduced into this country from China. It represents the "Samite" of ancient times, which was frequently embroidered or interwoven with gold or silver threads:

> And in over-gilt Samite
> Y-clad she was by great délite.
>
> CHAUCER'S *Romaunt of the Rose.*

It is likewise spoken of by Tennyson:

> An arm
> Rose up from out the bosom of the lake
> Clothed in white Samite.

Satin Cloth.—A French woollen material of Satin make, having a smooth face. It is employed for women's dresses, is produced in most colours, and is of stout quality and durable. The width measures from about 27 inches to 30 inches. It is otherwise known by its French name of SATIN DE LAINE.

Satin Damask.—A very costly silk material, varying in price according to the weight of silk, and the richness and elaboration of the design. In some examples it is enriched with gold threads, and may be procured of an exceedingly costly quality, having velvet flowers. The width varies from 28 inches to 32 inches.

Satin de Bruges.—This is a cloth of Satin make, having a smooth face. It is composed of a combination of silk and wool, and is designed for purposes of upholstery.

Satin de Laine.—A French textile of Satin make, but composed entirely of wool, and otherwise known as SATIN CLOTH. It is manufactured at Roubaix.

Satin de Lyons.—This description of rich silk has a gros grain back in lieu of a twill. *See* SATIN.

Satin Embroidery.—*See* EMBROIDERY IN SATIN STITCH.

Satinet.—An American cloth of mixed materials, both cheap and durable, and used by the labouring classes in that country as fustian and velveteen corduroy are employed in England. The warp of Satinet is of cotton, and the "filling-in" is composed mostly of the short, waste threads of woollen manufacture, combined with a sufficient quantity of long wool to permit of its being spun. It is woven in a peculiar way, so as to bring up the wool to the surface of the stuff; and is then heavily felted, so that the cotton should be entirely concealed.

Satin Foulards.—These are silk stuffs printed in various designs and colours, and measure from 24 inches to 25 inches in width.

Satin Lisse.—A French dress material made of cotton, but having a Satin-like lustre. It is lighter in substance than an English Sateen, and is twilled. For slight mourning it is very suitable, made up as a summer costume; and the small designs, floral and otherwise, with which it is covered, are pretty and elegant. It is produced in varieties of black, white, and violet or grey.

Satin Merveilleux.—This is a description of twilled Satin textile, of an exceedingly soft and pliable character, and having but little gloss. It is sold in different qualities, all of which measure 24 inches in width.

Satin Sheeting.—One of the "waste silk" materials, of Satin make on the face, and twilled cotton at the back, the chief substance of the material being of cotton. It is made in different degrees of fineness, runs to 54 inches in width, and is employed for purposes of embroidery, fancy, dress, and upholstery. Satin Sheeting is thicker in substance, coarser in the weaving, and less glossy, than the ordinary "cotton-backed Satin." It can be obtained in most beautiful shades of every colour, both new and old, and is made 22 inches in width. The Diapered Satin Sheeting is a comparatively new textile.

Satin Stitch.—*See* BERLIN WORK and EMBROIDERY STITCHES.

Satin-striped Canvas.—This is a fancy variety of Embroidery Canvas, having alternate stripes of Satin and plain thick Canvas, somewhat resembling the Java make. The Satin stripe has a horizontal cording, as the weft of flax runs through the silk stripe.

Satin Sultan.—A textile somewhat resembling Bengaline in the method of its manufacture, but having a Satin face. It is designed for mantles, measures 24 inches in width, and varies considerably in quality and price.

Satin Turk.—A peculiar description of silk textile made at Amiens; it is very durable, and is suitable as a dress material, being soft, not liable to much creasing, and less thick and stiff than Satin. It is also used for evening shoes, and waistcoats, and is about 27 inches in width.

Satin Veiné.—A French term, sometimes applied to the veins of leaves, or the tendrils of sprays worked in Embroidery and with Satin Stitch.

Saut de Lit.—One of the French terms employed to denote a dressing-gown, the extra covering put on immediately on rising from bed, and worn in the bedroom until the costume suitable for the breakfast-room be put on.

Saxon Embroidery.—The Anglo-Saxon ladies were celebrated for their outline Embroidery upon fine linen or silk before their Church needlework excited the envy of Pope Adrian IV. This outline work was formed of the richest material, and was remarkable as much for the delicacy of its workmanship as for the pure and symbolical character of its designs, which were chiefly taken from the emblems used by the early Christians to represent our Saviour, the Trinity, and the Unity of the Godhead. Thus, the Gammadion, the Triangle, and the Circle occur in this work, either combined or forming separate geometrical patterns, used for the wide borders upon priests' vestments or upon altar linen. The outlines and all the

chief parts of the design are executed upon the surface of the material, and are made by laying down gold or silver threads, or thick silk threads, and Couching them to their places by a stitch brought from the back of the work on one side of the thread, and put down into the material on the other, and so securing it into its position. A few light stitches are worked directly on to the material as a finish to the chief lines, but they are always made subordinate to the Couched lines, to which much variety and richness are given by the use of the best and most varied materials. Fig. 713 is a specimen of Saxon Embroidery, taken from a quilt now in the South Kensington

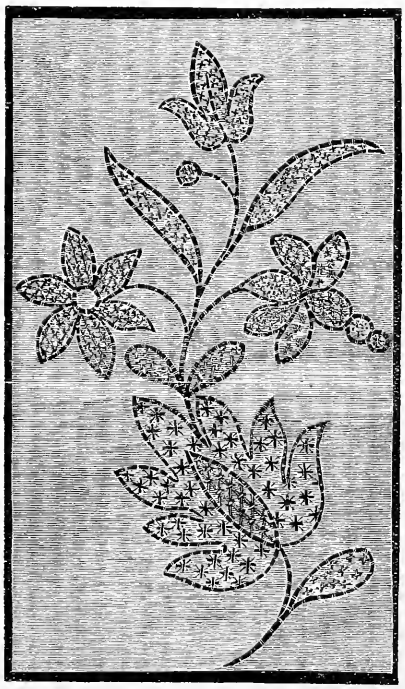


Fig. 713. Saxon Embroidery.

Museum. The subject is not ecclesiastical, as the quilt was not intended for Church uses, but it gives a fair idea of the manner in which this Embroidery was worked, and is a pattern that can be easily copied. To work: Trace the design upon fine linen (but only the outline) or white Surah silk, which back with holland. Put the material into an Embroidery Frame, Couch gold thread round the outlines, and work the stitches that form the fillings to the leaves and flowers. These consist of Lines crossing each other diagonally and caught down with a stitch, and Cross Stitch and Double Stars. Work the diagonal lines in green silk, lay them down on the material, and secure them with a stitch made with red silk. Work the Cross Stitches in red silk, and the double Stars with red and green silk. Take a dark olive-green silk cord, and Couch this along every outline, sewing it to the material with a silk matching it in colour.

Saxony.—Cloth or flannel made of wool of the Merino sheep pastured on the loamy soil of Saxony, which is peculiarly favourable for the rearing of fine animals. Wool from the same breed pastured in Spain is much harsher in quality. The cloth is made in the West of England, and the flannel chiefly at Saddleworth, near Halifax. *See* Flannel.

Saxony Lace.—The making of Pillow Lace in Saxony dates from the sixteenth century, the art having been introduced from Flanders. Old authorities consider that it was introduced into Germany by Barbara Uttermann, the wife of a master miner at Annaberg, who founded a school for lace-making at that place in 1561; but modern writers look upon the religious emigrants as the probable sources of the industry, though all agree that during the life of Barbara Uttermann (1514 to 1575) lace-making became known in Germany, and continued to be a source of profit to that nation until the eighteenth century. Lace-making has much declined since that period, though lace still forms an article of manufacture. The best that is made resembles old Brussels, and obtains a good price; but the greatest sale is confined to a coarse Guipure Lace, known as Eternelle and Plaited Lace; and as it is one that any amateur with a little patience can make, the details are here given.

The materials required are a pillow and stand, lace patterns, bobbins, pins, thread, scissors, and Knitting needle; the bobbins and pillow differ from those used in Honiton Lace-making.

The pillow is oblong, the cover or bag for which make of twill 28 inches long and 8 inches wide. Run this piece of material together, then make a wide Hem at the sides, to hold tape as a drawer. Draw up one side, but do not pull the material up close together; leave a round of 7 inches, into which Tack a piece of cardboard covered with twill. Fill up the cover with horsehair, bran, or wool, draw the second side together with the tape, and insert the cardboard to match the side first made. The white Cover Cloths for protecting the Lace are made like ordinary Cover Cloths. Cut a piece of strong linen 4½ inches wide, and long enough to go round the Cushion, and sew this round the Cover in the centre, to serve as a support to the lace and the pattern. The Cushion is not held upon the knee, but is fixed into a stand, which is from 28 inches to 30 inches high, so as to be within reach of a worker when sitting down. Make the stand either as an ordinary table with four legs, of a size just to hold the cushion, and elongate the four legs or supports above the table part to secure the Cushion between them; or make a table with two legs or supports like crutches, and secure these two upright pieces of wood into a strong foundation, while the fork or crutch of the upper part holds up the Cushion. The lace patterns are pricked out upon either Toile Ciré or Parchment, and do not differ from other Pillow Lace patterns. The Bobbins are

4½ inches long, and, after the thread is wound upon them, a thin metal shield is secured over it, to prevent its soiling when held in the hand. Ordinary large Bobbins can be used, but the sort sold expressly are the best. A great number are required. The pins are of brass, and finer than ordinary pins. No. 30 thread is used to commence upon, Nos. 50 and 60 being used for making ordinary lace, and No. 200 for fine lace. A Knitting needle is required to fasten the threads to when commencing the Lace, instead of tying the threads into a Knot, and pinning this Knot to the Cushion, as in Honiton Lace.

Before commencing to make any pattern, it is necessary to learn how the Bobbins are secured, increased, and decreased, and the manner of making the stitches. To adjust the Bobbins: Arrange the Cushion on the stand, and secure the pattern by pinning it down. Run the Knitting needle in across the Cushion where the pattern commences, push it into the material on the right side of the pattern, but leave it free on the left side. Take up each Bobbin separately, and fasten it to the Knitting needle thus: Hold the end of the thread in the right hand in front of the needle, with the left hand put the Bobbin under the needle, round it, and under the thread in the front, to form a secured loop; draw this up, and make another loop in the same way with the same Bobbin. Put on the required number of Bobbins in this manner.

To Cut off Threads.—Threads that have broken, and have been replaced by new ones, or threads no longer required in the pattern, are done away with as follows: Where they occur in Cloth Stitch or other parts of the Lace, tie them in a WEAVER'S KNOT, and pin them out of the way on the Cushion until some inches of the

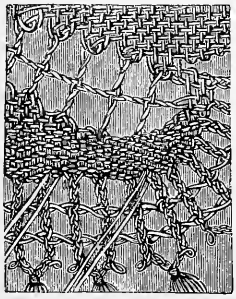


FIG. 714. SAXONY LACE—TO CUT OFF THREADS.

Lace beyond them have been made, then cut them away close to the Lace. Fig. 714 shows threads arranged for cutting away from Cloth Stitch. Where the threads are no longer required in the border of a pattern, they are formed into a little bunch thus: Take one thread and bind it well round the rest, then pull its end through the binding to secure it. Cut off the threads close, so that only a small bunch is made not larger than an ordinary PICOT. The bunches shown in Fig. 714 are purposely enlarged, in order that the manner of making them may be understood.

To Increase the Bobbins.—Bobbins are frequently added while the Lace is in progress, either for the purpose of increasing the Lace or when threads have been broken; they are adjusted as follows: Tie two threads together with a WEAVER'S KNOT, and hang these threads (which are

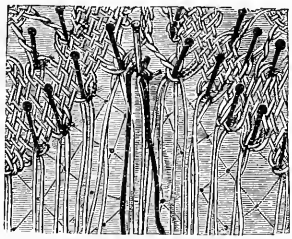


FIG 715. SAXONY LACE—TO INCREASE THE BOBBINS.

coloured black in Fig. 715) over the pin which is placed in the hole nearest the part to be increased. Work in these new threads as they are reached in the proper course of the lace-making. Should the threads be added at the thick part of a pattern where Cloth Stitch is worked, after they have been woven in with the others the Knot that joins their ends together may be cut away; but should they be required in the ground or open parts of the Lace, this Knot must be retained.

The chief STITCHES are worked as follows:

Cloth Stitch, or Plain Dotting.—This Stitch is used

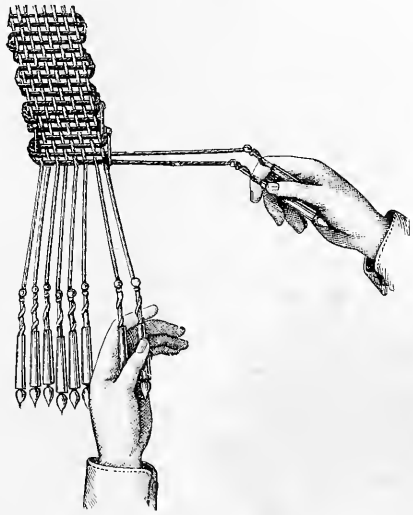


FIG. 716. SAXONY LACE—CLOTH STITCH OR PLAIN DOTTING.

for all the thick parts of the Lace, and closely resembles the ordinary Cloth Stitch of other laces. For the narrow

piece, shown in Fig. 716, use ten Bobbins, of which allow eight to hang down the Pillow, using the other two to interlace in and out of the stationary threads. Hold two of the Hangers in the left hand, and take the Worker Bobbins in the right hand; put up a pin at the end of the Lace, twist the two workers together twice (see Fig. 716) so as to make an edge, leave one behind the pin, pass the other over the first Hanger in the left hand and under the second; take up the next two Hangers, and pass the Worker over and under them, and so continue until the other edge is reached. Then take the second Working Bobbin, and reverse the passing over and under until it reaches the other edge; here twist it together with the first Bobbin, stick in a pin at the edge, and then work them back. Keep the Hanging Bobbins in the left hand, so that the long lines down the Lace are evenly stretched.

Crossing.—A movement frequently resorted to when making this Lace, and worked as follows: Take up two Bobbins that lie close together, and move the one on the left hand over the right hand, and the one on the right hand under the left hand. A Crossing is shown in the Double Twist, Fig. 721.

Half Stitch, or Net Device.—This open Lattice Stitch is used for all the lighter parts of the design and is more difficult than Cloth Stitch, as the threads, while making it, are crossed. To work as shown in Fig. 717: Fasten on

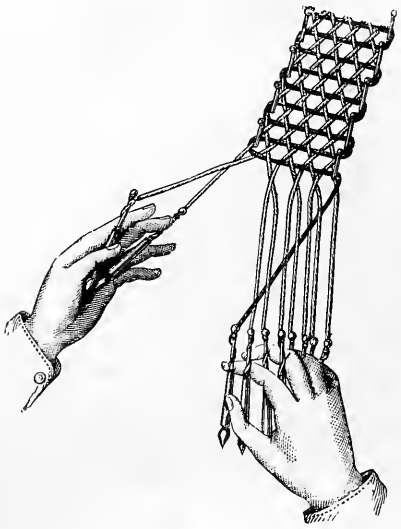


Fig. 717. Saxony Lace—Half Stitch or Net Device.

ten Bobbins, and use nine as Hanging or Passive Bobbins, and one as a Worker to form the Lace. Cross the Hangers one over the other, letting the left-hand Bobbins cross under the right-hand Bobbins (the left hand in the illustration shows how the crossing is managed). Keep all the Hanging Bobbins in the hand. Stick a pin at the edge of the Lace, and pass the Worker Bobbin under and over each Bobbin, as in Cloth Stitch, until it reaches the other end. Do not draw it up close, but allow space for the crossing to show. Stick a pin in at the other edge, cross the Hanging Bobbins as before, and work back.

Lozenge.—Threads twisted together so as to form a thick and pointed diamond shape are much used in coarse Guipure Saxony Lace, and are called Lozenges. They are made generally with four Bobbins, as follows: Tie four Bobbins together, then hold three in the left hand but apart, as shown in Fig. 718, and take the fourth Bobbin in the right hand and pass it over, under, and over the three held down. This will bring it out upon the left side.

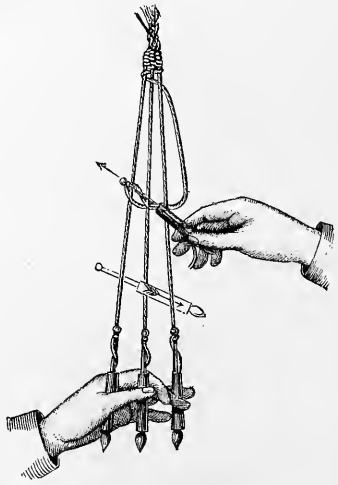


Fig. 718. Saxony Lace—Lozenge.

To return it, pass it under, over, and under the three held Bobbins (as shown by the white arrow in the engraving). Repeat these two lines until the length of the Lozenge is made. A small Lozenge takes twelve rows, a large one twenty, but no certain number of lines can be given, as all depends upon the thickness of the thread used. When the Lozenge is made, Knot the threads together, and proceed to make another if required.

Pin-sticking.—This is a movement that is required in all kinds of Pillow Lace making, and is used to form the design and to keep the various parts that are worked even and in their proper positions. The holes into which the Pins are put are all pricked upon the pattern. When one of these is reached, hold the Bobbins firmly in the left hand, take up a Pin in the right hand, and stick it firmly into its hole, keeping the threads in their right places on

each side of the Pin. The manner of doing this is shown in Fig. 719.

Plaitings.—These are sometimes used to form the ground of the Lace. To make: Take four Bobbins and Plait them together until a pinhole is reached, divide them

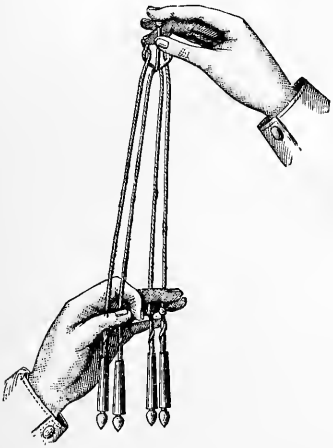


Fig. 719. Saxony Lace—Pin Sticking.

at that place, and take two Bobbins from the Plait upon the other side of the pinhole. Cross the threads, and continue to Plait to the next pinhole; here divide the

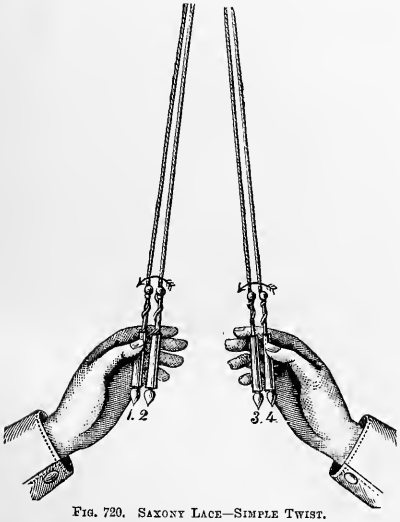


Fig. 720. Saxony Lace—Simple Twist.

Bobbins, leave two and take up two, and continue the Plait to another pinhole, where divide again; work up the threads left at the pinholes in the same way.

Twists.—The Twists are of two kinds, Simple and Double, and are worked as follows: To form a *Simple Twist* as shown in Fig. 720. In the illustration the Bobbins that make the Twist are numbered from 1 to 4. Hold 1 and 2 in the left hand, 3 and 4 in the right hand. Simultaneously pass 2 over 1 with the left hand, and 4 over 3 with the right hand. The arrows in the engraving point in the direction of the Twist, which is not shown accom-

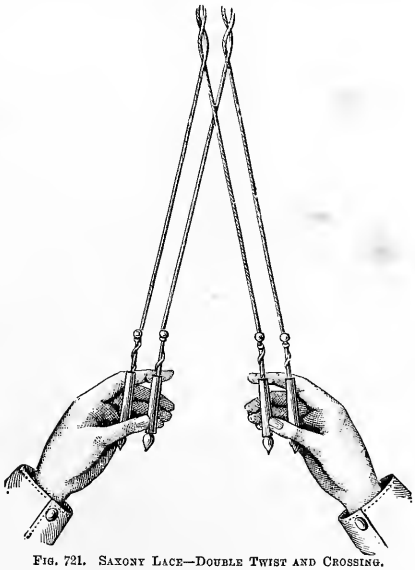


Fig. 721. Saxony Lace—Double Twist and Crossing.

plished, but with the Bobbins ready to make it; but the Twist made is shown in Fig. 721 in the first turn of the Double Twist. To form a *Double Twist*, the movement described in Simple Twist is repeated, and then the Bobbin marked 1 is moved over 2, and Bobbin marked 3 over Bobbin marked 4. Fig. 721 not only shows the Double Twist, but the manner of making a Crossing, the Bobbins being crossed after they are twisted.

Turn.—When the edge of the Lace is reached, or the thread turned in a contrary direction to that in which it started.

Wheels.—Form these by taking two Bobbins from the Lace wherever the upper lines of the Wheel are drawn. Twist each couple together four times, then work the centre round of the Wheel in Cloth Stitch; divide off the Bobbins into pairs again, Twist them four times, and work up into the lace where the lower lines of the Wheel end.

Patterns.—To work the Pattern shown in Fig. 722: Prick the pinholes where shown in the upper part, and hang fourteen Bobbins on to the Knitting needle. For the first row (indicated by two pinholes), commence on the left-hand side of the pattern. Double Twist four of the eight left-hand Bobbins, and stick a pin in the right-hand hole; tie up two left-hand Bobbins, and take up, in

addition to them, two right-hand Bobbins, SINGLE TWIST, CROSS, Single Twist, Cross, and stick a pin in the last hole of the second row (the one with three holes), tie up two left-

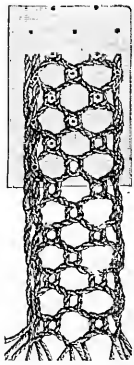


FIG. 722. SAXONY LACE.

hand Bobbins, take up the last two right-hand Bobbins in addition. Double Twist, Cross, Single Twist, Cross, tie up the two right-hand Bobbins, and take up, in addition, two left-hand Bobbins. Single Twist underneath the last pin, Cross, Single Twist, Cross. For the second row, commence on the left-hand side, take up ten Bobbins, Double Twist, Cross, stick a pin in the middle hole of the second row, Double Twist, Cross, tie up two left-hand Bobbins, take up

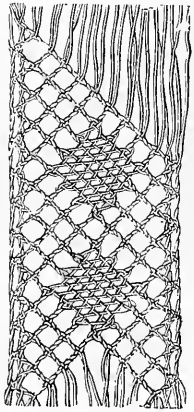


FIG. 723. SAXONY LACE.

two additional right-hand Bobbins, and repeat the work as before, stick a pin in the last hole of the third row. Work the double border with six outside Bobbins, and stick a pin in the last hole of the fourth row. For the third row, commence at the left-hand side row, take twelve Bobbins, work for three times as already described in the second row. Stick a pin for the first pin in the first hole of the third row, and work the double border with six outside Bobbins. For the fourth row, commence at the left-hand side, take up all the Bobbins, work with the first four left-hand Bobbins the single border; repeat the work of the first row three times, and finish with the double border. Repeat for the rest.

The Pattern shown in Fig. 723 is simply made with Twists and Half Stitch. To work: Prick the design so that a pinhole is made in every open space. Work with Lace cotton No. 50, and hang on twenty-eight Bobbins. Commence at the left hand, make the double border with six Bobbins, and work the holes with DOUBLE TWISTS and CROSSINGS in the slant shown in the Pattern. For the second row, commence again at the left-hand side, and work the border and the holes until the diamond is reached, which work in the HALF STITCH or NET DEVICE. The threads arranged for working the diamond are shown at the bottom part of the engraving.

To work Fig. 724: Prick the Pattern with eight holes, hang on twenty Bobbins, and use lace thread No. 50. For the first row, form the left-hand border with six Bobbins, tie up four left-hand Bobbins, take the other two, and with two right-hand Bobbins TURN, CROSS, stick a pin, Turn, Cross again, tie up two left-hand Bobbins, take up two right-hand Bobbins, and repeat Turning, Crossing, and Pin-setting as before. Repeat alternately

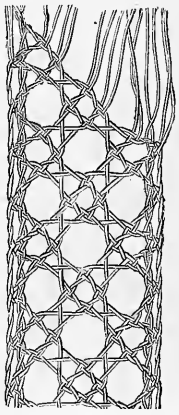


FIG. 724. SAXONY LACE.

until the first mesh of the first row is finished. For the second mesh, tie up two left-hand Bobbins, after having turned and crossed the last time in the first row, take up two right-hand Bobbins, Turn, Cross, stick a pin, as in the first row, tie up two right-hand Bobbins, take up two left-hand Bobbins, and repeat Turning, Crossing, and stick a pin, then tie up all these four Bobbins, and work with the four adjoining right-hand Bobbins, tie up two right-hand Bobbins, take up two left-hand Bobbins, and repeat. Turn and Cross to commence the third mesh, work this like the

first, and finally work the right-hand border line. The second row contains the same meshes, only differently arranged, and is worked accordingly.

In the design given in Fig. 725, the pricked pattern of which is shown in Fig. 726, Detail A, the stitches used are Cloth Stitch, Half Stitch, or Net Device, the diamond-shaped hole, explained in Fig. 723, and the mesh shown in Fig. 724. Work with forty Bobbins, and with No. 40 thread. In the pricked pattern, the letter *a* shows where the Bobbins divide to work the slanting Cloth Stitch, the letters *d* and *c* give the side points of the diamond, and *b* the bottom point. Inside the large diamond at *b*, the square meshes shown in Fig. 725 are made; there are nine

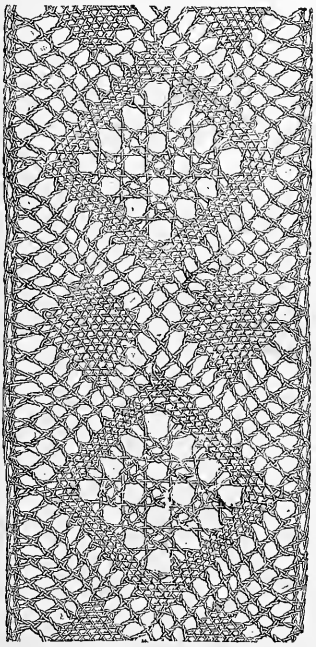


Fig. 725. Saxony Lace.

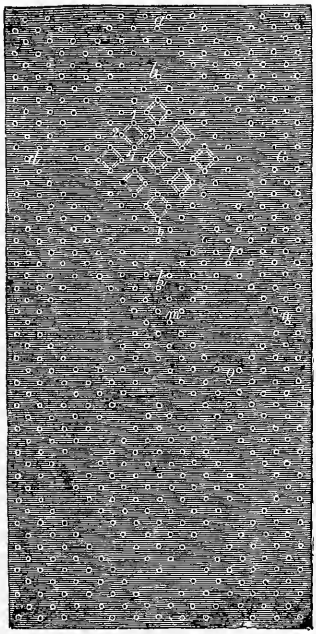


Fig. 726. Saxony Lace—Detail A.

of these, and they end at the letter *t*; and the points where the threads commence to make each separate one are indicated by the numerals 1, 2, 3, and 4. The small diamond upon each side of the large one is worked with Half Stitch, and is marked as to its points by the letters *l*, *m*, *n*, *o*. The border to the insertion is formed with six threads, like the borders already described. When an edging is made to Saxony Lace, form it with four threads, and plait together, carrying it along as a scalloped line; ornament this plait with the ordinary Picots or Loops that adorn the edges of other Pillow Laces.

Scallop Edge.—A term used in Dressmaking and Embroidery to signify a border of material, or work cut out after the pattern of a scallop shell's edge. It is more suitable for washing materials than a Vandyke border, the points of the latter being more easily frayed out. Sometimes a scallop edge is "pinked out," especially in silk, or in glazed calico; but in white stuffs it should be worked closely in Buttonhole Stitch.

Scarves.—These are more or less long, straight, and comparatively narrow lengths of material designed for wear round the throat or the waist, or across one or both shoulders. They are generally made of a silk material, or else of lace; but also sometimes of woollen stuff, either woven or knitted. They may be had in every shade of colour, in Tartan patterns, with brocaded, embroidered, or fringed ends. The Roman Silk Scarves, striped across the width, in combinations of various colours, are very handsome, and so are the embroidered Indian and Algerian.

Schleswig Pillow Lace.—Cutwork appears to have been made in Denmark from a very early period, and is still one of the occupations of Danish ladies. White Pillow Lace making was introduced into that country in the sixteenth century, when a manufactory was founded at Schleswig, and protected by heavy duties levied upon foreign laces. The early productions of Schleswig are a mixture of Flemish and Scandinavian designs, ornamented

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with the Stitches or Fillings that are usually found in Italian Laces, and are distinguished from Flemish Laces, to which they bear a great resemblance, by being worked in a very solid manner, and containing none of the lighter Plaitings or light parts of Brussels Lace. Much of it is still to be met with in English collections, having probably found its way there during the reign of Queen Anne, in the suite of her consort, Prince George of Denmark. The modern laces made in Denmark are copies from Lille and Saxony Laces, and are of a much lighter design than those of an earlier date; but the industry has not flourished since the commencement of the present century, except in the working of Tonder Lace, which is described under its own heading.

Scisseau.—The French word for SCISSORS.

Scissors.—Of this most essential appliance of a workbox there are great varieties in shape, size, and quality. They are classed respectively under the following description: The cast steel polished Shot Scissors, having shanks and bows of iron; Sheer Steel Scissors, comprising those in ordinary use, of which the blades only are hardened; and Lined Blades, which are made in large sizes, and almost entirely of iron, a strip of steel only being welded along the edge of the blades. Besides these, there are fancy varieties, the bow and shanks being leather-covered, or of gold or silver; Nail Scissors, having a file on each blade; Grape Scissors, with a groove on one blade, into which the other fits; Lamp Scissors, having a bend, bayonet-shaped, and other kinds, one of which, known as Buttonhole Scissors, is an important article in the workbox, and has a sharply-cut gap in the blades, for the purpose of accurately cutting a hole of certain invariable dimensions. Scissors are capable of much decoration by means of blueing, gilding, and studs of gold, as also by rich filigree work in the shanks, and embossed figures. The handles are sometimes made of mother-o'-pearl; but this plan is never satisfactory, as the cement loosens very quickly. The seat of the cutlery industry is at Sheffield. In Wilson's "*Rig Veda*" we find a passage which implies the use of Scissors, by the Ayrians, several centuries before Christ.

Sclavonic Embroidery.—Similar to RUSSIAN EMBROIDERY.

Scotch Cambric.—A cotton textile, incorrectly called Cambric, fine in quality, rather starchy finished, and unglazed. Cotton Cambric is to be had of two kinds, that designed for dresses, either white or printed, and that to be used as French Cambric; the former is made in Lancashire, the latter at Glasgow. One variety is made of a mixture of cotton and flax, and is designed for handkerchiefs. Scotch cotton-made Cambric is employed for women's dresses. *See* CAMBRIC.

Scotch Fingering.—A loose worsted yarn, much used for the knitting of stockings, cuffs, scarves, gaiters, and other articles. It is dyed in bright colours, and is sold by the spindle of six pounds.

Scrim.—This is a description of canvas, manufactured in several qualities. That especially for the use of paperhangers is made of Hemp and Jute. The Jute would dissolve if placed in water. The best quality is made entirely of Flax. Scrim is likewise used by gardeners for covering fruit trees. It measures from 36 to 40 inches in width. *See* CANVAS.

Seal (*Phoca*).—Of this animal there are many varieties. They are natives of the western coasts of Scotland and Ireland, the shores of Labrador, Newfoundland, and Greenland. Some kinds supply leather (tanned and enamelled with black varnish) for women's shoes; others a beautiful fur, thick, soft, and glossy. The coarse hairs are removed, and the fur shaved, and dyed either a golden colour, or, more usually, a dark Vandyke brown, when it resembles a fine velvet. Medium-sized skins measure about 20 inches by 40 inches; when made into jackets, or used as trimmings, the fur should be turned in the cutting out, so as to lie upwards.

Sealskin Cloth.—The yarn used for this kind of cloth is the finest kind of Mohair, and the shade given in the dyeing is exactly similar to that of the real fur. It is manufactured in Yorkshire, and employed for women's outdoor jackets. This cloth must not be confounded with that called SILK SEALSKIN.

Seam.—A term used to denote the line of Over-sewing which connects the edges of two pieces of material together. The term is of Saxon derivation, and has always been retained in the English language.

Seaming.—A certain method adopted in Plain Sewing for uniting two pieces of material together, either by Over-sewing the selvedges, or by turning down two raw edges, the needle being passed through the folded edges very straight. When there is no selvedge, make a FELL on the wrong side; and, in the case of a gored skirt, either of a dress or under garment, hold the gored side with the raw edge next to the left-hand thumb, and take great care that, being cut on the bias, it does not become drawn or puckered.

In Over-sewing the seams of underclothing, place the two edges of material very evenly together, and keep them in position by means of pins inserted at regular distances. Hold the work very straight between the forefinger and thumb—not round the former, as in Hemming—and beware of slanting the needle, or the seam will become puckered. If one side of the material have a selvedge, and the other be cut on the cross (or diagonally), or have a raw edge, hold the latter nearest to you, under the thumb, as it will thus run less chance of being stretched.

Seaming Lace.—This term, with that of Spacing Lace, is continually mentioned in old Wardrobe Accounts of the sixteenth and seventeenth centuries, and does not intimate a particular kind of lace, but lace used for a certain purpose. It was the custom in those times to set apart the best and finest linen for such State occasions as births, deaths, or marriages, and the table linen and bed furniture so set apart were adorned with lace let in as an insertion wherever a seam in the linen appeared, and frequently where no seam was really needed. The lace chiefly used for this purpose was Cut Work, as, being made of linen, it accorded best with the rest of the article; but in England, Hollie Point was frequently substituted for Cut Work; and upon the Continent, the least costly of the various native productions. There is still preserved a

sheet ornamented with Cut Work that was once in the possession of Shakespeare, and large quantities of linen adorned with Cut Work are constantly met with in Swedish or Danish families of consideration.

Seam Stitch.—*See* KNITTING.

Seamstress.—A term employed to denote a woman who seams or sews; a needlewoman whose department in her particular art is to perform Plain Sewing, as distinguished from dress or mantle making, and from decorative Embroidery.

Sea Otter Fur.—The Sea Otter (*Enhydra Marina*) is a species of the genus *Lutra*. It yields the most costly of all furs, the colour of which is a silver-grey, tipped with black; the fur is splendidly thick, soft, and shining, and exceedingly velvet-like to the touch. The Sea Otter is larger than the species frequenting rivers, and is found in the North Pacific, from Kamschatka to the Yellow Sea on the Asiatic coast, and from Alaska to California on the American coast. Only about a tenth part of the skins taken are exported to this country. The Russians, Japanese and Chinese, prize the fur greatly, and it is one of the most costly in the English market. *See* OTTER.

Seating.—A textile made of hair, of satin make, designed for upholstering purposes, such as the seats and backs of chairs, sofas, and cushions. *See* HAIR CLOTH.

Seed Embroidery.—A work practised in Germany, but not much known in England. It is formed by making flowers and buds with various seeds, and connecting these together with stems and stalks of Chenille, and working the leaves in Chenille. The seeds used for the work are those of the Indian corn, pumpkin, and cucumber, for large flowers, and canary and aster for the small. These seeds are pierced at each end with a carpet needle, and attached by these holes to the material. To work: Select a Crewel Work design of single flowers, such as daisies, sunflowers, or marigolds, and seeds that match the size of the petals, also Chenilles of various shades of green, and sewing and purse silk matching the flowers. Trace the design upon white or pale coloured blue satin, back it with holland, and frame it in an EMBROIDERY FRAME. Pierce the seeds at the top and bottom, and sew them to their places, either as flat petals, when lay them flat upon the satin, and secure with a stitch, made in sewing silk, at each of their ends; or as raised petals, when place them upright upon the satin, sew them together, and then down to the material. Having placed the seeds, work the centres of the flowers in FRENCH KNOTS with the purse silk, and the stems, stalks, and leaves in the green Chenille and in SATIN STITCH. The Embroidery is used for sachets, hand bags, and fire-screens. Necklaces and bracelets are made of melon or pumpkin seeds, by threading them upon fine silk, and forming them into balls, chains, tassels, and other devices.

Seerhand Muslin.—This is a description of cotton fabric somewhat resembling Nainsook and Mull, being a kind of intermediate quality as compared to them. It is particularly adapted for a dress material, as it preserves its clearness after being washed.

Self-Coloured.—A term employed in reference to textiles, to signify that the dye is of one colour only, and otherwise indicated by the term uni-coloured. It is sometimes employed to signify, either that the stuff is of its natural colour, in the raw material, or that it has not been dyed since it left the loom.

Selvedge.—The firmly finished edge of any textile, so manufactured as to preclude the ravelling out of the weft. It is sometimes spelt Selvage. The excellence of the make of the cloth is shown by the even quality of the Selvedge. In flannels it is grey, pink, or violet-coloured, and varies in depth. Black silks likewise have coloured Selvedges. In "The Boke of Curtasye," of the fourteenth century, we find it mentioned:

> The over nape schall dowbulle be layde
> To the utter side the *selvage* brade.

Semé.—A French term denoting "sewn," and having reference to the small dot-like patterns (as distinguished from "Running" ones) embroidered on any textile; otherwise called Powderings.

Semes.—An ancient term applied to Embroidery that is worked as if it was thrown or cast upon the background in detached sprays and bunches, instead of being designed in a connected pattern. The word is derived from the French *semer*, "to sow, or sprinkle."

Serge.—A loosely woven, very durable, twilled material, of which there are several varieties, distinguished by some additional name; the warp is of worsted, and the woof of wool. It is dyed in every colour, besides being sold in white and black. Serges may be had in either silk or wool. Some of those made of the latter material are smooth on both sides of the cloth, others are only smooth on one side and woolly on the other, while varieties are manufactured rough and woolly on both sides. All these kinds of Serge are employed for women's dress, and the stoutest in quality for purposes of upholstery. Amongst the most serviceable, as well as the warmest kind, is that manufactured, under Government auspices, solely for the use of the Royal Navy; but this can only be obtained by favour, for private use, from the captain of some man-of-war, who may chance to have more in stock than is required for immediate use amongst his crew. It is dyed in a more permanent way than that sold in the shops, and is very much warmer and heavier. Ordinary Serge is made like Sateen, one side being woolly and the other smooth, the longest wool being used for the warp, which is more twisted than the woof. There are a great many varieties of cloth known as Serge—viz., French Flannel Serge, composed of long wool, and somewhat of the appearance of Indian Cashmere; the Serge de Berri, is a French-made, woollen stuff, produced in the province of which it bears the name; Serge Cloth is smooth on one side and rough on the other; Witney Serges are hairy throughout; Silk Serge is employed in the making of costly mantles; Serge Ribbon Sashes are soft, tie easily, do not crease, and may be washed; and Pompadour Flannel Serges, so designated on account of the small floral designs with which they are decorated; they are 29 inches in width. Serge varies in width in its several varieties of make and material. The coarse and heavy kinds, employed for upholstery, are of double width, whether of wool or silk; that of the ordinary woollen dress Serges runs from about 30 inches to

a yard; Silk Serges are narrower. One variety of the last-named is used by tailors for the lining of coats. Though the twill is fine, it is of stout make, and can be had both in black and colours.

Serge de Berri.—This is a French woollen textile, employed as a dress material, and is produced in the province of which it bears the name. *See* SERGE.

Setting-in Gathers.—A phrase employed in reference to Plain Sewing, to perform which proceed as follows: Halve and quarter the band, and the material to be gathered, placing a small pin at each spot where these divisions are to be indicated, which is at the same time to secure the band and the full portion of material together. Hold the work so as to keep the left thumb on the junction of the Gathers and the band. As the latter is double, insert the raw edge of the former between the two sides of the band. Take up one ridge only of the gathering with the needle at a time, and proceed with great regularity, so as to form what will have the appearance of a neat Hemming Stitch. When the back of the band has to be secured to the gathers, endeavour to work as neatly as before, so as not to draw them awry, nor to show through any stitches taken at the back on the front or right side. Before commencing to sew in the Gathers, they must be stroked into their respective places in very even succession. *See* STROKING.

Setting-up Lace.—This is only required when Raised Pillow Lace flowers are made, and consists of sewing the raised petals to their right positions, and then stiffening them so as to stand upright. To work: Wash the hands in warm water, then shake the lace out upon a piece of tissue paper; take the finest possible needle, and, with lace thread, adjust the petals by sewing them down; make a small knot in the thread, fasten down lightly to the lace any back petals, running the thread from one petal to the other at the back of the lace; fasten inner petals by curving them inwards, or irregularly, according to design, and sew on to the lace any loose butterflies or other portions that have been made separately. To fasten off the thread, make a loop, and pass the needle through it, then draw it up, and cut the thread close. To finish or stiffen the flowers: Boil a quarter of an ounce of rice in a pint of water, and when cold strain it, and with a camel-hair brush paint over with it the inside of the parts in relief. When making a bold curve in the Raised Work, dip an ivory knitting needle into the rice water, and apply that to the lace; only damp the lace with the mixture, never make it wet.

Sew and Fell.—The process of Felling is effected by Running and Felling, and Sewing and Felling. To do the latter, fold one of the raw edges of the cloth on the wrong side, over the other raw edge; and thus form a Hem, after the manner of RUNNING and FELLING.

Sewing.—A comprehensive term, signifying stitchery of all plain kinds performed with a needle, by which means garments, or articles of upholstery, are made and mended. The word Working is frequently employed to signify Sewing, although one of general application to every kind of manual and intellectual labour. The word Stitching may be used, like Sewing, as a generic term, to denote any description of work with a needle. In Wilson's *Rig Veda*, II., p. 288, we find the words: "May she sew the work with a needle that is not capable of being cut or broken . . . of which the stitches will endure." *Sivan* is the term for the verb to sew, or sewing. Twenty-two centuries ago the Buddhists wore made, or sewn, dresses, in lieu of mere wrappings.

In Pillow Lace making, what are called Sewings are frequently required, either to join on fresh Bobbins to the pattern at certain places, or to secure one part of the lace to another. Sewings are called Plain Rope and Return Rope, and in Lace instructions, the word "Sew" is generally given as an abbreviation.

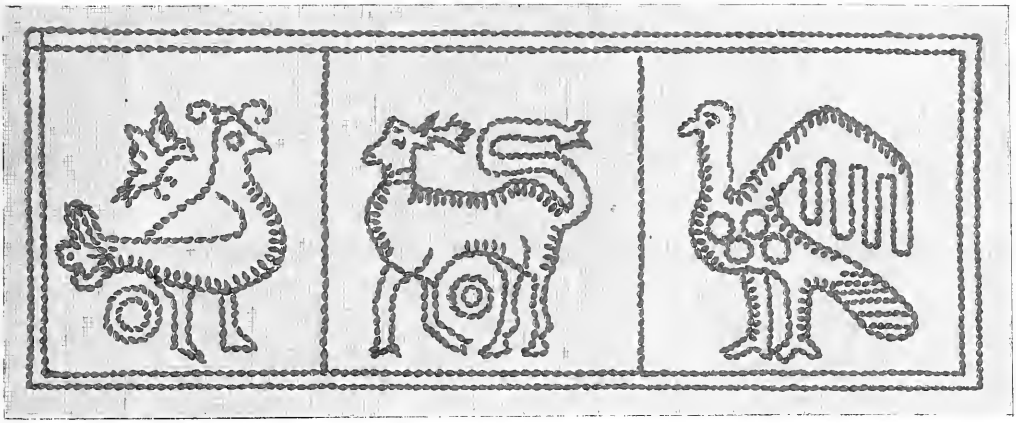
To make a *Plain Sewing*: Stick a pin into the pinhole above the one where the Sewing is to be made, to keep the work firm. Insert a crochet hook into the vacant pinhole, and under the twisted strand of the lace, draw one of the working threads through in a loop, pass the second working Bobbin through this loop, tail foremost, and pull the loop down. Take out the pin put in to secure the lace, and put it into the pinhole, and continue the work. Sewing with a Needle Pin: This is done where there are a long series of Sewings to be made, and when the securing pin of the lace upon the cushion is likely to interfere with their making. Stick a securing pin into the hole below the pinhole to be sewn to, so that there will be a vacant hole, lay one of the working threads across this space, and hold the Bobbin in the left hand. Insert the Needle Pin into the lowest strand, and insinuate the thread underneath it, which is done by holding the thread tightly down with the forefinger. Directly it is held, slacken the thread, bring the Needle Pin over, keep the thread under the point, then give a little sharp flick, and the thread will come through in a loop; draw this loop farther through, and hold it with the Needle Pin, and put the next Bobbin through it. Take out the securing pin, put it into the pinhole, and continue the lace.

Return Rope.—The same as Rope Sewing.

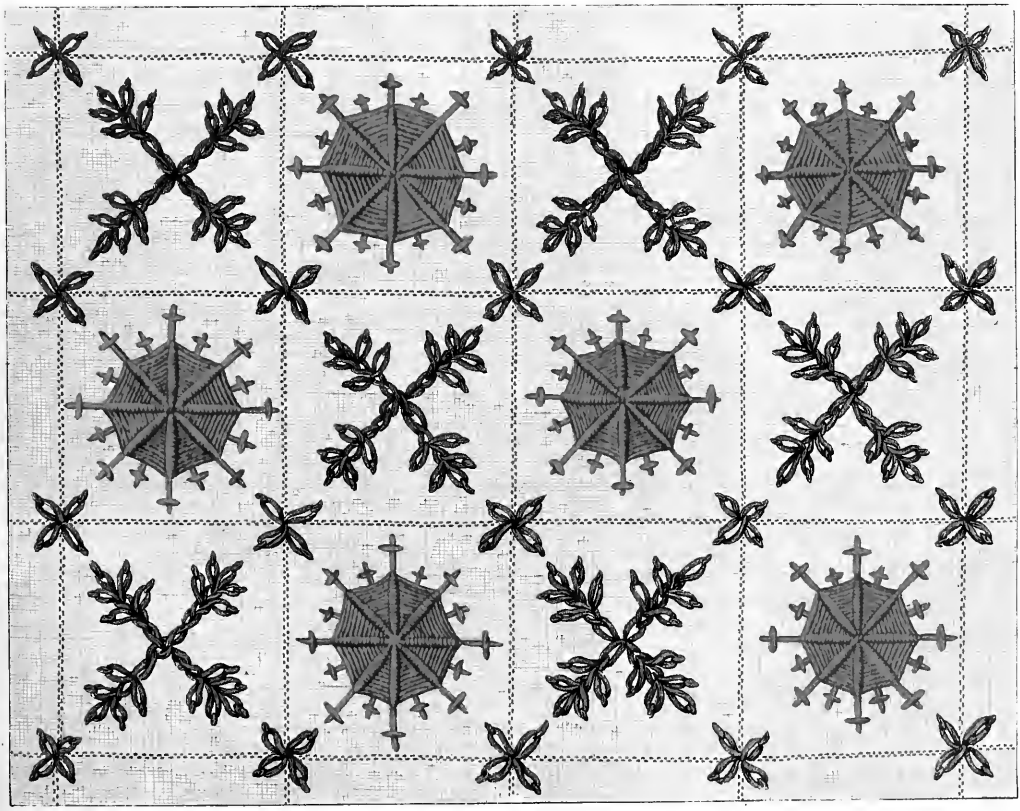
Rope Sewing.—To make: Lift all the Bobbins but one pair; pass this pair round the others. Sew to the next hole, pass the pair round again, sew to the next hole from the last Sewing, and continue until the spot is reached for the work to re-commence.

Sewing Cotton.—Cotton thread, which may be had on reels of 25 to 1000 yards in measure. The latter are much in requisition. The better class are known as "six cords," of which there is a large variety of makes, glazed and unglazed, the most saleable lengths running from 200 to 300 and 400 yards. Reel as well as Ball Sewing Cotton can be had in every variety of colour, and the ingrain marking cotton in red and blue.

Sewing Machines.—Appliances by which needlework may be executed more rapidly, and with greater regularity than by hand. The first invented and introduced into England was that by Elias Howe, a mechanic, of Massachusetts, in 1841. It was then employed for staymaking only; the needle imitated the action of the hand, and passed entirely through the material. The second kind of machine was of French invention, and made a Chain Stitch. Amongst those of the greatest repute, besides that



BACK-STITCH EMBROIDERY Copied from a priests stole of the 17th century



GLASS CLOTH EMBROIDERY

invented by Howe, the following should be named—viz., Wheeler and Wilson's Silent Automatic Tension Machine, Wilcox and Gibbs' Automatic Machine, Grover and Baker's, Singer's, Thomas's, the Florence, and the Wanzer. There are several varieties of these Machines, including those producing Lock Stitch or Chain Stitch, and those respectively worked by hand or by treadle, and by one or both feet. The hand-worked Machine is naturally more portable than that which has a treadle. Amongst the latest improvements in Sewing Machines, that distinguished as the "Vertical Feed" should be named, which will sew elastic materials of many thicknesses, which needs no basting, and which will not pucker one side of the material sewn. Another is the White Sewing Machine, which does not need an ordinary needle, and has a self-setting description of needle, and self-threading shuttle of its own.

Sewing Silks.—Of silk thread employed for plain or Fancy Needlework there are three classes—viz., that for Plain Sewing, that for Knitting, and the third for Embroidery. Amongst those used for Plain Sewing there are the following: The China Silk, which is very fine, and of a pure white, and is much used by glove-makers; a coarser kind, of two or three-cord twist, employed in staymaking. The Light Dyes, or coloured Sewing Silks, may be had in all shades, and fine in quality, and are sold in skeins of from fifty to eighty in the ounce, and also on small reels; those sold in skeins are the cheapest. Machine Silks are sold by the gross, and by their weight on reels, the latter containing from 30 to 200 yards. These are to be had both in black and in colours. Floss Silk, or Soie Platte, is to be had in raven-black, China, and all colours; it is sold twisted into hanks, and used for darning silk stockings. Filoselle, otherwise called Spun Silk, or Bourre de Soie, is the portion of ravelled silk thrown aside in the filature of the cocoons, which is carded and spun like cotton. This is employed both for Plain Sewing, in the darning of stockings and silk vests, and likewise for Embroidery. Tailors' Twist, a coarse silk thread, of which a number together are wound on reels, each bearing two ounces, the numbers running from 1 to 8; also to be had in small reels containing a single thread of 12 yards. They are in many shades of colour. For Knitting there are many varieties, amongst which is the Ice Silk, which may be had of both two and four-fold strands, and is produced in very beautiful shades of several colours. Crochet Silk, or Soie Mi-serré, which is only half tightened in the twisting, as its name denotes. It is flexible, glossy, and peculiarly suited to Crochet work. Purse, or Netting Twist, which may be had of various sizes and qualities, and designed especially for purse-making, although likewise employed for the purposes of Embroidery. The principal kinds of Silk employed for Fancy Work and Embroidery are the white Dacca Silk, or Soie Ovale, and Mitorse Silk. The former is sold in large skeins, varying in degrees of fineness, and employed in flat Embroideries, and likewise in some kinds of Raised Work. It is also used in working on fine canvas, and can be had in a variety of colours. It will bear sub-division of the strands when too coarse for the work required, and is sold done up into knotted skeins. The latter, Mitorse Silk, which is only half twisted, somewhat resembles Floss Silk, but is of a superior quality, and is more suitable for purposes of Embroidery. Also what is called Three Cord, is closely twisted silk, resembling Bullion, and likewise used for Embroidery. Sewing Silks are sold on cards, reels, and skeins, singly, or by the ounce; that for machine use on larger reels than the other kinds, and in longer lengths.

Shadow Stitch.—*See* HALF STITCH.

Shalloons.—A loosely woven worsted stuff, thin, short-napped, and twilled, used by tailors for coat linings, and also for dresses. It is woven from Lincolnshire and Yorkshire Long Staple Wool, of the finest qualities, twilled on both sides, and mostly dyed red. It is the staple manufacture of Halifax, whence upwards of 10,000 pieces are annually exported to Turkey and the Levant. It is made in various colours, and the width varies from 32 inches to 36 inches. This stuff was originally manufactured at Châlons, whence the name is derived. There is a very fine variety called "Cubica."

In blue *Shalloon* shall Hannibal be clad.—DEAN SWIFT.

Shantung Pongee Silk.—This is a soft, undyed, and undressed Chinese washing silk, and much resembles the Indian goods of the same character, but is somewhat duller in colour. The various qualities are uniformly of 19 inches in width, and differ respectively in price very considerably for the piece of 20 yards. Shantung is the name of the province in which the silk is manufactured. It is much employed in this country as a dress material.

Shap-faced.—A term employed to denote that the plush or velvet cloth is faced with the short ends of waste silk, the back of the material being of cotton.

Sharps.—A description of needles in common use among sempstresses for ordinary Plain Sewing. *See* NEEDLES.

Shawl Materials.—These are a mixture of silk and wool, the silk being thrown to the top; the patterns are copied from the Oriental damassé designs. These materials are employed for the partial making and trimming of dresses, and measure from 23 inches to 24 inches in width, the prices varying very considerably. Real shawls made of goat's hair, thick and warm in make and quality, are also sold for cutting up into dresses and mantles.

Sheep's Wool.—The peculiar substance called wool is, in a great degree, the product of cultivation. It is produced, not only on sheep, but on the Llama, and the Thibet and Angora goat. The coat produced on all other animals can only be described either as fur or hair. All the varieties of the sheep owe their origin to the Argali, which has a coat of wool next to the skin, supplemented by a longer growth of hair. In the States of Barbary, the South of Italy, Sicily, and Portugal, the wool of a once remarkably fine wool-bearing breed of sheep has greatly deteriorated through neglect. In Spain it was produced in high perfection when the product was carefully cultivated. Sheep's wool takes a year in completing its full growth, after which the animal changes its coat, which, if not sheared, will fall off *en masse*, leaving a short crop of the new soft wool in its place. That which is shorn from the living animal is called "Fleece," and that

which is pulled off by the fellmonger after death is called "Pelt," which is very inferior to the former, and will not take a good dye, being harsher and weaker, and is generally too short to be worked without an admixture of longer wools. It is also known as "Skin Wool," and is commonly used for flannels, serges, and such kinds of stuff as need little, if any, milling. The manufacturers classify sheep's wool into two kinds—the long, or "combing" wool, and the short, or "clothing" wool. The former varies in length from 3 to 8 or 10 inches; the latter from 3 to 4 inches. Of this clothing wool all cloth is made, its shortness rendering it fit for carding (effected with a comb of fine short teeth) and spinning into yarn, and for the subsequent felting. The long, or "combing" wool, is prepared on a comb with long steel teeth; it is combed out straight, opening the fibres like flax, either by hand or machinery. This is made into crape, poplin, bombazines, carpets, and the finer sorts of worsted goods. These two classes of wool are likewise described as the long, or short "stapled" wool, and by this term the separate locks into which the wool is naturally divided are designated, each of which comprises a certain number of fibres or curly hairs. The longer kinds of the fleece (or superior) wool are employed for hosiery yarns, or for hand-yarn for the warps of serges, and other cloths, which have a warp of "combed" and a woof of "carded" wool. In the fleece of a single English sheep there are some eight or ten varieties in degrees of fineness, known respectively by different names, and applicable for the manufacture of various textiles. Thus the wool is sorted with much care. Its softness is of equal importance to its fineness, and in this silky characteristic that of the English sheep is inferior to the Indian, or to the Peruvian and Chilian Llama. No Merino sheep, however fine, yields so soft a wool as the Indian, of which Cashmeres are made. Not only the breed of the sheep, but the district in which they are reared, influences the quality. The counties of Leicestershire and Lincolnshire, and the districts of Teeswater and Dartmoor, produce a greater length of "combing" wool than elsewhere, the staple being sometimes a foot in length. Dorsetshire, Herefordshire, and the South Downs produce our short-stapled variety, and those grown on the Cheviot Hills give a wool of considerable softness, though not otherwise of the first quality.

Sheep's wool in its natural state is of a white, grey, or brownish-black colour. Of the latter coarse cloths are made, undyed. The white is selected for dyeing in bright colours. The soft wool of lambs is extensively employed in the manufacture of hats, on account of its felting quality. That of dead lambs, having less of the felting properties, is used for hosiery and soft flannels, and is called "skin-lambswool." The lambs of certain breeds of sheep, natives of the North of Europe, have such fine skins that they are dressed as furs, are very costly, and held in much esteem as articles of wear, or for trimmings of outdoor apparel, by wealthy Russians and others.

Our Australian wools are very fine, the Spanish Merino sheep having been imported there. The staple is long and the quality soft, and it is excellent for combing and spinning. The Shetland Islands also produce a breed of sheep bearing remarkably fine and delicate wool. (*See* SHETLAND WOOL.) Saxon wool, much employed in this country, is of a very superior quality, and is produced by the Spanish Merino breed, introduced by the late King of Saxony. This Spanish variety of wool is considered the finest in Europe, and is of remote Eastern origin, introduced into Italy, and thence, by the Romans, into Spain. Comparatively little of this wool is now employed in England, the Australian and Saxon sufficiently supplementing our own breeds. *See* WOOLLEN CLOTHS.

Sheetings.—Stout cloths made of different widths for bed linen—both plain and twilled, bleached and unbleached—and constituting one of those manufactures classified under the name "Piece Goods." They are made in Wigans, Croydons, and double warps, from 2 to 3 yards wide. Those of linen are named Scotch and Barnsley bleached, loom Dowlas, and loom Scotch, the widths of which are known distinctively by the number of inches they measure. Also the Irish, union Irish, which is mixed with cotton; Lancashire linen, union Lancashire, Russia, and imitation Russia. The respective widths of these run from $\frac{7}{8}$ths to $1\frac{1}{4}$ths. The strongest coarse Sheeting is the Russia, which may be had of various widths, from an ell to $2\frac{1}{2}$ yards. Bolton Sheeting, otherwise called Workhouse Sheeting, is of calico, and is sold in pairs of sheets. They should each measure from $2\frac{1}{2}$ yards to 3 yards for ordinary beds. The width for a single bed is about 66 inches, that for a double one from 78 inches to 3 yards.

Shell Couching.—*See* COUCHING.

Shetland Point Lace.—A work known in Italy as Trina de Lana, where it is used much more than in England. It is a Needle-made Lace, composed of Shetland wool instead of fine Lace cotton, and therefore of sufficiently coarse texture to form babies' shawls, quilts, or scarves, and other objects that require to be both light and warm yet ornamental. The Lace is made either with white or black Shetland wool, from designs selected from old Flat Needle-made Points, which are enlarged, and then worked out by being formed of some of the simplest of the many Point Lace stitches. The cordonnet of the Buttonholed outline of flat Points is replaced by a line of Chain Stitch, which serves as a stay to the stitches that fill in the design. To work as shown in Fig. 727: Enlarge the design to twice its size, then trace out outlines of the parts that are to be filled in upon blue wrapping paper, from which remove any stiffness by crumpling it up and smoothing it out flat. Take the Shetland wool, thread a darning needle with it, and surround the pattern with a line of CHAIN STITCH. Let this Chain Stitch be quite distinct from the blue paper, and perfectly connected stitch to stitch. Then connect these lines of stitches together for the ground of the Lace by filling in the open spaces between the design with CORDED BARS, which occasionally vary with WHEELS. Fill in the design with lines of plain BUTTONHOLES, or with POINT DE BRUXELLES, LATTICE, or POINT DE GRECQUE. Form the FOOTING of the Lace with a line of Chain Stitch, the outer edge with the same Chain Stitch line, and enrich with POINT DE VENISE edging and Wheels, ornamented with PICOTS. Shetland

Point Lace looks particularly well when worked over a baby's shawl and edged with the pattern shown in Fig. 727; the design for the centre of the shawl should be detached sprigs, joined by Corded Bars.

Shetland Wool.—As sold in the shops, this is a yarn much employed for the knitting of shawls, and the weaving of stockings of the finest quality. The yarn is exceedingly soft, and has only two threads. It is to be had in oleander (a new pink), white, black, slate, brown, azurine, scarlet, violet, buff, coral, purple, partridge, gas blues and greens, and ingrain, and is sold by the pound or ounce. Wool of this kind is not produced in England proper. It is thicker than Pyrenean wool, and softer than both it and the Andalusian, not being so tightly twisted. It is employed for the knitting of shawls, hoods, jackets, and shoes for infants. The sheep producing it are of small size, and run wild all the year over the hills until—the ground being covered with snow—they descend to the seashore and feed on weed. The staple of these sheep is longer than that of the Merino, and their skins are much employed as Furs. The breed goes by the name of Beaver Sheep, and the wool produced is of various colours—viz., black, brown, grey, and white.

Shifting Pillow Lace. — The pattern upon which Pillow Lace is worked rarely exceeds a few inches in length; therefore, when working a lace edging or insertion, the lace, while in progress, has constantly to be taken off the pillow and re-adjusted on to the pattern. To shift: Work the lace to the edge of the pattern, take up all the pins, but leave those in the last part of the work still sticking into the lace, and then stick these into the top part of the pattern, so that the working can be continued at the proper place. Roll up the finished lace on to a piece of narrow cardboard, and put it into a little bag, which pin down to the Pillow out of the way of the Bobbins. To avoid constant shifting when working very narrow lace, prick two pieces of PASSEMENT at the same time with the same design, and fasten them on to the Pillow so that no break intervenes, or prick as long a pattern as the Pillow will allow, taking care that the ends will correspond, and allow of the design being continued.

Ship Ladder Stitch.—See *Ladder Stitch*, EMBROIDERY STITCHES.

Shirred.—A word employed by Americans, derived by them from the old German *Schirren*, and employed to signify an irregular GAUGING. Shirrings are close Runnings, or cords, inserted between two pieces of cloth, as the lines of indiarubber in Shirred Braces or Garters, or the drawing and puckering up any material. See French

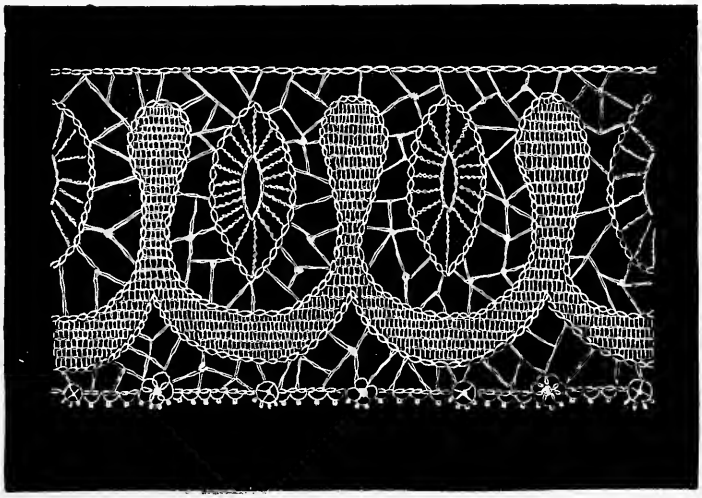


FIG. 727. SHETLAND POINT LACE.

term *Coulissé*; also Reeve, borrowed from the nautical term to "Reef" a sail, to gather up in small folds.

Shirt.—A man's linen or calico under-garment, the name having reference to its being of a "short" length. It was worn in Saxon times by both sexes, of the same form, and by the same name. Under the Normans, the nobility wore them embroidered. In the fourteenth century, Silk Shirts were worn by some, and also those of fine Holland and Cambric. Shirts decorated with either embroidery or gold, silver, or silk, were prohibited by a Sumptuary Law, in the reign of Henry VIII., to all persons under the rank of knighthood. Mr. David Anderson, damask manufacturer, of Deanside Brae, made a shirt entirely in the loom, without any kind of needlework, and sent it to Dr. Cupar, as a specimen for the Hunterian Museum, Glasgow. The neck, wristbands, and shoulder-straps were of double cloth, and neatly stitched; the buttonholes properly worked with

the appropriate stitch, the buttons sewn on, the gussets inserted, and a ruffle added. On the breast the Glasgow arms were woven, and the motto, "Let Glasgow flourish," beneath which were the words: "Woven and presented by David Anderson." See *Shirt*, under CUTTING OUT.

Shirtings.—These are otherwise called Fancy Cotton Shirtings, and consist of cotton cloths manufactured after the same manner as Ginghams, only that they bear somewhat of a resemblance to flannel in the looseness and fluffiness of the threads. Shirtings are classified in the trade as one of those manufactures denominated "Piece Goods," and are made in pieces of 36 yards in length, and from 36 inches to 45 inches in width. Pretty and serviceable dresses are sometimes made of the same description of cotton cloth, which has been sized and glazed. They may be had in stripes and fancy designs in various colours, chiefly in pink, blue, and violet. Women's cuffs and collars are made largely in these Shirting Cloths. There are also ZEPHYR SHIRTINGS.

Shoddy.—Cloth made either of the flue and fluff thrown off from other woollen stuffs in the process of weaving, mixed with long hair from new wool; or else of old garments torn into fibres, or cut up into small pieces, and re-spun. It differs from what is known as "Mungo" in being of an inferior quality, and producing a coarse kind of cloth.

Shot Stuffs.—Textiles of various materials, made to change in colour according to the different positions in which they are viewed, and therefore of the lights and shades upon them. This is effected by a particular method adopted in the weaving, and the intermixture of a weft and warp respectively of different colours. In the sixteenth century they were called "Chaungeantries," and were mixtures of silk, "sailtrie," or linen yarn. One of the mantles of Queen Elizabeth is described by Paul Heutzner (1602) as being of "bluish silk, Shot with silver threads." In the present day, there are not only Shot Silk Stuffs but Shot Alpacas, and mixtures of two different materials employed for women's gowns. Shakespeare alludes to this description of weaving in a Silk Stuff:

> The tailor make thy doublet of changeable Taffeta, for thy mind is a very opal.—*Twelfth Night.*

Shuttle.—An appliance made of wood, used in the process of weaving for shooting the thread of the woof, which is wound upon it, between the threads of the warp. Also *see* TATTING.

Sicilian Embroidery.—An effective and easy work, formed with muslin, thin cambric, and braid, and used for trimmings to washing dresses, or for teacloths and ornamental linen. The work is sometimes called Spanish Embroidery, and is intended to imitate Embroidery upon muslin; but as no stitches, with the exception of Buttonhole, are worked, it is much more quickly formed than true Embroidery. It consists in tracing out a modern Point Lace design, and Tacking muslin, and then thin cambric, over the design, the outlines of which are marked out with a thick braid, known as Spanish Braid. Both the materials are retained in those parts of the work that are intended as the pattern parts, but the cambric is cut away beyond the braid from the ground, and only the muslin left, while the raw edges of the cambric are concealed by the braid being sewn down to the muslin foundation. Wheels, Eyeletholes, and Ladder Stitch are worked when open spaces lighten the design, and then both materials are cut from underneath these stitches, and the raw edges Buttonholed round, while the edge of the pattern is formed with scalloped or

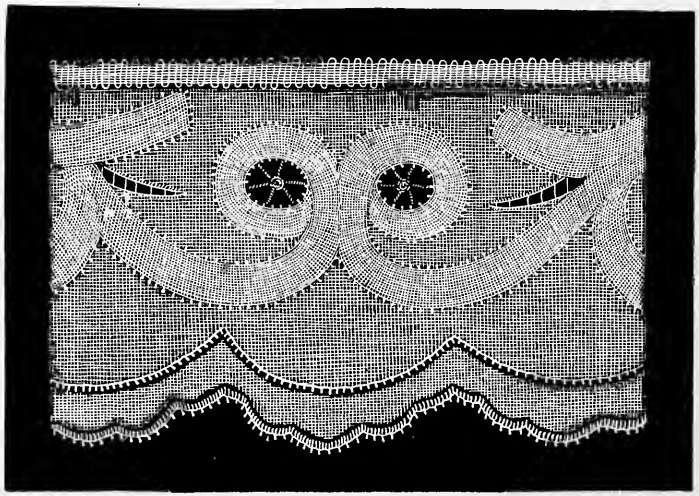


FIG. 728. SICILIAN EMBROIDERY.

straight lines of Buttonhole. To work as shown in Fig. 728: This pattern is reduced in size, and can be made larger if required. Two widths of braid are used in it, either white or écru-coloured, and muslin and cambric matching the braids in tint. Trace out the design upon stiff paper, and fill in the parts forming the pattern with black ink, so that they may be visible through the materials that cover them, or TACK down the muslin and cambric upon brown paper, and trace the design upon the cambric when it is secured. Take the narrower braid, and sew it along the top of the pattern, to form the FOOTING. Stitch it down securely upon both sides, then Tack the wider braid on to the design with a tacking thread, and when in position OVERCAST it to the material upon the side where both cambric and muslin are to be retained. Cut the round holes for the WHEELS, and make them, drawing the Braid round the circle thus formed, and cut away both materials and make the LADDER STITCH where indicated; BUTTONHOLE the edge of the materials over in those places. Cut away the cambric underneath the other edge of the broad braid, and Overcast the braid to the muslin. The edge of the pattern is made with both materials; Buttonhole in small scallops round the extreme edge, and ornament this place with PICOTS; then form the wide scallops with a line of Buttonhole, turn its outer edge to the interior of the design, and cut the cambric away beyond these scallops, leaving only the muslin.

Sicilienne.—A description of fine Poplin, made of silk and wool, and especially employed for the making of mantles. It may be had from 24 inches to 56 inches in width.

Sienna Point.—One of the names by which DARNED NETTING is known in Italy.

Silesia.—A fine brown Holland, originally made in the German province of Silesia, and now produced in England. For roller window blinds it is glazed, and may be had in various widths, from 28 inches to 90 inches.

Silk.—The fine, glossy, soft thread spun by the *Bombyx mori*, or silkworm, so as to form a pale yellow or amber-coloured receptacle, called a cocoon, within which the caterpillar, in its chrysalis form, lies during its transformation into a butterfly. It is the strongest and most durable, as well as the most beautiful, of all fibres for the manufacture of textiles. Our chief supplies are derived from China, India, Italy, and the Levant. An attempt has likewise been made to produce silk in Australia, and, so far as it has been procured, it is of a rich and superior kind; the breed of silkworms discovered of late years in Switzerland has been imported to that colony, as it is free from the disease so long contributing to deteriorate the cocoons. The use of raw silk for spinning and weaving dates back—so far as records of the Chinese Empire exist to demonstrate—to some 2700 years before Christ, when the Empress See-ling-Shee herself unravelled the fibres of the cocoons, and was the first to weave it into a web. The derivation of silk from the cocoons of the silkworm, and the manner in which the material was produced, remained a secret with the Chinese until the time of Justinian, A.D. 555, and it was at this time that the two Persian monks—who were Christian missionaries—became acquainted with the use of the silkworms, learned the art of working the fibres into textiles, and, at the desire of the Emperor, contrived to secrete some of the eggs of the caterpillars in a hollow cane, and brought them to Constantinople in safety. It is to these two missionaries that we are indebted for the introduction into Europe of all the various breeds of the insect, which, in course of time, became naturalised in various parts of the Continent. Alexander the Great was the first to introduce both the silk and a knowledge of its use, in the West. For 200 years after the age of Pliny, the employment of silk stuffs as dress materials was confined to women.

Silk Boot Laces.—These laces are to be had both flat and round. The former kind are produced in lengths respectively of 6-4 and 8-4, and are sold in boxes containing one gross each. The latter, otherwise called "Aiguilette," are round, are not twisted, but woven, and have tags. These are also sold in boxes of one gross each, the lengths being the same as those of the flat kind.

Silk Braid.—This Braid is also called Russia Silk Braid. It is employed for purposes of Embroidery, and is used for men's smoking caps, slippers, &c. It can be had in very bright colours, and consists of two cords woven together; it is sold in skeins, six to the gross. Each skein should measure 24 yards in length, but they are rarely found to contain more than 16 or 18 yards.

Silk Canvas, or Berlin.—This description of canvas is of a very even and delicate make, and is especially designed to obviate the necessity of grounding designs in Embroidery; the silks usually employed for its manufacture are Chenille and Floss. It is to be had in most colours, the white, black, claret, and primrose being most in vogue. Different qualities are sold. It is made in widths varying from $\frac{1}{4}$ inch to $1\frac{1}{2}$ yards. The threads are formed of fine silk wound round a cotton fibre. *See* CANVAS.

Silk Cotton.—The silken fibres enveloping the seeds of a tree of the genus *Bombax*, which is a native of Asia, Africa, and America. These fibres are smooth and elastic, but too short to be eligible for spinning, and are especially employed for the stuffing of cushions. Silk Cotton is imported into this country from the East Indies, under the name of "Mockmain." The Silk Cotton is enclosed within the capsules containing the seed, which is embedded in it.

Silk Damask.—A silk woven stuff manufactured after the peculiar method originated at Damascus, whence the name. The Flemings introduced the art of producing designs of every description in the process of weaving the cloth into this country in the sixteenth century. At that time Silk Damask was very costly, and dresses made of it were only worn upon State occasions by women of high position; it is now superseded as a dress material by what is called Broché Silk, having a design thrown upon the face in satin. As a material for purposes of upholstery, hangings, curtains, furniture coverings, &c., Silk Damask is as much employed as ever. It is very thick and rich in appearance, and is the costliest of all stuffs used for these purposes. It can be had in every

description of colour and shade of the same. The chief seat of the industry is at Lyons, where it is produced by means of the "Jacquard Loom."

Silk Dress Laces.—These consist of narrow silk braids, dyed in various colours, and chiefly employed for evening dresses. They are made in lengths of 5-4 and 6-4, and may be purchased singly or by the gross.

Silk Embroidery.—*See* EMBROIDERY.

Silk Embroidery on Net.—Worked with écru net, coloured silks, and gold or silver cord. To work: Select a flower design écru lace. BUTTONHOLE round the outlines with coloured silks, and COUCH a line of gold cord inside the Buttonholes. Fill in the pattern with POINT DE BRUXELLES and other POINT LACE stitches, worked in coloured silks.

Silk Imperial Braid.—A very narrow woven fancy Braid, having a kind of Pearl edge. It is made in all varieties of colour, and also of mixed colours, such as green and gold. It is sold by the skein, and is employed for purposes of Embroidery.

Silk Longcloth.—A fine twilled material, manufactured for the underclothing of both men and women.

Silk Mantle Cords.—These Cords may be had in various colours and sizes, are heavy made in quality, and very much in use. The numbers are 1, 1½, 2, 2½, 3, and 4; 1, 2, and 3, are the numbers chiefly in request. There are four pieces to the gross, of 36 yards each.

Silk Sealskin.—This is a very beautiful patent textile, composed of Tussar Silk, made in imitation of Sealskin Fur, and designed for mantles, jackets, hats, waistcoats, and trimmings, and sold at one-fourth the price of the real fur. It measures 52 inches in width, and is a costly material dyed brown or golden colour. In making it up, the nap should be turned so as to lie upwards, to produce the lights and shades upon it, after the manner in which the real skin of the seal is always worn.

Silk Serge.—A stout twilled silk textile, of fine make, and employed for the lining of men's coats. It is to be had in various colours, as well as in black. The ordinary width of this material measures 24 inches.

Silk Spray Embroidery.—A variety of Embroidery with Satin Stitch, and one that is used to ornament dress trimmings with, as it is capable of being transferred from one background to another. The work consists in embroidering, upon fine lawn or holland, a spray of flowers, in silk or filoselle, in their natural tints, cutting away the holland round the spray, and arranging that upon net, silk, or velvet, as it is required. To work: Trace upon holland or lawn sprays of flowers from designs intended for Embroidery, with SATIN STITCH, and frame in an EMBROIDERY FRAME. Work the leaves of the design in Satin Stitch, from the centre vein of the leaf to the edge, and use a light and dark green on the two sides; work the centre vein of the leaf in a darker shade of green to that used in the other part, and surround the leaf with an outline worked in BUTTONHOLE STITCH, to raise it slightly above the Satin Stitch centre. Work the Buttonholes as short stitches, and not too close together; make all the leaves thus, only varying the shades of green used in them. For the flowers, slightly pad them with wool, and then work them in long Satin Stitches from their centre to their edge with Floss silk, in shades of colour matching the natural hue of the flowers. Surround the flowers, like the leaves, with a Buttonhole Edge, and fill in their centres with FRENCH KNOTS. Work the stalks that connect the flowers and leaves together with double rows of CHAIN STITCH. Before removing the work from the Frame, make some strong starch, and spread it over the back, and when that is dry, cut out the sprays from the holland, carefully cutting round the Buttonhole edgings of leaves and flowers. TACK, with fine stitches, these sprays on to the material they are intended to ornament. The sprays are also worked with crewels instead of silks, or with crewels mixed with filoselles, and when this is done the Embroidery is formed of large bold flowers, such as sunflowers, pæonies, and carnations, and is used for curtain and table borders, or to scatter over a quilt.

Silk Stuffs.—Silk yarn is woven into a great variety of textiles in England and elsewhere, which may be referred to under their respective headings; as well as in thread more or less twisted, for the purpose of sewing and of embroidery. Prior to the sixth century, all silk stuffs were brought to Europe from Bokhara by the former inhabitants of those parts—the "Seres"—from which its Latin name, *serica*, was derived. The variety of textiles made of the fibres of the silkworms' cocoons is very extensive, and varies with the several countries in which they are produced, whether India, China, Japan, Turkey, Great Britain, France, or Italy, in each of which nationalities the varieties are also many and beautiful. Some are dyed in ingrain colours, so that they may be washed with impunity. Some are watered, others brocaded, woven with a pile, forming either velvet or plush, or produced with a combination of velvet and plain silk, or velvet and satin. There are Watered Silks, Moirés, Satins, Satinettes, Satin Turks, Taffetas, Gauzes, Persians, Stockingette Silks; Poplins, which are combined with wool; and corded Silk Cloths, unmixed with any other substance—as the Paris Cords. Besides these, there are ribbons of every variety and quality, and Silk Canvas for purposes of Embroidery. In the Middle Ages, the manufacture of Silk Stuffs made great progress in Europe. The trade spread from Italy to France and Spain, where it was introduced at an early period by the Moors; and we read that some Silk Textiles were purchased for our Henry II. The manufacture of these stuffs in England dates from the time of the immigration of the French refugees, at the revocation of the Edict of Nantes, when a manufactory was established at Spitalfields; and the introduction of the throwing machine, by Sir Thomas Lombe, completely established the industry in this country. The first silk manufactory at Derby was opened by him in the year 1717; but silk stockings were first produced in England in the time of Queen Elizabeth, for whose use they were specially made.

In the selection of a black silk, it should be tested by holding it up to the light, and looking through it, so that the evenness of the rib may be seen. It should then be crushed together in the hand, and suddenly released, when it should spring out as quickly, leaving no crease. This

spring is called the *verve*, of which poor silk stuffs have little or none; and those adulterated with jute are also deficient in this characteristic. Pure silk does not stiffen when wetted, and the black dye should have a slight tinge of green when the light is seen through it. Stiff silks do not wear well, as they cannot be pure; the softer the texture, the purer the silk, Another mode of testing the quality is to ravel out the weft.

Silk Tassels.—These may be had in several varieties, both of quality, make, colour, and size. Some are of Chenille, others of twisted silk, the upper portion, where the several strands are confined together, being made on a foundation of wood turned for the purpose, round which the silk is wound. There are also loosely made Tassels attached to a heading of knotted silk, or band of gimp, and Silk Tassels made for purses, some of purse, others of plain sewing silks. *See* TASSELS.

Silk Warp.—A mixed material of silk and wool combined. It is exceedingly fine and delicate in texture, has a grey ground, rayed with scarlet or black stripes, of either two or three threads in width, and is manufactured in widths of 32 inches. Silk Warp is made for shirting of a superior description, for use in hot climates.

Silk-woven Elastic Cloth. — *See* STOCKINGETTE CLOTH and ELASTIC CLOTH.

Silver Lace.—*See* GOLD LACE.

Single Crochet.—*See* CROCHET.

Single Diamonds.—*See* MACRAMÉ.

Skein.—A term signifying a length of any kind of yarn, whether of silk, wool, linen, thread, or cotton, wound off a hank, doubled and knotted. Skeins weigh either an ounce or half an ounce, with the exception of sewing silk and Berlin lambswool, which are lighter. Braid may also be purchased made up in skeins.

Skirt.—A term signifying the lower part of a gown, from the waist downwards. Skirts may be worn double, a short "over-skirt" reaching half-way over the long one beneath it.

Skirt Braids.—These are made of Alpaca and Mohair, and are cut into lengths of sufficient quantity for a dress, and tied up for sale in knots. The numbers so cut are 29, 41, and 53, in the "super" and "extra" heavy sorts. The lengths vary from 4 to 5 yards, but gross pieces may also be procured.

Skirting.—Strong thick woollen, worsted, cotton, or mixed fabrics, woven of certain dimensions, so as to be suitable in length and width for women's underskirts, and to preclude the necessity of making gores and seams. Amongst the several varieties there are Felt Skirtings in dark grey and heather, 72 inches in width. Prairie Skirting is a comparatively new material, as is also Striped Skirting, made of silk and wool combined, with cross-over stripes, and in wide widths. Besides these, other varieties might be enumerated, the number of which is always augmenting with each successive season.

Skirt Linings.—These are of various materials, selected to suit the dress for which they are designed. Instead of following the usual plan adopted in reference to the lining of a bodice, cut out the skirt first, and TACK it upon the lining. For black velveteen, Silesia, striped or checked, is the best suited; for a pale-coloured silk, the Silesia should be of plain white; for dark stuffs and quilted petticoats figured Silesias are preferable. In this case, make a facing of alpaca to cover the lining at the lower part of the skirt, of half a foot or rather more in depth. Owing to a spring, as well as the stiffness in alpaca, it is to be recommended for use in the same way round the extreme edge of long dresses and trains, 10 inches in depth, more especially, because the dress is less likely to roll the wrong side upwards when the wearer turns round; besides that, a light-coloured lining becomes so quickly soiled when sweeping the ground. The lining of a heavy poplin or woollen dress should be restricted to a mere facing of about 10 or 12 inches in depth. When there are trimmings or flounces, extend the lining upwards as high as the top of the trimming, but so that all the stitches shall be concealed underneath them. If the skirt be gored, cut the lining to fit the gores exactly, as otherwise the skirt will set stiffly over the triangular plaits that will have to be made. As a rule, alpaca and Silesia are the principal materials in use for Skirt Linings, more especially the former. When the breadths of a dress have been cut out, pin the raw sides of each flatly together at the bottom, and fold the skirt in half on a table, so as to expose half of the front and half of the back breadth, the hem being towards you. Then lay the lining muslin, with one selvedge, up the folded edge of the skirt front, the torn part of the muslin being at the hem, and slope off the right-hand corner of the muslin even with the dress. Measure the depth of the facing, placing pins at the upper part to mark it; and cut off by them. Next lay the piece so cut on the top of the remainder of the muslin, in exactly the same position, and it will be found that the hollowed-out upper part of the first gives very nearly the proper curve for the lower part of the second. The two pieces, when joined by the selvedges in front, will extend nearly half round the skirt. The rest is taken, piece by piece, in the same way; the selvedges are always joined together although they lie very slantingly after the first, where the skirt front was straight. When the middle of the back width is reached, allow about 1 inch for joinings, and cut off what is not wanted in a line with the folded skirt, so that the centre join there will set upright, like the front. But, owing to the increase of slope as the muslin nears the back, the join will neither be exactly on the straight nor on the cross of the muslin. If alpaca be used, the joins must be opened and pressed flat before the lining is sewn into the skirt. The material employed for mourning called Paramatta should have a lining of black mull muslin.

Skunk Fur.—The skunk (*Mephitis Americana*), an animal allied to the polecat, is a native of British America, and its fur, which is exported by the Hudson's Bay Company, is of a dark brown colour, rather long in the hair, and rough, with two yellowish white stripes running from the head to the tail. Skunk fur is warm and handsome; but the strong and disagreeable odour attached to it forms the great obstacle to its general adoption as an article of dress; those who wear it should expose it as much as possible to the outer air.

Slanting Gobelin.—*See* BERLIN WORK.

Slanting Hole Braid.—*See* BRAIDS.

Slanting Stitch.—*See* CROCHET.

Slashes, or Panes.—A term used by tailors and dressmakers to signify a vertical cutting in any article of dress, intended to expose to view some other garment worn beneath it, of a contrasting colour. Sometimes the latter is only an artificially produced effect, pieces of stuff of a different material being sewn under the Slashings. Sir Walter Scott speaks of "a gray jerkin, with scarlet cuffs and slashed sleeves." These Slashes are otherwise called "Panes." Coryat, author of *Crudities*, writing in the year 1611, observes: "The Switzers wear no coates, but Doublets, and hose of Panes, intermingled with red and yellow, and some with blew, trimmed with long puffes to yellow and blew Sarcenet rising up between the Panes."

Sleeves.—The portion of any garment which covers the arms, in whole or in part. In Sleeves, as in shoes, boots, and head-dresses, the most ridiculous freaks of fashion have been exhibited. We read that William the Conqueror brought over extravagant styles in dress, as exemplified more especially in the Sleeves of the dresses, which increased to absurdity in the reign of William Rufus. They were then widened at the wrists, and hung down beyond the hands, as far as to the knees, like those of the Chinese. These were succeeded, under the Plantagenets, by some of more natural proportions; but "Bag Sleeves," large and ungainly, were introduced under Henry VI., and Slashed and Laced ones followed these. In the reign of Henry VII. they were separate articles of dress, worn as ornaments, by the knights and others, and could be put on and taken off at pleasure. They were of enormous dimensions, opening almost up to the shoulder on the inside, and cut and embroidered, in deep tongue-like scallops, of nearly a foot in length. The fact that Sleeves were often separate from the rest of the dress, explains the facility afforded for the giving and receiving of a Sleeve, as a love token between a Knight and his Mistress, which was worn thenceforth in his helmet. Puffed and Tied Sleeves, called the "Virago Sleeve," and those tight in the arm, and increasing in width to the shoulder, there rising high above it, were in vogue in *temp.* Queen Elizabeth, and afterwards of James I. and of Charles II. Under Cromwell, large turned-up square cuffs to close straightly-cut Sleeves were universal. Within our own times, the varieties worn have been considerable, including those filled out at the top of the arm with wadded circular cushions; and the *Jigôt*. They are nowadays sometimes so short as to extend only 2 inches or 3 inches in depth, from the junction with them of the bodice armhole; others are long, and confined to the wrist with a band. There are some that are opened as far as from the inner bend of the elbow, and depend widely from the joint on the outside. Some are cut closely to fit the arm, others are puffed at the shoulder and elbows, or at the shoulder only. They are plain-cut or gauged, and trimmed according to the current fashion of the time. But whatever that fashion may be, more length must be allowed in the sleeve at the shoulder—above the arm—by 2 inches than underneath the arm; the upper or outer part of the sleeve must be cut in a convex circular form, the inside concave, and an inch allowed everywhere for turning in the raw edges. When the sleeve is to be sewn into the armhole high up on the shoulder, make the rounding at the top large. Many of those now in fashion are cut on the bias, and, to make them thus, fold the material over to the necessary dimensions indicated by the pattern, and lay the latter with the straight part of the outside seam on the straight fold, and so cut out the sleeve. Then join the sides on the inside of the arm, and extend the outer seam from the elbow to the wrist only. Should the Sleeves be tightly-fitting, make three very small plaits at the point of the elbow, on the outer side, before regulating the cutting and adjustment of the wrist. Cut the inner (or under) part of the sleeve a little narrower from the top to just below the elbow. Stitch the sleeves all the way down the outer and inner seams. A method much adopted by dressmakers is to place the right sides of the material together, and the right sides of the lining together also, then to stitch them all at once, and turn them right side out, which is the means of concealing the stitches and raw edges. When the sleeve is to be sewn into the armhole, place the point at the extreme length of the sleeve, about 1½ inches below the shoulder seam of the bodice.

Slips.—These are plain skirts, made for the purpose of wearing under thin dress materials, such as Grenadine, Muslin, Net, and delicate Zephyrs. Sometimes they are of white, but more frequently of coloured silk, to show through the outer skirt.

Slip Stitch.—*See* CROCHET, GUIPURE D'ART, and KNITTING.

Slot.—An inelegant term, employed in the Eastern counties of England to denote a casing formed either by a double Running, or by a Hem, for the reception of a ribbon or tape, to be used as a Running-string, for drawing the article into small gathers, or to close the opening of a bag.

Small Dots.—In Needle-made Laces small dots are often made over a net-patterned ground, to enrich it, or to edge parts of the design. The Dots made in Alençon grounds are distinguished by being formed of Buttonhole centres, and surrounded by a tiny raised cord, edged with horsehair; but form ordinary dots either with rounds of BUTTONHOLE or with OVERCAST, or twist the thread five times round the needle, and then pull the needle through; the twists will remain upon the work as a small raised knob.

Smock.—An old English name for shift, or chemise. The term is now obsolete in refined society, excepting in the use of quotations from old writers, by whom it was employed. The word shift, used in the sense of a woman's inner garment, has also fallen into disuse, and the French term *chemise* adopted in its place.

Smock Linen.—The linen of which our peasants' Smock Frocks are made, which is a strong, even, green linen, employed also for articles designed for embroidery.

Smyrna Rug Work.—Also known as Oriental RUG WORK, or KNITTING. The patterns used for this work are printed upon POINT PAPER, and coloured in the same manner as Berlin wool patterns; but the work is Knitting,

and similar to RAG WORK. The materials required are the thick wools known as Smyrna Wools, a grooved mesh to wind the wool on and cut it, Knitting needles No. 13, Smyrna Cotton, or Netting Cotton, and a Pattern. To work: Wind wool matching the colours used in the pattern on the mesh, and cut it into pieces by running the scissors up the grooved line. Cast on from thirty to forty stitches on the needle, and KNIT the first row plain. For the second row—* Knit 1, pick up a strand of wool matching the first stitch on the pattern, and lay it across the knitting, between the first and second stitch, Knit 1, pass the end of the wool at the back of the work round the last knitted stitch, and to the front of the work, where its other half is; repeat from * to the end of the row, and repeat the first and second rows alternately to the end of the work. All the ends of wool will lie on the outside side of the Knitting, the inside will only show the loops of wool; but, as each loop answers to one stitch of the pattern, the making of the same correctly is rendered easy. The two ends of a piece of wool should be of the same length; this is managed by pulling them together. When the strip is finished, turn it flat side downwards, and, with a large pair of scissors, clip the ends even. Large pieces of work are made in strips, sewn together, and finished with border strips attached to them. Rugs, small carpets, and mats, are made with Smyrna Rug Work.

Smyrna Work, Imitation.—*See* IMITATION SMYRNA WORK.

Snowflake.—A term employed to denote a particular method of weaving woollen cloths, by which process small knots are thrown upon the face, as in Knickerbocker Cloths, which have the appearance, when white, or light in colour, of a sprinkling of snow. *See* KNICKERBOCKERS.

Socks.—These woven or knitted articles of wear belong to the class of goods called "Hosiery." They are short stockings, such as worn by men, instead of stockings. In Mediæval times they were made of Fustian; and such we find were worn by Edward IV. And it would seem, that in those early times they were employed as extras, to be worn over long stockings. Elizabeth of York (1502) was charged "For ij yerdes of white fustyan, for Queen, xiij^{d}." Also, "To Thomas Humberston, hosyer, for the cloth & making of vij. payre sokkes for the Queene's grace, at vj. the payere."—*Privy Purse Expenses of Elizabeth of York.*

Amongst our modern varieties of Socks, there are those of silk—including the description known as spun silk—produced in a great variety of colours besides white and black. In cotton, white unbleached, and in colours; with fancy patterns stripes, "Heather," and combinations of two colours; in Worsted, white, black, and coloured; in lambswool, white, black, and coloured; in Shetland, lambswool and yarn, mixed; in Angola and Vigonia, white, black, and coloured; in Fleecy, having a smooth face and a thick warm nap inside; in Gauze, remarkably thin, and suitable for wear under silk; made of cotton and worsted. Men's Hose are to be had in various sizes, known respectively as Boys', Youths', Men's, Slender-men's, Men's Out-size, Gouty Hose, and Fishermen's Hose. The best sorts have a double thickness of woven material at the heels and toes, and while in both knitting and weaving many varieties of make are to be had, Socks are always knit or woven after a more elastic pattern at the top, for about 2 inches in depth, to render them more tightly-fitting round the leg. *See* also KNITTING STOCKINGS.

Soie Mi-serré.—This kind of sewing silk is also known as crochet silk, and its French name denotes that the twist is but half tightened, *mi*' being a contraction of *à moitié serré*, or "half tightened or drawn." It is a coarse kind of the silk twist known as Cordonnet, differing in the method of twisting. It is more glossy than the sorts employed for netting and for purse making, on account of the comparative looseness of its make, and is, on the same account, more suitable for Crochet work, being very soft and flexible.

Soie Platte.—The French name for floss silk. It is thicker than the Decca silk, or Soie Ovale, and is employed for all descriptions of tapestry work, for adding lustre to certain portions, such as designs of gems. It is also used in grounding embroideries on canvas. English floss silk is superior to the French, and is made in several degrees of fineness, so that it can be adapted to the canvas selected, whether coarse or fine; it may be had in any colour and shade desired.

Solomon's Bar.—*See* MACRAMÉ.

Solomon's Knot.—*See* MACRAMÉ.

Sorrento Edging.—Used in Modern Point Lace. To work: Make a BUTTONHOLE STITCH the eighth of an inch long, and secure it with a tight Buttonhole Stitch upon it. Then make another Buttonhole half the length of the first, and secure that. Continue alternately to the end of the row.

Sorrento Lace.—Used in modern Point Lace. To make: Work successive rows of SORRENTO EDGING, and make the short BUTTONHOLE STITCHES fall always above the longer ones. To vary the stitch as shown in Fig. 729: First row—commence at a corner, and work from right to left, and make a loose Buttonhole Stitch. Second row—work two loose Buttonhole Stitches, then one into the braid, and fasten off. Third row—take the thread back to the left side, and draw tight, and fasten to the braid, cover with six Buttonholes. Fourth row—Work loose Buttonhole Stitches into the first loop, but not over the straight thread. Return with two Buttonhole Stitches into every loop. Repeat from the third row.

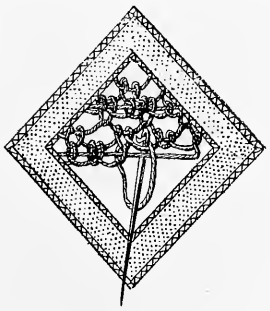


FIG. 729. SORRENTO LACE.

Another way, and as shown in Fig. 730: Commence at the point of the lace, and take a single thread across from right to left. Second row—work one BUTTONHOLE STITCH over the straight thread, and fasten to the braid. Third row—twist the needle in and out every loop, draw tight, and fasten to the braid. Fourth row—work a Buttonhole

Stitch into every loop, and take up the single thread with it. Fifth row—twist the thread back, and fasten to the braid; then commence again, and work the same as the second row, and continue the rows until the space is filled.

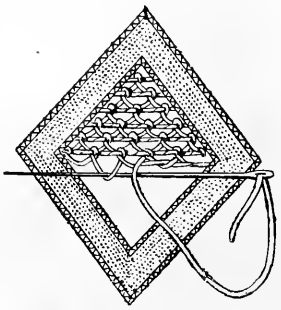


Fig. 730. Sorrento Lace.

Soutache Braids.—These are very narrow silk braids, varying a little in their several widths, and having an open-work centre. They are produced in many colours, and employed for embroidery and the braiding of mantles, dresses, &c., and are likewise known as Russian Braids.

Spaced Braid.—This Braid is made in various patterns in imitation of lace stitches. The spaces or divisions into which the two patterns are severally woven are alternately thick, or close and narrow, and comparatively wide and open. The form consists merely of a little plain band connecting the open pearl-edged and lace-like braid. This latter space measures about half an inch in length, and the connecting and very narrow band about a third of an inch. Spaced Braid is made of cotton, and employed for the embroidery of white articles of wear, or other use.

Spaced Braid Work.—A variety of Modern Point Lace, but made without fancy stitches, and with braids outlined with cord. The peculiarity of the work consists in the braids that are used being woven not as a plain and straight surface, or one continually repeated design, but in an irregular manner imitating various lace stitches. Thus, in one space the threads will be closely woven, and give the look of Buttonhole worked closely together, while in another the braid will appear like a number of loose and open loops such as are used in Sorrento Lace Stitch. The effect of the work depends upon the judicious adjustment of these thick and open parts of the braid, so that they carry out the idea of the pattern. To work: Select a design such as is used in Modern Point when worked with fancy stitches. Trace this out upon pink calico, and back the calico with brown paper; Tack the braid to the design, so that its thick and close parts should principally form the connecting stems or parts of the design, and its light and more open braid the flowers and more ornamental parts; Overcast the braid securely down with fine lace thread as in Modern Point, and work Bars to connect the various parts. Make the Bars of Buttonhole lines ornamented with Picots. Fill in any centre spaces in the pattern that the braid leaves exposed with Wheels. Then take a fine lace cord, and Overcast it on the braid, so that it follows every curve made, and place it on the outer edge of the braid, not the inner edge. Put the cord on carefully, and rather tight, but not so as to draw the braid up. Finish the work with a line of plain braid, to form a Footing by which to sew the lace on the material, and for the other edge, sew on the looped edging used as a finish to Modern Point Lace.

Spacing Lace.—*See* Seaming Lace.

Spangles (called in French *Paillettes*).—These are usually small tin plates, silvered or gilded, having a perforation in the centre. Some are flat, and others concave in form, and vary much in price. Flat Spangles are extensively used in theatrical and fancy costumes.

Spanish Embroidery.—A modern work, and closely resembling Darning on Muslin. The Embroidery is executed for washing purposes upon mull muslin with darning cotton, and for dress trimmings upon black or coloured net with filoselles. It is easily executed, and merely consists of filling in the pattern with lines of Herringbone Stitches; but it looks well for children's aprons when worked upon white materials, and for ball trimmings when made upon coloured nets. To work: Select or draw a pattern composed of leaves and tendrils arranged as continuous sprays, and one in which the leaves are narrow, and with pointed terminations, such as flags and carnations, or where the leaves used are grape or ivy leaves. Trace this upon pink calico, back it with brown paper, and Tack the muslin to the pattern. Commence to work from the extreme point of a leaf, and carry a line of close and even Herringbone Stitches from the point to the base of the leaf. Work from every point to the base in this manner until that leaf is filled in, and work all the rest in the same way. Then, to form the veins of the leaves, Hem Stitch down the centre of each, over the Herringboning, to the point or points, giving a separate line of stitches for each point. Work the stems, stalks, and tendrils that complete the pattern by doubling the filoselle or darning cotton, and going over them with a Run line. Unpick the material from the work, and make the right side that which is not worked on, the stitches showing through the thin foundation. *See* Sicilian Embroidery for another kind of Spanish Embroidery.

Spanish Guipure.—One of the names given to Spanish Lace; also to Honiton, Irish, or Point Crochet.

Spanish Lace.—Lace was made in Spain from the fifteenth century, the earlier kinds of it, such as Cut Works, Laces, and gold and silver lace, being all manufactured there; but the Spanish Laces that have become the most celebrated are the gold and silver laces known as Point d'Espagne, the Blonde Laces, and the Spanish or Rose Points. The laces of Spain, with the exception of Point d'Espagne, were not so widely known on the Continent as those made in Italy, Flanders, and France, until the dissolution of the Spanish religious houses in 1830, as the finer laces were not used in that country as articles of daily wear, and all the magnificent Needle-made fine laces were absorbed for the adornment of the churches. When the vast hoards possessed by each religious establishment were brought to light, it was perceived that Venetian and Italian Points were rivalled by those made in Spain, from the earliest part of the seventeenth century down to the eighteenth. Point d'Espagne was made as far back as the middle of the fifteenth century, and the best and earliest workers are believed to have been Jews, as, after their expulsion from Spain, in 1492, the lace produced was not

so good. However, in the seventeenth century it enjoyed a very high reputation, and was extensively used, not only in its own country, but in France and Italy. The earliest banner of the Inquisition, still in existence at Valladolid, is trimmed with Point d'Espagne, and that lace is still made in small quantities. Point d'Espagne is made with gold and silver threads, upon which a pattern is embroidered in coloured silks.

Silk Blonde Laces are made in Catalonia, and particularly in Barcelona. They are either white or black

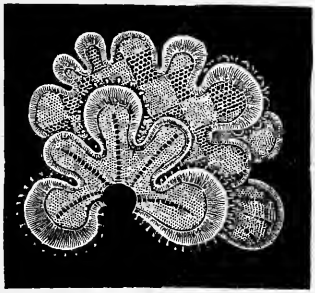


Fig. 732. Spanish Point—Detail.

blondes, and the patterns are of thick heavy work, upon light Réseau Grounds. The mantillas worn by the Spanish ladies are the chief articles of manufacture, the black blonde mantilla being used for afternoon wear, and the white blonde for evening or State occasions.

Spanish Point, or Spanish Guipure à Bride, or Rose Point, is a Needle Lace, in the making of which infinite variety and patience is displayed. In design and execution it is so similar to the Venetian Points that the best judges cannot always distinguish between the two, although there are some slight differences. This resemblance can be

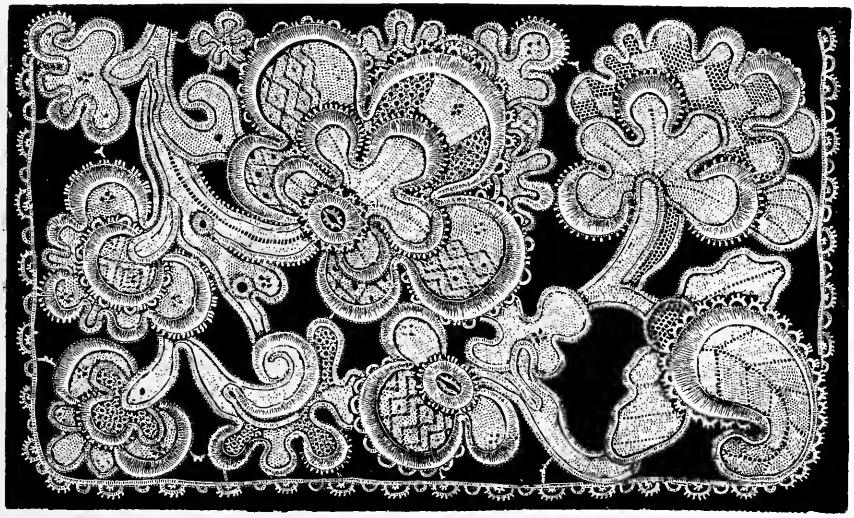


Fig. 731. SPANISH OR ROSE POINT.

accounted for by the lace being made, in both countries, almost exclusively by the members of religious houses, who were transferred, at the will of their Superior, from one country to the other. The Spaniards and Italians both believe themselves to be the original inventors of Needle Point. The Italians claim it as coming to them through the Greeks who took refuge in Italy from religious

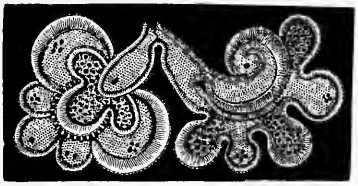


Fig. 733. Spanish Point—Detail.

persecutions in their own land. The Spaniards assert that they learnt it from the Moors of Granada and Seville. Some of the Spanish Points are not raised, but are formed with a pattern worked out in Buttonhole Stitches, which is joined together with a fine Bride Ground. These were worked just when the lace was declining, and only differ in design from other Point Laces, the stitches and manner

of workmanship being the same. The Raised Spanish Points, with those of Venice, are distinguished by the thick Cordonnet that surrounds the outline of the design and the principal parts of the interior, and also by the Brides connecting the parts being ornamented with Couronnes rather than Picots, and more elaborate than those used in the Venetian Points.

The piece of lace shown in Fig. 731 is a piece of Rose Raised Point that belonged to Queen Elizabeth, and one which exhibits the beauty of this lace, and is also capable of being copied. To make: Trace the pattern with white paint upon dark green linen, or Toile Ciré, which TACK to stiff paper, and keep at hand to stitch the pieces of lace to as worked. Then trace, upon separate pieces of Toile Ciré, portions of the design of a size such as are shown in Figs. 732 and 733. Trace the outlines only of these, and prick with pinholes placed at stated intervals, as shown in Fig. 734 (which is the crescent-shaped flower), as follows: Tack the Toile Ciré on to a double fold of green linen, take a needle and prick out the outline with two holes close together, then a space, and then two holes. Follow the outline of the thick raised part of the pattern in this manner, and make as many holes upon the inside line as upon the outside. Rub a little white paint into the holes to see them better. Make the FIL DE TRACE (*see* Fig. 735, which is of the stalk connecting the flower shown in Fig. 732, and the crescent) round these holes with Mecklenburgh thread, No. 12. Secure it to the back, and bring it up to the front of the pattern in the first of the small holes, and put it down again to the back in the second, so that it makes a small stitch upon the right side of the pattern. Tie the cotton together at the back, and then take No. 7 Mecklenburgh thread and run it round the outline and through the small stitches made with the coarse thread. The pattern is now prepared for the stitches to fill in between the raised CORDONNET. These are made of BUTTONHOLE, and in the varieties of that stitch already described in POINT LACE. The ones shown in Fig. 731 can be copied from that pattern, or any others inserted that the worker may prefer, as long as not more than six or seven different stitches are used over one piece of lace, and that the chief part of the filling in is done with close and even rows of Buttonhole. Having worked the inside of the detached piece of lace, proceed to surround it with a flat or raised Cordonnet, or sew it to another piece of lace, and join them together by working the Cordonnet over them. In the pattern of lace given in Fig. 731, the inside pieces are all worked separately, and joined to the outside by the heavy Cordonnets that appear surrounding the centres: thus, work the two wings and small circle outside the pine-shaped crescent, on the right side of the lace, on one piece of Toile Ciré, and the crescent centre on another; take them both off the Toile Ciré, and lay them upon the large pattern, run in the filling for the raised part, and join the two together with the Buttonhole that covers it. Work the large Rose at the top of the pattern, and shown in Fig. 736, in pieces, and put together. Commence with the five centre leaves, work in plain Buttonhole with a row of open stitches down the centre of each leaf, which make by missing three stitches in the centre of every row. Sew these pieces together, and make a small padded crescent to fit their centre. Work the two small leaves of the five forming the outside with Buttonhole, leaving three stitches in every row, as shown in the pattern, so that an open Diamond

FIG. 734. SPANISH POINT—OUTLINE.

FIG. 735. SPANISH POINT—FIL DE TRACE.

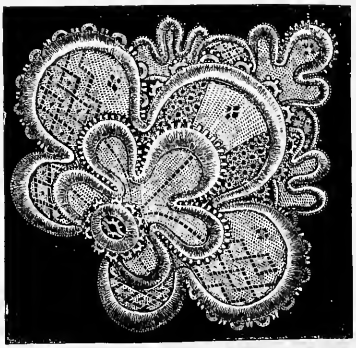


FIG. 736. SPANISH POINT—DETAIL.

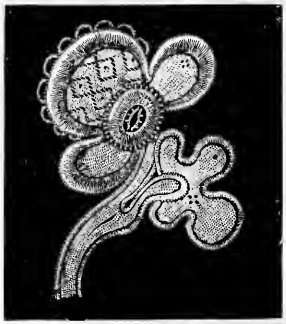


FIG. 737. SPANISH POINT—DETAIL.

is formed; repeat this stitch in the half of the leaves on each side of the smallest leaves, and then work the other entirely in thick Buttonhole, except for the open square in the centre. Work the middle leaf in one piece, but alter the stitches where shown in the illustration. Join these various parts together with a raised Cordonnet, which trim with FLEURS VOLANTS. In the spray, shown in Fig. 737, use the same fillings as those used in the outer leaves of the Rose; work the narrow raised Cordonnet before taking the lace off the Toile Ciré. Work the thick raised Cordonnet when the piece is attached to the one nearest it in the design. For the crescent in the centre: Wind soft Moravian cotton round a pencil, and when the pad thus made is thick enough slip it off, and catch it lightly together; lay it down in its place, and Buttonhole it thickly over, and then trim it with SPINES. Work two BUTTONHOLE BARS in the centre of it, and trim with Spines; work these at the back of the crescent after it is taken off the Toile Ciré, and before it is placed in its right position. The other separate parts of the pattern are worked in a similar manner to those already described. For the raised Cordonnets surrounding each flat part proceed as follows: For the narrow and only slightly raised lines, run soft Moravian thread along their outlines and in their centre, and then Buttonhole this thread carefully over; for the highly raised parts, make a pad of Moravian thread, as shown in Fig. 738. Take the

FIG. 738. SPANISH POINT—RAISED CORDONNET.

stitches from point to point of the outline until there are sufficient to raise it well above the surface, and then increase the pad at the inside of the Cordonnet, and at the centre, so that these parts are well raised above the outside and the ends. Then cover the whole pad with an even row of Buttonhole Stitches, as shown partly worked in Fig. 738. Work now the lace-like edge that trims the Cordonnet. These are made of loops resembling Couronnes and Spines, and are known as Fleurs Volants or Pinworks. Much of the beauty of the lace depends upon these lace-like edges, and no labour should be spared to bring them to perfection. For the Couronnes: Make a loop upon the edge of the lace, return the thread from the spot it started from, and work Buttonholes over these two threads with PICOTS to trim the outer edge of the Buttonhole line. For the Spines: Make a tiny loop, and pin it out upon the Toile Ciré, in a straight line from the edge of the lace, take the thread up to the pin and cover it and the loop with a line of Buttonholes until the edge is again reached. Make Bars ornamented with Picots where required, and where shown in Fig. 738, to keep the lace together, and when the lace is quite finished, rub over every raised part with a small ivory APICOT, so as to polish and smooth the threads.

Spanish Lace—Imitation.—A lace made in imitation of the hand-made and raised Spanish Points. It is formed of fine linen, fine linen cord, and lace cotton, and is worked as follows: Trace out the design shown in Fig. 739 upon

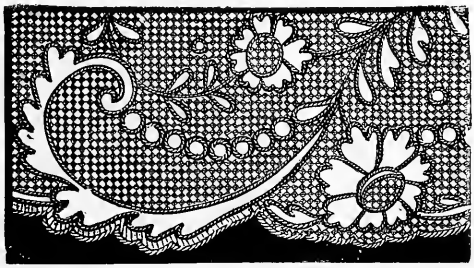


FIG. 739. SPANISH LACE—IMITATION.

white or écru-coloured linen, and back this with brown paper for a foundation. Commence the work by forming the ground. Work this over the linen, but be careful that no stitch of the ground takes up the linen beneath it. Make the ground with one of the lace stitches used in hand-made Point Lace, and described under that heading. The one shown in the illustration is POINT DE VENISE, but POINT DE FILLET or POINT DE TULLE can be used equally well. The ground finished, lay along the stems of the pattern and round every outline of leaf or flower a fine white cord. Tack the cord down so as to keep it in position, and BUTTONHOLE it down upon the linen with fine lace thread either of white or écru colour. Every stitch of the Buttonhole must take in the linen material as well as the lace ground. Finally unpick the work from the brown paper, turn it, and cut away the linen from the back of the ground along the lines of Buttonholes, and only retain the material where it is surrounded with Buttonhole and forms the thick parts of the pattern.

Spider Couching.—*See* COUCHING.

Spider Stitch.—*See* GUIPURE D'ART.

Spider Wheel.—*See* CATHERINE WHEEL.

Spindle.—One of the attachments or appliances belonging to a sewing machine. It is also an apparatus used for making thread and yarn. It consists of a round stick of turned wood like a broomstick, tapering at the ends. The distaff was stuck into the spinster's waist-belt, and at the other end the flax, cotton, or wool was wound.

and from this she drew a few strands at a time, and attached them to the spindle, which was set revolving by striking it frequently, and so both twisting the thread and winding it into a ball. The spindle in modern machine-spinning forms a part of a complicated apparatus. The spindle and distaff were for many ages the only appliances used for the making of thread. The simple method of turning the spindle by striking it was superseded by the adoption of a wheel and band, which appliance was called a "one-thread wheel." This has long been employed in India, and in Europe also for making cotton, flax, and wool; but various kinds of wheels are found to be necessary for the spinning of different sorts of yarn. *See* SPINNING WHEELS.

Spines.—These are also called Pinworks, and are used to trim the raised Cordonnets that surround Spanish and Venetian Point Lace, and also other kinds of Point Lace. The Spines are long straight points that stick out from the edge of the Cordonnet. To work: Secure the thread into the CORDONNET, then make a tiny loop one-sixteenth of an inch and pin this out from the lace by sticking a pin into it and drawing it out with the pin straight from the lace. Run the thread up to the pin and put it round it, then BUTTONHOLE over the loop and the last thread until the lace is again reached. Another way: Secure the thread into the Cordonnet, then twist it six or eight times round the needle, and draw the needle through; push the loops thus made on the thread up to the lace edge, and secure them.

Spinning.—A method by which the fibres of plants and the hair of animals were formed from short and entangled filaments into long and secure threads strong enough not to break when woven together, and of a continuous thickness. This art dates from the first efforts of civilisation, but no record of its invention is preserved. Reference is made to it in the Divine writings by Moses, proving, at the smallest computation, that it existed some 1500 years before Christ. Amongst the Ancient Greeks the invention was ascribed to Minerva. From the very earliest ages it was the duty of women to prepare these threads, and either weave them into garments or sell them for the same purpose; and it is curious to notice that the spindle and distaff represented upon Egyptian monuments as being then in use, is still met with in some of the remotest parts of Scotland, although these ancient implements were much modified and improved before hand Spinning succumbed to modern machinery. The art of Spinning consists in drawing out from a bundle of wet yarn, hemp, or wool, a number of small threads and twisting them together, so that they form an unbroken and continuous line of firmly-twisted material. This was first effected only by the spindle, which was twirled round in the hand and even thrown in the air, while the threads were pulled out of it by the hand and twisted together by the action of the spindle. An improvement was made to this by winding the thread as spun upon the distaff, a long thin piece of wood.

The spinning wheel succeeded to the spindle and distaff, which was driven by the foot, and left the hands of the spinner at liberty to guide the flax, which she drew towards her, having previously wetted from the spindle, which was mounted on the wheel, and which twisted the thread by a treadle.

The distaff was introduced into England in the fifteenth century, by an Italian. It was superseded by a spinning wheel, invented at Nuremburg, in 1530; then by the spinning-jenny, invented by Hargreaves, a Lancashire cotton spinner, in 1764, and by means of which the spinster could make eight threads at once. Fifteen years later, the mule jenny replaced it, by which no less than eighty threads could be simultaneously produced, instead of one only, as in the primitive use of the distaff. In the process of Spinning by means of the mule jenny the several threads are opened, cleansed, twisted, and then wound off upon reels.

Spinning Wheels.—These appliances have long been adopted for the purpose of turning the spindle, round which the yarn is wound, instead of the ancient method of striking it perpetually, to keep it in motion. What was designated a "one thread wheel," was first invented; and has long been employed in India, as well as for cotton, flax, and wool spinning in Europe. Various descriptions of yarn require different kinds of wheels for their respective spinning. That for flax is turned by a treadle, moved by the foot; a catgut cording passes round in a groove in the rim of the wheel, over the pulley of the spindle on which the thread is wound. The wheel for cotton and wool spinning is of a different kind from that for flax. The spindle is made of iron, placed horizontally upon the extremity of a wooden frame, supported on legs. Upon this there stands a wheel, round which, and the spindle likewise, a band passes. Worsted is spun more after the manner of Flax. Spinning wheels were universally employed on the Continent of Europe and in this country until the year 1764, when a wonderful series of mechanical inventions were adopted by all the weaving manufactories, and left the pretty spinning wheels of the olden times to decorate the cottages of the peasantry, and supply the artists with a charming object, to break the hard straight lines in his sketch. *See* SPINNING, &c.

Spinster.—One who spins, an occupation followed by women from times of the remotest antiquity, and in all civilised nations. Thus the work so designated became a sort of characteristic of the sex; and as unmarried women used in some parts to spin the yarn of all the linen required for their *trousseaux*, and for their household—when they should commence their own housekeeping—they were given the name of Spinster, which came in course of time to denote a single woman.

Split Stitch.—*See* EMBROIDERY STITCHES.

Spools.—A word employed to signify reels, but more in use in Ireland than in England. They are made in wood stained black, brown, or red, of many different sizes; and some may now be had of gigantic dimensions, respectively containing, it is said, cotton, which unwound, would reach a mile in length. There is a hole—the Spool

running lengthwise through the centre—to allow of their being fixed on a pin, upon which they can turn round, so as to give out the thread as required. Spools, or Reels are to be had of bone, ivory, and mother-o'-pearl, as well as of wood; and some are made like a succession of Spools made in one piece, the divisions being of use for the purpose of keeping the different colours of sewing silk respectively apart.

Spot Stitch.—*See* CROCHET, page 125.

Spotted Knitting.—*See* KNITTING.

Spotted Lace or Net.—A cotton textile, chiefly used for veils, or women's caps. Formerly the spots were worked upon the Net with a needle and thread, but now by machine. Some kinds are spotted with chenille, and others with beads, but these being heavy are apt to tear the Net. It is an inexpensive material.

Sprigs.—A term employed by Pillow Lace makers to denote detached pieces of lace, which are afterwards appliqué on to net foundations, or joined together so as to make a compact material. Sprigs are made in Honiton Lace, Brussels Lace, and Duchesse Lace, and need not be formed of flower sprays, but of some detached and small design.

Spun Silk.—This silk is very commonly called by two French names, *i.e.*, Filoselle and Bourre de Soie. It consists of that part of ravelled silk thrown on one side in the filature of the cocoons, which is subsequently carded, and then spun. The yarn has rather a rough and cotton-like appearance, but is very suitable for socks and stockings, being warm and durable. Handkerchiefs, shawls, and scarves, as well as a great variety of dress silks, are made of it, especially of Indian manufacture; and the peasants of Lombardy also employ it extensively for their home-made articles of dress. Spun Silk, or Filoselle may be had in white and black, in common, and in ingrain colours; and can be purchased retail, by the skein, or the pound. It may also be had in 1 ounce balls, for knitting and mending.

Square Crochet.—*See* CROCHET, page 126.

Square Netting.—*See* NETTING.

Square Plaitings.—*See* PLAITINGS.

Squirrel Fur (*Sciurus vulgaris*).—There are seven varieties of this Fur, which are prepared for the making of muffs, tippets, cuffs, linings, and trimmings, and consist respectively of the Black Russian, the Blue Siberian, the Razan-Siberian, Indian striped, English, American, and Flying Squirrels. These are all employed in their natural colours, which, according to the several varieties of the animal, are respectively grey, white, black, red, and of a bluish hue; the latter is the most highly valued, and is known as the *Petit Gris*. This description is obtained from Siberia. Inferior kinds are often dyed. Our chief supply of these skins is derived from Russia. They are light, warm, and durable. The tails of the animals are made into boas, and the hair is also extensively employed for artists' painting brushes. The fur on the common squirrel's stomach is of a yellowish white, while that on the back is grey, the latter being the most in esteem. The skins, when prepared for making up into articles of wear, measure 4 inches by 8 inches in size.

Squirrel Lock.—The fur known by this name is that portion of the grey squirrels' fur that grows under the animal's body on the belly. It is of a yellowish white colour, and, being cut out with a bordering of the grey fur of the back, it has a pretty variegated appearance when made up. It is lighter in weight than the grey fur on the back, which should be remembered when purchasing a cloak lined with it. It measures 10 inches by 3 inches in size.

Stamped Plush.—This variety of Plush is manufactured in strips of about 4 or 5 inches in width, for borders to curtains and other articles of upholstery. It is also employed for purposes of Embroidery, and is to be had in various colours. *See* PLUSH.

Stamped Utrecht Velvet.—A textile similar to the plain kinds of this name, excepting in the designs stamped upon it. It is employed for furniture decorations, and also for purposes of Embroidery. *See* VELVET.

Stamped Velvet.—There are two kinds of Velvet which have the effect of being stamped, although only one of them has a pattern produced by stamping. This latter, or real Stamped Velvet, which is of comparatively inferior quality, has a silk face and a cotton back. It is woven with a silk pile, and, by means of heated stamping irons, formed into various designs; it is so pressed as to make the portions between those that are raised appear as if of satin make. The superior Velvet, known as Velvet Broché, has a design in silk pile, woven into the web, and not stamped. Stamped Velvet is employed for the making of dress bodices and trimmings.

Stamped Velveteen.—A material used for Embroidery, and likewise employed for women's dress. It is 27 inches in width. *See* VELVETEEN.

Stamped Velvet Work.—A modern Embroidery that is both effective and easy, and which has arisen from the use in the present day of stamped velvet for furniture trimmings. The Embroidery consists of giving a certain prominence to the pattern stamped upon the velvet by outlining its edges with gold or silver thread or filoselle, and filling in some of the chief parts with Satin Stitch worked with filoselle. To work: Select a velvet of a deep ruby, olive green, peacock blue, or salmon shade, with a pattern stamped upon it that is bold and geometrical. Take some Japanese gold thread and lay it down along the outer lines of the pattern. COUCH this thread to the material with silk matching it in colour, bring the silk up from the back of the work, put it over the gold thread and back into the velvet, so that it makes a short stitch over the thread, and thus secures it. Work round all the principal outlines with the gold thread, but fill in minor lines with filoselle of a contrasting shade to the velvet, and with CREWEL STITCH. Having finished the outline, take two light-coloured filoselles, one a shade lighter than

the velvet, and the other a shade darker, and with these cover with SATIN STITCH the extreme centre of a stamped flower or geometrical design, using the filoselles alternately. The stamped pattern should not be too much filled in with stitches, as if they are overdone the work will look heavy. Stamped Velvet Work is used for cushions, handkerchief and glove cases.

Stamping.—This is a method adopted for producing a pattern on cotton, silk, or woollen stuffs, having a stiff raised pile on the face. It is effected by hot irons pressed on the material by a machine. There are stamped velvets used for dresses and trimmings made of a combination of silk and cotton, and there are stamped woollen stuffs, having a pile—such as the Utrecht velvets, employed for purposes of upholstery.

Star.—*See* BERLIN WORK, GUIPURE D'ART, and MACRAMÉ.

Star Braid.—A kind of Braid designed for Fancy Embroidery, made in blue and red, and having a white star. It is 1½ inches in width, and these stars are woven at successive intervals of an inch apart. It is very smoothly woven, and is much employed for covers of chair backs, strips being united together in suitable lengths in Crochet Work. An arrangement of narrow white cotton Braid is also made so as to form an openwork trimming. It is folded into the form of conventional stars, which are sewn in position in their centres; sometimes a smaller Star is worked in embroidery cotton, white or coloured. It is sold by the yard in shops, for the trimming of children's dresses; and a narrower make of the same sort of trimming is produced for edgings.

Star Ground.—This is a lace ground, made with a needle, and one that is often used to connect sprays of lace made on the Pillow. To work, as shown in Fig. 740:

FIG. 740. STAR GROUND.

TACK the sprays to be connected on to coloured paper, right side uppermost, which back with brown paper, use Lace thread No. 9, and a fine, long, and pointless needle. Commence on the left hand, at the space of one pinhole down the side of the work. Make a BUTTONHOLE STITCH at the distance of one-eighth of an inch from the commencement, and fasten it into the lace; then make a second Buttonhole Stitch, close to the first, thus: Put the needle up through the lace from behind, and bring it down under the thread. Repeat these two stitches one-eighth of an inch apart, and so on to the end of the row. Work down the side to the next pinhole, carry the thread from that pinhole across to the pinhole on the opposite side, fasten it there, work down to the next pinhole, and then repeat two stitches in each loop of the last row, working over the stretched thread, and so securing it.

Star Netting.—*See* NETTING.

Statute Galloons.—These are narrow cotton or silk ribbons, employed for the binding of flannels. They are made in five widths, known respectively as the twopenny, fourpenny, sixpenny, eightpenny, and tenpenny, the first named three being those most in request. They are sold in four pieces of 36 yards each to the gross.

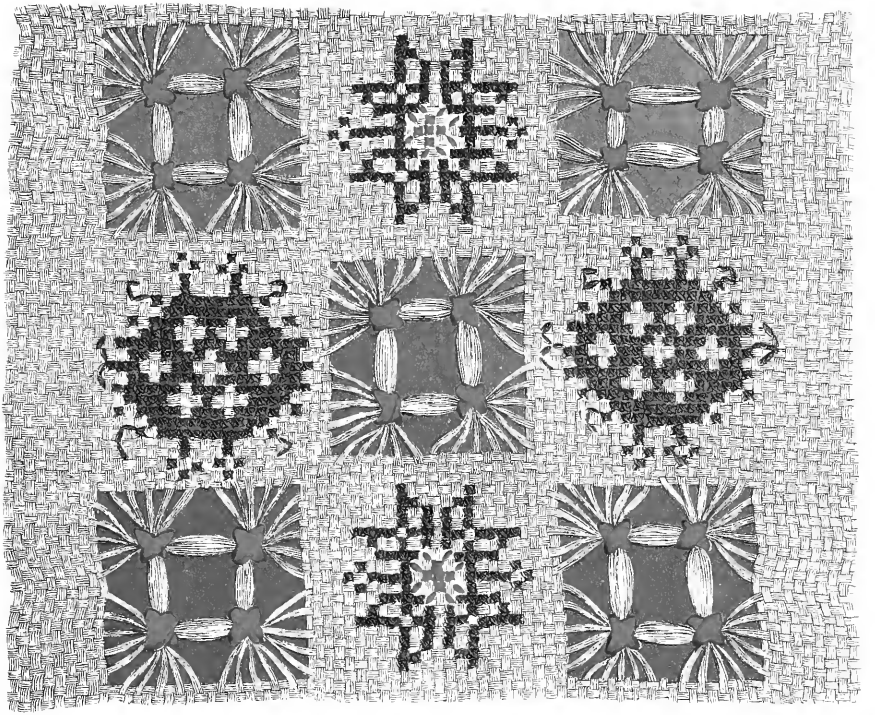
Stay Bindings.—These Bindings are of twilled cotton, and may be had in white, grey, drab, black, blue, red, and buff colour. They are sold by the gross in lengths of 12-12, 8-18, or 6-24; and the widths run ⅜, ½, and ⅝ inch; or from No. 10 up to 30.

Stay Cord.—This Cord is to be had made of cotton and of linen, for the purpose of lacing stays, and it is sold either by the gross yards, or sufficient for a single pair.

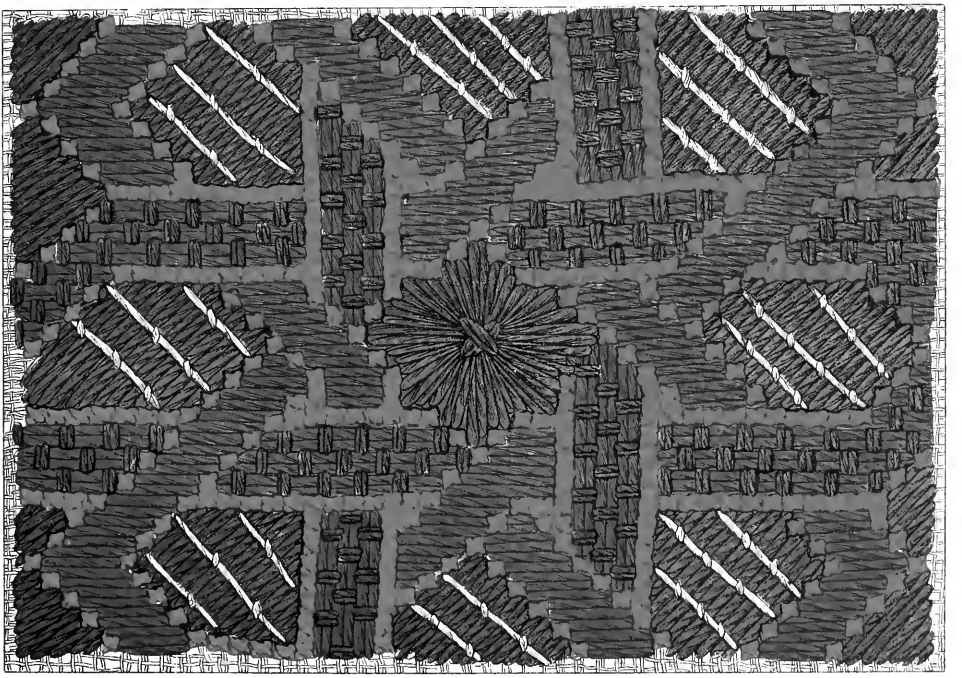
Stay Hooks.—These Hooks are more or less employed for the purpose of keeping the petticoats or the skirt of a gown in its proper place, the band or yoke of any or all of these being passed under the Hook, and so held down securely, or else a hole is worked in them through which the Hook passes. They are sewn on the busk of the stays, the point turned downwards, and may be had plated, of white metal, brass, or japanned, measuring about an inch in length. Stay Hooks should only be employed to keep the skirt of the gown in its right place, as all the underskirts should be worn beneath, that is, inside the Stays.

Stay Laces.—These are otherwise called Stay-cord, and are made of both cotton and linen; and silk Stay-laces, made of a flat braid, are also to be had. The first are sold by the gross yards, and also in small lengths, and are always supplied with the Stays in the shops, and by the makers. The latter, known as Paris Silk Stay Laces, are likewise sold with the best kinds of Stays. The numbers are 1, 2, and 3; the lengths 6-4, 8-4, 10-4, 12-4, 14-4, 16-4, and 20-4.

Stays.—These are otherwise known as Corsets, which latter name has been adopted from the French. They consists of a low bodice, without sleeves or shoulder-straps, made of either jean, satin, or coutille, which latter is a French material of slighter make than jean. They are more or less supplied with casings, to contain either strips of whalebone or steel, which are placed in various directions, according to the discretion of the several makers, the better to keep the garment from wrinkles, so as to form both a support to the wearer, and a firm foundation on which to fit the bodice of a gown. Some Stays are made to open not only at the back and front, but at the hips and bosom.



MODERN DRAWN WORK



RUG WORK FORMED WITH COUCHING AND CROSS STITCH

They may be had in white, black, red, blue, and grey colours; and sometimes consisting of one colour, are stitched and embroidered with another. They are laced at the back and fastened in front by means of two steel busks, one provided with metal buttons and the other with metal loops. Some of these busks, which have quite superseded the old whalebone and wooden ones, formerly in use when Stays were only open at the back, are of equal width throughout; but others are widened below the waist into what is called a Spoonbill. Steel busks are to be had for sewing under the narrow double busks of the Stays to preserve them from being broken when the wearer may stoop, which is of frequent occurrence when she is a stoutly-built person. There are no less than 300 different makes of Stays, which are given out to private houses to be made by the great manufacturers. French Corsets are largely imported into this country.

Stay Tape.—This is more properly called STAY BINDING.

Stem Stitch.—This stitch is largely used to form the stems, tendrils, curves, and raised parts in Honiton and other Pillow Lace making. There are three kinds of Stem Stitch—Beginner's Stem, Buckle Stem, and Stem Stitch proper.

To work *Beginner's Stem:* This stitch is used to form the stalks of leaves, or to carry the Bobbins at the back of the lace from one part to another. Divide the Bobbins into three and plait them together in a three plait, until the length required is made.

To work *Buckle Stem:* Buckle Stem differs from Stem Stitch by being worked with a Plain Edge upon both sides, and a row of open work down its centre, instead of being quite thick and solid; it is used for working the main stem of a spray of flowers, where that stem is to be rather broad. Hang on eight pairs of Bobbins where the main stem commences, four pairs for Hangers and four pairs for Workers. For the first row: Work from left to right into the middle, that is, across two Hanging pairs of Bobbins; Twist the Workers once, and also the next pair (which will now become the fourth Working pair, make a stitch, Twist both pairs once again—the Twists make the centre holes). Continue to work across to the other side with the first pair, make a Plain Edge with them, bring them back into the middle, Twist once, and leave them. Take up the fourth working pair, work to the left edge, back into the middle, and Twist once. There are now two pairs of Workers in the middle and both twisted, make a stitch with these pairs, Twist once, then again work to the edges and back into the middle.

Stem Stitch.—This stitch is not only used for Stem, but it forms the circles inside flowers, and frequently the Raised Work at the side of leaves, and in other parts of the pattern. The little trefoil shown in Fig. 741 is formed entirely of Stem Stitch, and will therefore, if made, enable the worker to thoroughly master this stitch. To work: Hang on six pairs of Bobbins at the end of the stem (four or five pairs are used if the stem is to be very fine, but ordinary stems are made with six pairs). Prick the pinholes that form the Plain Edge upon one side of the Stem; it is on the stitch at the other edge that the variation is made, the rest of the work being simply CLOTH STITCH and PLAIN EDGE. Give three TWISTS to the outside pair, and put them on one side; with the next pair work across in Cloth Stitch until the last pair is reached, then make a stitch and a half or TURNING STITCH, as follows: Work a Cloth Stitch, give each pair one twist to the left, put the middle left hand Bobbin over the middle right hand Bobbin, lift the two pairs with each hand, and give them a little pull to make the inner edge firm; put aside the inner pair and work back with the other to the pins, where make the Plain Edge with the pair which have been first put aside. Stem Stitch must always be more or less of a curve, and the pinholes on the outside, so that it is sometimes necessary to turn the Plain Edge from the right to the left hand in the course of the work, but the Turning Stitch never varies. The innermost Bobbin works backwards and forwards, but the second one of the pair at this part remains stationary. In working round sharp curves slant the pins outwards and run one

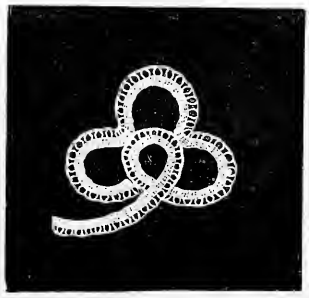


FIG. 741. TREFOIL IN STEM STITCH.

down to its head here and there; three or four upright pins will hold the lace steady except where the Stem is almost straight, then a greater number of upright pins are required. Knots are passed away in Stem Stitch, and extra threads cut away six rows after they are discontinued. When the circle round the inside of the flower shown in Fig. 741 is worked, the work will come across the Stem, and there a SEWING must be made before the Plain Edge; then make the Plain Edge Stitch, and continue the work as before round the first petal, there make another Sewing, but slightly different to the one first made. In the first place it was made with the inner pair of Bobbins, but on this occasion the Turning Stitch is dispensed with work straight across, sew to the nearest pinhole but to the outside edge instead of the strand across, work straight back, and continue Stem Stitch round the middle petal. At the end of the middle petal make a Sewing like the last, but at the end of the third where the work is finished off, make two Sewings. Then tie the threads inside the last pair, tie up two or three more pairs, and cut off quite close. Also *see* EMBROIDERY STITCHES.

Stephanie Lace.—A modern lace, worked by hand, in imitation of Venetian Point. It was exhibited at the Lace Exhibition at Brussels in 1880, and called by that name after the Princess Stephanie. It is worked as detailed in SPANISH and VENETIAN POINTS.

Stiletto.—A small sharply-pointed instrument, otherwise called a PIERCER forming one of the necessary appliances of a workbox. It is like a very small dagger or *Stylus*, only round instead of flat in the blade, and graduated to a point. Stilettoes may be had entirely of silver, steel, bone, mother-o'-pearl, or ivory, or else mounted in silver if of mother-o'-pearl, or mounted in the latter if of steel. The best are of steel. It is employed for making eyeletholes in dressmaking, staymaking, Embroidery, and for other purposes, and with the advantage of the preservation from tearing of the material, to which a cutting of the tissue would render it liable.

Stirrup.—*See* NETTING.

Stitchery.—The art of Needlework, for which Stitchery is a synonymous term; it is of Anglo-Saxon origin.

Stitches.—Under this term all the various ways of putting a needle into a material, or forming a solid fabric out of thin threads of linen, silk, or wool, are described; and the word is used not only to denote the manner by which one fabric is connected to another, or embellished by another, but by which thin threads are joined together, so as to make a material more or less solid. The ornamental stitches formed by the sewing needle for the purposes of Embroidery comprise all kinds of Embroidery with wools, silks, or crewels, upon solid foundations, Berlin Work upon open canvas, and all Needlemade laces. The same term is used to designate the various modes by which articles of clothing or upholstery are made and mended, by means of needles of various descriptions, and silk, woollen, flax, cotton, hair, gold or silver thread, either worked by hand or in a machine. The various stitches, together with the modes of their application, are fully described under their several heads.

Stitching.—This is one of the varieties in Plain Sewing, and is a method by which two pieces of material are very firmly sewn together. To work in this style: RUN two pieces of cloth together, and turn them so as to leave the raw edges inside, and out of sight. Then commence to

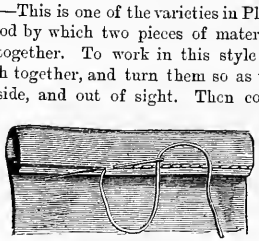


FIG. 742. STITCHING.

make a kind of double Running, but only taking one stitch at a time. When one has been taken, and the needle drawn out, replace it in the spot where it was previously inserted, bringing it out beyond the spot where it was last drawn out. Thus there will be a line of stitches respectively touching one another (Fig. 742), and no spaces left between them as in Running. The Stitching should be made at a little distance, within the edge formed, at the union of the two pieces of cloth; and they should be of uniform length, and the horizontal line of perfect evenness. This description of work may be executed with a Sewing Machine.

Stockingette Cloth.—This textile is otherwise known as Jersey, or Elastic Cloth, varying respectively in their widths, though differing little otherwise. Elastic Cloth measures 24 inches in width, Jersey Cloth 30 inches, and Stockingette may be had up to 2 yards in width.

Stockings.—Elastic coverings for the feet and legs, extending upwards above the knee, and woven in a loom, knitted by hand, or made in a stocking machine. In the early Anglo-Saxon and Mediæval times they were not elastic, but simply cut out of some woven textile which was embroidered or plain, of costly silk, woollen, fustian, or cotton cloth, according to the condition in life of the wearer. Previously to the time of Henry VIII. knitted silk stockings were unknown in England. According to Stowe, the King himself "did wear only cloath hose, or hose cut out of ell broad taffaty; or that by great chance there came a pair of Spanish silke-stockings from Spaine." The same writer notes that Sir Thomas Gresham gave the King "a great present" in a "payre of long Spanish silk stockings," from which country they were originally introduced. According to the same authority, Queen Elizabeth's "silk woman, Mistress Mountague," presented her with "a payre of blacke knit silk stockings for a new year's gift." It appears that these so well pleased the Queen that she told her "silk woman" she would "henceforth wear no more Cloth Stockings." Stocking knitting was thenceforth practised in this country and elsewhere; but the stocking loom was invented by William Lee, of Woodborough, near Nottingham, in 1589, when the Queen was in her decline. Her successor, King James, did not patronise the art, and thus Lee established his manufactory at Rouen, under the patronage of Henri IV. and his Minister Sully. But he was proscribed under the excuse of his being a Protestant, through the means taken by the jealous inhabitants of that manufacturing city, and had to conceal himself in Paris. Some of his workmen, however, escaped to England, and planted the first stocking manufactories in the counties of Leicester, Nottingham, and Derby.

For the production of "ribbed stockings" we are indebted to Jedidiah Strutt, 1758; and to Arkwright for the spinning machine for the manufacture of cotton Stockings. The method of stocking-weaving is an art distinctly differing from that of cloth-weaving. In the former, instead of two threads, viz., the warp and the woof, the whole fabric consists of one continuous thread, formed into a series of loops in successive rows, those of each row being drawn respectively through their several predecessors. The yarn of which this peculiar cloth is woven is also spun after a different method from that of other yarn, as two rows are united to form one thread, which is called "double-spun twist." Very numerous varieties are manufactured, both in make, patterns, combinations of material and of

colour, quality in every description of material, and of size, both in knitted and in woven Stockings. Of silk hose there are the fine silk and spun silk, plain, embroidered, open-worked, and with clocks (or clox) in white, black, colours, and mixtures of colours, and also silk with cotton feet, or cotton tops from half way up the calf of the leg. In those of spun silk, partially cotton feet and tops may likewise be had. There are Shetland Stockings, which are peculiarly soft and fine; others of Angola and Vigonia, in colours white and black; of lambswool, also, in colours, white and black; of merino; in ditto of gauze (a combination of cotton and worsted) which are exceedingly thin and worn under silk; of Lisle thread, in white, black, and all colours, and likewise of commoner thread; of worsted, grey, black, and speckled; and of unbleached cotton, of various degrees of fineness, some being very fine and having silk clocks, the best descriptions being known as "Balbriggan"; and of fleecy, having a smooth face and a thick nap inside, very warm, and suitable for invalids. They are all made in a variety of sizes, viz., infants', children's, girls', maids', slender women's (a size which may be worn by persons of tall stature and full proportions, who have small feet), women's full size, and women's large or "out-size." Stocking-knitting frames for hand-work are much employed; and there are likewise small Stocking-knitting machines for home use, if required. *See* SOCKS, and also KNITTING STOCKINGS.

Stocking Yarn.—This is Cotton thread, and is spun softer and looser than either Mule or Water Twist. Two threads are afterwards doubled together, and then slightly twisted round each other.

Stone Marten (*Mustela saxorum*).—This fur is much esteemed throughout Europe. The fur underneath the body is of a bluish white, the top hairs being of a dark brown. The throat is usually of a pure white, by which it is distinguished. The French excel in dyeing this fur, on which account it is called French Sable. It is also dyed in this country, the excellent qualities of the skin adapting it to a great variety of purposes. *See* SABLE.

Straight Holes.—These are made in Pillow Lace, and are described in BRAIDS under the heading of *Hole Braid*.

Strand Ground.—This ground is used to connect sprays of Honiton Lace, and is formed of irregular Bars made on the Pillow, and with two Bobbins. To work: TACK the sprays, right side downwards, on to blue paper, and commence the ground. SEW a pair of Bobbins on to one edge of a spray, TWIST these Bobbins until they form a rope, and carry them across to a piece of lace opposite to the one they started from. Sew them to this lace, Twist the threads, carry them down to where a new bar is to be made, Sew them to the lace, Twist them until they form a bar of the necessary length, and attach them to a piece of lace on the opposite side. Make the Bars irregular, and when they cross one another in the grounding, Sew them together, and when starting them from the lace edges always twist them down to a fresh point of departure instead of cutting them off, as, being at the back of the work, the twisted threads will not show.

Strap Work.—Darned and Netted Laces were anciently known by this name.

Strasbourg Work.—*See* ROMAN WORK.

Straw Braids or Plaits.—These are made after various methods, and of many qualities of straw, according to the country or soil in which the wheat or grass is grown, and the national fancy of the several countries where the industry is carried on. Its chief seat in England is Bedfordshire. There are two sorts of straw, known respectively as the Red Lammas, and the White Chittein, which are grown in the Midland and Southern counties, and are produced best in a light but rich soil. There are Plaits also, made at Luton, and elsewhere, of Rye-straw, grown in the Orkney Islands, and fabricated in imitation of the Tuscan.

The principal plait made in this country is called the Dunstable, which is made of two split straws, of which the insides are placed together so as only to show the outside of each in the plaiting. Straw-plaiting is an industry carried on by women and children in their own private homes, after the manner of the Devonshire Lace-making. The edges of the several plaits are laid successively over that of the next in order, and coiled round and round, thus forming a ridge, and as our straw is strong and thick in quality, the hats, bonnets, and other articles, such as baskets and chair-seats, are of a heavier description than any made of foreign straw.

Straw Braids are made in very long lengths, and are sewn together by means of long thin Needles, called STRAWS. The straw is split when used in Embroidery on silk or velvet, the latter is found most suitable; when for introduction into worsted work for carriage bags or baskets. Rushes are likewise used for men's and women's hats and bonnets, and also for baskets. There are several kinds of straw in use for such purposes. Of our own straw manufactures immense cargoes are exported to all parts of the world, some of the whole straw, some split, and of both superior and of inferior quality, the plaits or made-up articles of the latter being of very trifling cost. There are large importations of articles made of Straw Plaits, and interlacings from Swiss manufactories, and much, also, from Japan, and the south of France, of a very delicate character, dyed in a variety of colours. Very pretty cabinets, boxes, and cardcases, as well as many other articles of use, are decorated with a covering of coloured Straw-work, much resembling Mosaic work. In the Cantons of Argau, Fribourg, and Appenzell, the manufacture of Straw Plaits for hat making, and fancy kinds of Plaits, some round as well as flat, together with tassels and flowers and other trimmings, have been brought to great perfection. In Appenzell the embroidered straw bonnets are very handsome. The industry is of a peculiar and creditable description in Fribourg; but, perhaps, that of Argau may still rank as the first in Switzerland, as it did at the time of our English Exhibition in 1851. Taking a comprehensive view of the industry of all nations in Straw Plaiting, that of Leghorn and the various districts of Tuscany may be regarded as holding the first place in order of merit in the manufacture of bonnets.

Those of Leghorn are plaited in one piece; the Tuscan are made flat—without any twist forming a ridge, after the English method—and sewn together successively. These two Italian kinds excel all others both in beauty and durability, and in the variety of designs executed. The straw is of a beautiful buff colour, being the stalks of a very fine and peculiar description of wheat. There is a delicate Straw Plait produced in Brazil for hat and bonnet making, formed of a species of grass, which is very light in weight, and all made in one piece, like that of Leghorn.

The origin of Straw Plaiting is of somewhat recent date in England, only going back about one hundred and thirty, or forty years, but it has now reached a high state of perfection. The industry is also carried on with considerable success in Germany and Lombardy.

Straw Cotton.—This is a wiry kind of thread, starched and stiff, produced chiefly in the neighbourhoods of Dunstable and Luton. The numbers run from 10 to 100, and the cotton is exclusively made for use in the manufacture of straw goods. It is but little sold in the retail trade.

Straw Embroidery.—This work is used for ball dress trimmings, or to ornament an entire net dress. It consists in tacking upon black Brussels silk net, or yellow coloured net, leaves, flowers, corn, butterflies, &c., that are stamped out of straw, and connecting these with thick lines made of yellow filoselle. The leaves are stamped in eight different shapes, of which three are shown in Fig. 743,

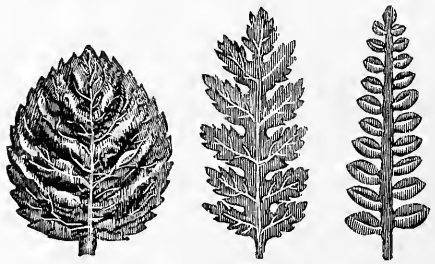


Fig. 743. Straw Embroidery.

and the flowers and butterflies can also be bought in different sizes. These straw leaves, &c., are bought at Messrs. Barnards, or Catts. To work: Trace out upon white linen a Running pattern of leaves, flowers, &c., back this with brown paper, and Tack on to it a strip of black or coloured net. Take some filoselle, matching the straw leaves in colour, divide it in half, and Run with it, or work in Rope Stitch, all the stems and tendrils in the pattern. Then slightly gum the straw leaves and flowers to their places, and afterwards stitch them into their positions with a few stitches down their centres, made with fine silk.

Straws.—These are needles of a particular description, employed in hat and bonnet making. They are long and slight, as compared with those commonly used in Plain Sewing and Embroidery. *See* Needles.

Streak Stitch.—In hand-made laces the veins of leaves or flowers are made with an open line, that is sometimes designated Streak Stitch. It is formed thus: Trace the shape of the leaf or flower, and draw a line down its centre with a pencil, fill in the leaf with close Buttonhole Stitches, but when the pencil line is reached in each line of Buttonhole, miss over three stitches before working the next Buttonhole. This will leave an open line down the leaf, and give the appearance of a vein. It is also another name for the Cloth Stitch used in Pillow Laces.

Strengthening.—*See* Knitting.

Stretch Needlework.—*See* Embroidery.

String Netting.—This particular kind of work is made to cover glass bottles or other perishable articles that are often used, the network formed by the string protecting the more fragile object that it covers. To work, as shown in Fig. 744: Procure some fine but good twine, and a

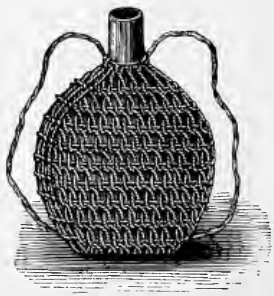


Fig 744. String Netting.

carpet needle, through which the twine can be threaded. Take the bottle and tie a piece of twine tightly round its neck close to the stopper; carry it down the side of the bottle, and tie it round the bottom of the bottle, then up the opposite side, and round the neck again, and down to the bottom. Thread the twine, and work from the bottom of the bottle to the neck. Make a row of close Buttonhole Stitches over the loop to commence with, and then work rows of loose Buttonholes, with a return thread, back to where each row commenced, round and round the bottle, so that they enclose it in a tightly-fitting case, until the neck is reached. Overcast the loops of string round the neck, and plait up a piece of string to hold the bottle by.

String Rugs.—These are made from odds and ends of coarse Berlin or fleecy wool, which are either knitted up with string or worked into coarse canvas in loops. *To Work with String*: Take the largest pair of bone knitting needles, balls of strong twine, and balls made of the various lengths of wool, tied together so as to make a long length. Cast on thirty-six stitches of twine, and Knit a row in Plain Knitting. In the next row put the needle through the stitch to be knitted, then wind the wool (having first secured its end) three times round two fingers of the left

hand, pass the needle round these threads, and Knit them with the stitch. Repeat for every stitch. Knit the next row plain, and repeat the plain and looped row until the length required for the rug is obtained. Work as many strips as will make the width of the rug, sew them together, and line with coarse sacking.

To make upon Canvas: Select strong and firmly woven sacking, and cover the whole of it with a number of tufts of wool. Cut the wool up into lengths of 4 inches; take three of these lengths, double them, and fold them together. Make a hole in the canvas with a large stiletto, push the ends of the wool through this hole, and tie them all together in a knot at the back of the canvas. Continue to insert these loops, and secure them until the canvas is quite filled up, then line it with a piece of sacking. Also *see* IMITATION SMYRNA WORK.

Stroking.—A term of Saxon origin, used, in reference to Needlework, to denote the disposing of small gathers formed in linen or calico, in regular order and close succession respectively. It is effected by drawing the point of a blunt needle from the top of each gather, where it is

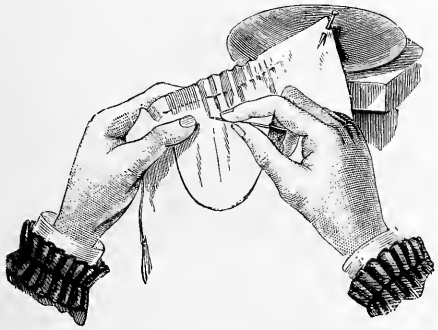


FIG. 745. STROKING.

attached to a band or yoke downwards, after the manner indicated in Fig. 745, which shows the process as adopted in the case of a Running. To make: Draw up the fulness on the Running thread, and secure it round a pin to the left, and with the needle or a pin stroke down the several gathers, placing the thumb of the left hand upon each successively, and proceeding from left to right. *See* SETTING-IN GATHERS.

Stuffs. — This term is one of general significance, and may be applied to any woven textile, whether of gold, silver, cotton, hair, thread, silk, or wool, but it more especially denotes those of worsted, made of long or "combing wool," such as Callimancoes, Camlets, Florenteens, Lutestrings, Merinoes, Moreens, Plaids, Shalloons, Tammies, &c. Stuffs are distinguished from other woollen cloths by the absence of any nap or pile, and having little or no tendency to shrink nor curl when damp, nor to felt in the process of weaving. They are woven either plain or twilled, with spots or designs of various kinds, but in all the thread is laid bare, the superfluous fibres of hair being singed off by means of a red-hot iron. After the process of weaving and singeing, they are tightly rolled, soaked in hot water, and boiled, then scoured, stocked, or milled, and the moisture pressed out between rollers. They are then passed through a mordant and dyed. To dry them, they are rolled round iron cylinders filled with steam, and, lastly, placed in Bramah's hydraulic presses.

Style Cashmere. — A name which originated from Cross and Tent Stitch, being largely used in Persia in Embroideries upon open canvas materials. It is sometimes applied to Berlin woolwork.

Sunn.—The fibre of the *Crotalaria juncea*, grown in various parts of Hindostan. The strongest, whitest, and most durable species of Sunn is produced at Comercolly. Although called the "Indian Hemp," it is a perfectly different plant from the *Cannabis sativa*, from which Hemp is obtained. Under the name of "Sane" it is named in many Sanscrit books, but by that of "Sunn" it is known in most parts of India. It is probably the earliest of the distinctly mentioned fibres of that country, and in the Hindoo *Institutes of Menu* it is stated that the sacrificial thread of the Rajpoot is ordered to be made of Sunn, cotton being reserved for the Brahmins. It is much cultivated throughout the whole of India, and is employed for sacking, cordage, &c. It is also largely imported to this country.

Surah Silk.—A fine soft twilled silk stuff, employed for dresses, and especially for those of brides and young ladies. It is distinguished from a foulard by its greater softness and flexibility, which preserves it from creasing; and it has no dressing or glaze, like the former. It is to be had in silver-grey and white, and in various light colours of a delicate tint, and measures 26 inches in width. It bears an Indian name, and is probably of Indian origin, but is imported from France, where it is manufactured.

Swansdown.—The breast of the Wild Swan, composed of exceedingly fine soft fluffy white feathers, like down. The bird abounds in Iceland, Lapland, and in the eastern parts of Europe and Asia. The Swanskins imported to this country are employed for tippets, boas, ruffs, muffs, and trimmings for opera cloaks and infants' dress. The skins measure 10 inches, by 24 inches, and are imported into England from Dantzic and the Baltic.

Swanskin, or Swansdown Calico.—A description of calico stuff, one side of which is fluffy, the fibres being pulled to the surface and forming a nap, and somewhat resembling Swansdown feathers. It is much used for underclothing, especially by labourers and persons suffering from rheumatism, for which latter, as cotton holds moisture, it is not as suitable as any woollen textile. It is tightly and closely woven, similar to "Cricketing," but of a commoner description of quality, and may be had both white and unbleached. In America it is sometimes employed in lieu of flannel. There is also a cloth called Swanskin, a very thick and closely-woven textile made of wool, and much employed by sailors and labourers; it is likewise used by laundresses for ironing cloths.

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Swedish Drawn Work.—*See* TONDER LACE.

Swedish Pillow Lace.—The nuns at Wadstena are believed to have been the founders of lace-making in Sweden, and claim to have been taught the art by their founderess, St. Bridget, who died in 1335, but they more probably learnt it from Spanish and Italian nuns during the first part of the sixteenth century. The Wadstena Lace has attained great celebrity in Sweden, and until the suppression of the monasteries, the nuns retained the secret of making it. It was made with gold and silver threads netted or knitted together at first, and finally plaited together. Cutwork and Darned Netting were also made in Sweden from a very early date, and the first, under the title of Hölesom, is still worked by Swedish ladies, who adorn their linen and their houses with it; but the gold-plaited laces have quite disappeared, and the only Pillow Lace now made in Sweden consists of a coarse Torchon Lace resembling the Torchon makes of lace in Bedfordshire, Buckinghamshire, and Germany, made by peasants in the neighbourhood of the convent of Wadstena, and being of no value is only used in Sweden for common purposes.

Swedish Work.—A kind of weaving much practised in Sweden, and useful for making braids of various colours, string straps, and narrow ribbon borders. It is worked in

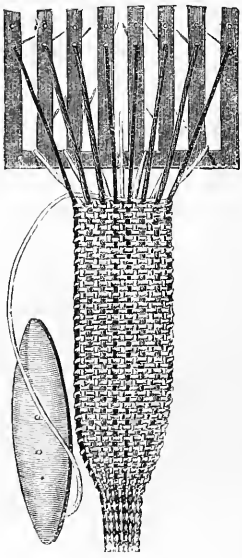


FIG. 746. SWEDISH WORK.

a small frame, shaped like a comb, and with two sets of threads to form the woof, while the warp is made by a thread wound upon a very thin shuttle, passed backwards and forwards, and in and out of the stationary threads. To work as shown in Fig. 746: Choose two colours of silk thread; for the upper threads let it be red, for the lower white. Wind eight red threads separately up into balls, and pass their ends through the holes made for them in the upper part of the frame. Wind up seven white threads separately in balls, and pass their ends through the gaps in the comb at the lowest part. Tie the red and white threads together in the front of the frame, and pull them out long enough to use. Arrange a lead cushion at the back of the frame, and to this attach the red and white threads securely, pin them down exactly one thread over the other, and at a distance of a foot from the frame, with all the threads perfectly stretched. To keep the red threads divided from the white, put a wooden knitting needle between them on the cushion and a small wedge of wood, a little nearer the comb. Upon a very thin Shuttle wind the warp thread, which make either of black silk or of a deep blue, or of any colour according to fancy. Attach this to the knot that joins all the threads together, and hold in the left hand; pass it for the first row underneath the red threads, between them and the white; and for the second row, bring it to the front of the work, over a red thread, under a white, over a red thread, under a white, and by so doing bring the white threads forward; for the third row pass the Shuttle through the threads, dividing the red from the white, and so again bringing the red uppermost. Repeat the first and second row to the end of the work. As the threads become used up, alter the frame, push it as far back as it will go first, and afterwards unwind more threads from the balls at the back, being careful always to secure these tightly. First fasten the braid as it is made to the waist, to prevent the trouble of holding it, and then wind it up out of the way. The edge of the braid will be made quite secure, as there being more threads in the upper than the lower line, the warp thread will always twine round a red one at each side.

Fig. 747 is woven in the same manner as Fig. 746, but the threads arranged for the upper and under threads

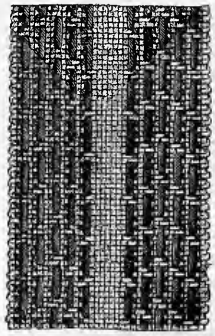


FIG. 747. SWEDISH WORK.

of the woof are the same as to colour. When the work is finished, DARN the long lines into the braid, passing over five rows and under two. Make these Darned lines of various shades of contrasting colours.

In Fig. 748 the upper holes in the frame are used, as well as the set through which the threads are passed, as in Fig. 746, and these double lines of upper threads are worked up in the weaving as follows: In the return, or second row, pass the Shuttle over two threads, one from

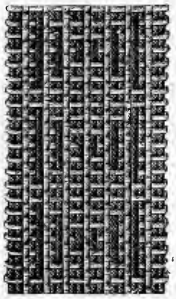


Fig. 748. Swedish Work.

the upper line and one from the double line, then bring up one thread from the lowest line, and put the Shuttle under that, and then over two threads of the upper lines, as before. Darn in the long dark lines when the braid is made.

Swiss Cambric.—This is a cotton material, manufactured at Zurich and St. Gall for a long period before muslins (of which Swiss Cambric is one of the varieties), was produced in England; but, when made in our looms, we obtained a great advantage over the weavers in Switzerland, owing to our inventions in the art, which were subsequently adopted by them. Swiss Cambric is only to be had in white; it is a description of Victoria Lawn, and is chiefly employed for frillings, flounces of petticoats and dresses, and also for infants' wear. It measures about 1 yard in width. *See* Muslin.

Swiss Darning.—The method of reproducing Stocking-web by means of a darning needle and a thread of yarn worked double. *See* Darn.

Swiss Embroidery.—This Embroidery is the same as is known as Broderie Anglaise, Irish Work, and Madeira Work. It consists of working upon fine linen or thin muslin patterns in Satin Stitch and other Embroidery Stitches with white Embroidery cotton. During the first half of the present century the peasants of Switzerland were celebrated for the beauty and delicacy of the work they produced, but since white Embroidery has been made by machinery, the Swiss Embroidery has obtained but little sale, and the work is dying out as a trade manufacture. For a description of the work *see* Broderie Anglaise.

Swiss Lace.—Lace was manufactured in Switzerland during the sixteenth century, and some curious pattern books, printed during that time for the use of Swiss lace-makers, are still in the possession of the Antiquarian Society at Zurich. These patterns are only of narrow Plaited Pillow Laces or of Knotted Thread Laces, and, although Cutworks and Darned Netting were also made, Swiss Laces obtained no celebrity until the revocation of the Edict of Nantes filled Switzerland with Protestant refugees, many of whom were lacemakers, and who established at Nuremberg a lace manufactory, and smuggled the lace there made into France. The lace was an imitation of Brussels Pillow Lace, which was considered quite equal to the real; also of Point d'Espagne Wire Lace, made with gold or silver threads, and Lille Lace. The manufactory continued to flourish until the end of the last century, but since then the lacemakers have not been able to compete with cheaper manufactures, and the trade has disappeared.

Swiss Lace—Imitation.—This is a machine-made textile, employed in upholstery for window curtains, wall paper preservers, behind washstands, and for short blinds. The chief seat of the industry is Neufchâtel, but imitations of it are produced at Nottingham, made of coarse cotton. Some new kinds have been produced in broad stripes, alternately coloured with designs, and white of the ordinary open-work description. The Swiss Lace produced at Nottingham is very inexpensive, and varies in width; it may be had to suit the largest windows.

Swiss Muslin.—Muslin was manufactured at St. Gall and Zurich long prior to the production of the textile in England. It is a coarse description of buke or book muslin, much used for curtains, made with raised loose work in various patterns, and also plain. It measures from about 30 inches to a yard in width.

Swiss Patchwork.—*See* Raised Patchwork.

T.

Tabaret.—A stout satin-striped silk, employed for furniture hangings, and much resembling Tabbinet, but is superior to it in quality. It has broad alternate stripes of satin and watered material, differing from each other respectively in colour; blue, crimson, or green satin stripes are often successively divided by cream-coloured Tabby ones. *See* Tabby.

Tabbinet.—A name for poplin of rich character, the warp being of silk, the weft of wool, and so called because the surface is "tabbied" or watered. Sometimes a pattern is introduced into it. It is chiefly used for window curtains and other upholstery purposes. It is a more delicate description of textile than what is called Tabby, and was at one time very extensively manufactured in Ireland. One variety is woven in diaper patterns.

Tabby.—A coarse kind of Taffeta, thick, glossy, and watered by pressure between the rollers of a cylinder, and the application of heat and an acidulous liquor. It is manufactured after the manner of Taffeta, but is thicker

and stronger. The name is derived from the verb "to Tabby," or to wave or water. The beautiful description of silk called *Moiré* is a Tabby; and worsted stuffs, such as moreen, are likewise Tabbies.

Table Linen.—Tablecloths, table napkins, tray ditto, damask slips, damask d'oyleys, and five o'clock teacloths are all included under this denomination. Tablecloths may be had of various dimensions, and either in single or double damask. They may be had from 2 yards square, or 2 yards by 2½ yards, or else of 2½ yards by 3, 3½, 4, 4½, 5, 5½, up to 8 yards in length, so as to dine from six to twenty persons; also, in due proportions, up to 10 yards in length. Tablecloths may also be had of 3 yards square in double damask, advancing half a yard up to 10 yards; also the same, in a finer quality, may be had of 3½ yards square, or manufactured expressly in any dimensions required. There are also altar cloths, and other linen, made expressly for ecclesiastical purposes. Damask slips to match any of the Tablecloths named may be had of 22 inches in width, up to 27 inches. Five-o'-clock teacloths, with d'oyleys to match them, are made in white damask with coloured borders, and checked in crossbars of ingrain colours; also in drab, and in coffee colour. Dinner napkins are to be had in single and double damask, of three-quarters of a yard square, also of three-quarters of a yard by seven-eighths, also of seven-eighths by 1 yard. Damask d'oyleys are manufactured in a round, oval, or square form. Tray cloths, of 1¼ yards square, and 1 yard by 1¼ yards. Servants' hall and kitchen Tablecloths may be had both in diaper and damask, of either 1¾ yards in width, or of 2 yards. Men servants' thumb waiting napkins may be had 18 inches square; pastry napkins, 22 inches square; fish napkins, 22 inches square; and breakfast napkins, of damask, double damask, and with a small spot pattern, of several dimensions. All these are produced in the best Irish linen manufactories, and the sizes are generally about the same as those produced in England. There are also bleached Barnsley and Scotch diaper cloths.

Tablier.—The French term to signify an apron, or protective covering for the front of a dress; it is tied or buttoned round the waist, and sometimes extends upwards over the front of the bodice.. *See* EN TABLIER.

Tabs.—A term denoting the square-cut loosely hanging border-trimming of a bodice or skirt, and consisting of a succession of regularly recurring cuts of an inch, or 2 or 3 inches in depth, the three raw edges of each pendant square of material being bound round, usually with a piece of the same material, cut on the bias. Tabs are sometimes made on flounces. In making a Battlemented trimming, Tabs are first made, and then every second Tab is cut out, leaving the appearance of architectural battlements. Also loops of ribbon, or of strong twilled and striped tape attached to the fronts and backs of boots at the top, with which they are pulled on the foot are called Tabs. They are likewise made of leather, and nailed on carriage window sashes, for the purpose of raising, or letting them down, and to the lids of desks for the same purpose.

Tacking.—A term synonymous with Basting, and employed in needlework to designate small stitches taken through two pieces of material, at wide and regular intervals. It is most securely effected by working from left to right, and designed to keep the two portions of stuff in place, preparatory to their being permanently sewn together. Paper patterns directing the cutting out of a garment, or for embroidery, are thus Tacked or "Basted" on; but simple Running from right to left suits best for this purpose. An inferior kind of thread is sufficiently good for the purpose of Tacking, as the use made of it is only temporary. To Tack an article of wear or other use: Lay the dress (for instance) on the table, and the lining upon it, and take up a small piece, through both materials, with the needle, of about one-eighth of an inch at a time, each stitch at about an inch apart, successively, and work from left to right, as above directed.

Taffeta, or Taffety.—A thin glossy silk, of a wavy lustre, the watering process being of the same nature as that for Tabby. It is to be had in all colours, some plain others striped with silk, gold, and silver, and likewise chequered and flowered, the different kinds being distinguished by the names of the localities where they are made, such as the English, Lyons, Tours, Florence, and China Taffetas. The latter is made in various descriptions, and used for apparel, amongst which there is one that is so pliant, as well as thick, that it shows no creases after pressure, and will also bear washing. Our own Taffeta was used in the sixteenth century for costly articles of dress, and in the next century for pages, and for doublets. In Stubbes's *Anatomy of Abuses*, published in 1583, he speaks of all persons dressing alike, indiscriminately, in "silks, velvets, satens, damaskes, taffeties, and suche like, notwithstanding that they be both base by birthe, meane by estate, and servile by calling; and this I count a greate confusion, and a general disorder; God be merciful unto us!" He adds that the ladies wore "taffatie of ten, twenty, or forty shillynges a yard." These were of silk, and those worn by pages early in the seventeenth century were also of a thin description. Our modern home-made Taffeta is of a stout thick make, and usually black. Long silk gloves, extending up towards the elbow, are of this description of material. Taffeta was first imported into England in the fourteenth century. There were also several English made varieties produced, such as the Armesin-Taffeta, the Ell-broad Taffeta, and the Tuft-Taffeties, having a raised pile, and of different widths. Besides these, foreign varieties were imported, such as the Alamode and Lustring black Lyons Taffetas, and others from Avignon, Florence, and Spain, each respectively known by the places where they were manufactured. According to *Chambers's Cyclopædia* (1741), these stuffs were to be had in every colour, and every kind of design, some being striped with gold or silver. The sort described by Ben Jonson (1610) was very delicate in texture:

> . . . . My shirts
> I'll have of Taffeta-Sarsnet, soft and light
> As cobwebs.
>
> —*The Alchemist.*

We also find an allusion to this stuff made by Shakespeare:

Beauties no richer than rich Taffata;

and again—

Taffata phrases, silken terms precise,
Three-pil'd hyperboles.
—*Love's Labour Lost.*

An imitation of Taffeta was made in the sixteenth century, composed of linen. According to Planché, silk Taffeta was called Tafta in Brittany.

Taille.—A French term denoting the waist or figure.

Tailors' Buttonholes.—These Buttonholes are made after the ordinary method adopted in Plain Sewing, but precede the usual work by laying a piece of fine black cord all round the hole, exactly at its raw edge, and there BASTE or OVERCAST, to keep it in the right position while the Buttonhole Stitch is performed over it. *See* BUTTONHOLE STITCH and the accompanying illustration, Fig. 749.

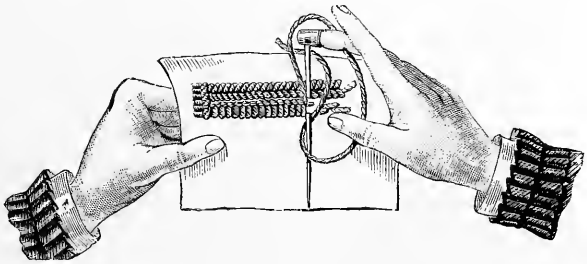


FIG. 749. TAILORS' COAT BUTTONHOLES.

There are two other varieties of Buttonhole Stitch besides Tailors' Buttonholing; one is the Open Buttonhole Stitch, which is employed to fill in a hole in a

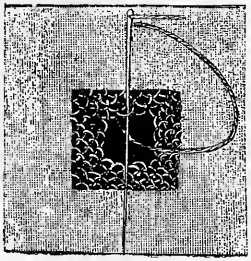


FIG. 750. OPEN BUTTONHOLE STITCH.

tight glove, when there is no piece of kid of the same colour which can be used as a patch. *See* Fig. 750.

To produce this kind of Network, which resembles in appearance a piece of chain armour, insert the needle at the edge of the hole, passing it in downwards, and pointing towards yourself, through the loop formed by the thread, but leaving a loop at every stitch, instead of drawing it tight. Continue so doing through every loop, round and round, till the hole be filled.

Another variety of this stitch will be seen in Fig. 751,

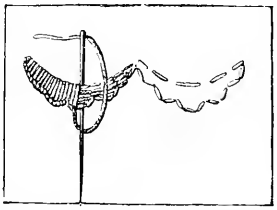


FIG. 751. DECORATIVE BUTTONHOLE STITCH.

as applied to decorative trimmings. The chain, or linked portion of the stitch is made round the outer edge of any article of wear, or other use, so as to form a secure border outside the raw edge, whether of cambric muslin or of flannel. It is also employed to produce small designs on the material, irrespective of any use but that of decoration.

To work the decorative Buttonhole Stitch: Make several runnings within the outer and inner outlines, to be covered, as indicated in the illustration, so as to make a thickness over which to work, and then insert the needle at the outer edge of the inner outline (traced in Embroidery cotton) and passing it straight down at the back, bring it out again outside the outer outline through the loop formed by the thread. If it be intended to form an edging for the border of any article, finish the Embroidery Work before the cutting away of the straight raw edge of the material, but not very close to the work.

Tailors' Twist.—A coarse silk thread, made of several threads twisted together, wound on reels, of 2 ounces in weight each. The numbers used by tailors run from 1 to 8. There are also small reels containing a single thread of 12 yards, equivalent to 1 yard of twelve threads. By this arrangement dealers can keep a larger supply of shades at a smaller cost.

Take in.—*See* KNITTING.

Tambour Cotton.—This is a description of sewing cotton, suitable—as the name indicates—for embroidering the Tambour muslins, and is likewise employed by tailors for the purpose of Basting. It is to be had in skeins, sold in half bundles of 5 pound each. The numbers are 12, 14, 16, 18, 20, 24, 30, 36, and 40. It is also sold in balls of a variety of sizes.

Tambour Lace.—This Lace, chiefly worked in Ireland, where it is known as Limerick Lace, but also at Islington, Coggleshall, and Nottingham. The lace known as Tambour only differs from Tambour Work by the ground that it is made upon, which in the lace is either of black or white Nottingham Net. Since machinery has produced Tambour Lace, the making of the real lace has declined.

Tambour Muslin.—This is a muslin embroidered by hand on a small frame, called a Tambour—a name adopted for it in consequence of the resemblance formed to a Tambourine, when the muslin is stretched over it. Tambour Muslins are of open make, and clear and semi-transparent in texture. The designs produced on them are various, some being in spots, some in small sprigs, and others in long running patterns like delicate wreaths. It may be executed by means of a sewing machine, the work being composed of Chain Stitch. In former times, evening dresses were made of this muslin, but now curtains only. The widths run from 27 inches, to 30 inches, and the muslin is sold in lengths of 12 yards.

Tambour Needles.—These Needles resemble those employed for Crochet Work, and known also as Shepherds' Hooks. They are, however, smaller, and invariably of steel, and are very commonly made of the length of a medium-sized sewing needle. A small handle of suitable size is sold with it, into which it is securely fixed by means of a small thumb screw, and can be released at pleasure, should it be broken. This handle, which is made of ivory, bone, or wood, is hollow, and the opposite end can be unscrewed to supply a receptacle for a small stock of needles.

Tambour Stitch.—*See* CROCHET, page 126.

Tambour Work.—This Embroidery is of Eastern origin, and was worked in China, Persia, India, and Turkey, long before it became known in England, and up to the present date it is still largely employed in the East, and the work there executed is much appreciated from the beautiful colours employed and the labour expended upon it. Until the middle of the last century, Tambour Work, except in Turkey and the Levant, was not known in Europe, but at that time it was introduced into Saxony and Switzerland, where it was worked only upon white muslin and cambric with white thread, and used to ornament dresses, curtains, caps, borders, and all varieties of white trimmings. The peasants of these countries soon excelled in the Embroidery, and their Tambour Work was not only eagerly bought on the continent but large quantities of it were shipped to the East, whence the work originally came. In England, Tambour Work (the name of which is derived from the French, and means a drum, in allusion to the shape of the frame used), or Tambouring, upon white materials with white thread, became an article of manufacture sixty years ago, and gave employment to the poorer classes in Middlesex, Nottingham, and Ireland, but since the introduction of machinery, and the facility with which the stitch is executed by its means, to make it by hand is no longer profitable. For many years English and Continental workers only embroidered in this work upon crêpe, muslin, and fine cambric, it being considered indispensable that the left hand manipulating under the material to form the Tambour Stitch must be visible to correctly form the design, but when this was found unnecessary, the embroideries with gold thread and many coloured silks upon fine cloth, and other thick materials, were produced, and were successful. Since Chain Stitch has taken the place of Tambour Stitch, the left hand is released, and the material if solid, does not require framing, which is a great saving of time, as the Embroidery is done much more quickly when held in the hand than when stretched in a Frame.

The materials required are Frames, netting silks of all colours, gold thread, known as Passing, white Embroidery cotton, and muslin, cambric, crêpe, cloth, satin or serge.

The old *Tambour Frames* consist of two hoops shaped like the top of a drum, and made either of iron or wood. These hoops are covered with velvet, and fit closely one into the other. The material is stretched upon the smaller hoop, which is then fitted into the larger, and the work thus held cannot become slack. The round hoops are no longer used, except for fine muslin or crêpe, which would tear if lashed to the tapes of an ordinary square Embroidery Frame. For all other materials the ordinary Embroidery Frame is used, and the material attached to it in the usual method.

The real Tambour Stitch, which is now superseded by Chain Stitch, is made as follows: A Tambour needle, which resembles a Crochet needle but not quite so hooked at the tip, is used. Frame the material, and attach the thread to the under side. Put the Tambour needle with the right hand through to the back of the frame at the commencement of one of the traced lines. Hold the thread in the left hand under the line, catch hold of the thread with the hook, and bring it through to the front of the work as a loop. Only allow enough thread to come through to make the loop, which retain on the hook. Put the hook again through the material to the back of the frame, one-tenth of an inch beyond the first puncture. Let it take up the thread there, and pull it up as a loop to the front, and let the first made loop slide over the second and down upon the traced line. With a little practice the stitches can be made with marvellous rapidity. The only things to observe is that the loops follow the outline of the design, are the same distance apart, and that the thread making them is always evenly stretched.

Chain Stitch, used at present in Tambour Work, is the ordinary Chain Stitch described in EMBROIDERY STITCHES.

To Work upon Crêpe: Trace the design, frame it in a Tambour Frame, outline the pattern with CHAIN STITCH worked in gold thread, and then mark out this with an inner Chain Stitch line, made with coloured netting silk.

To Work upon Muslin, Cambric, and Net: Trace the design upon the material, frame it in a Tambour Frame, and then work in CHAIN STITCH with Embroidery cotton.

FIG. 752. TAMBOUR WORK.

Select this cotton so that it is coarser than the threads of the material, as if of the same texture it becomes absorbed and does not stand out sufficiently.

To Work upon Thick Materials: Trace the design upon the material, which either frame in an Embroidery Frame or hold in the hand. Work over in CHAIN STITCH every outline of leaf, flower, or petal with netting silk of a colour matching its shade, and to fill in, work a straight line of Chain Stitch down the centre of the leaf or petal, and then lines of Chain Stitch from the outline to the centre. For the stalks, work two or three rows of Chain Stitch, according to their thickness. Geometrical patterns will only require their outlines indicated by two lines of Chain Stitch worked close together. These lines should be of two shades of one colour, the darkest outside, or the outside line of gold or silver thread, and the inside of a bright silk.

To work Fig. 752: This is worked upon dark navy blue cloth, with three shades of ruby coloured netting silk and one of pale blue. Trace the design, and outline all the chief parts of it, such as the rosette and the flowers, with CHAIN STITCH in the darkest shade of ruby. For the scrolls and tendrils, outline them in the second shade of ruby, and in Chain Stitch. Then work a second Chain Stitch line inside the first in the lightest shade of ruby. Work the POINT LANCÉ STITCHES in the darkest shade of ruby, also the filled-in SATIN STITCH, and make the FRENCH KNOTS and the little edging stitches with the pale blue silk.

Tamis.—A worsted cloth, manufactured expressly for straining sauces. It is sold at oil shops.

Tammies.—These stuffs are composed of a union of cotton and worsted, the warp being like Buntings, made of worsted; yet, unlike the latter, they are plain, highly glazed, and chiefly used for upholstery. They are a kind of Scotch Camlet, and are otherwise called "Durants." They are twilled, with single warps, and are usually coarser than twilled Bombazets, and may be had in most colours. Their width varies from 32 inches, to 72 inches, and are mostly used for women's petticoats, curtains, and for window blinds.

Tape Lace.—The Braid and Tape Laces, or Guipures of the seventeenth and eighteenth centuries comprise most of the coarse Pillow Laces made in Italy, Spain, and Flanders, and are endless in variety of design and ground, although all retain the leading characteristics of the design appearing to consist of plain or ornamental braids or tapes arranged to form patterns, and connected together with either Bride or Réseau Grounds. The earliest Tape Laces are made with Bride Ground and simple Cloth Stitch, but gradually these were superseded by very elaborate designs, worked as part of the braid-like patterns, and connected by open meshed grounds. The stitches used in Tape Laces are given in BRAID WORK, and the manner of working the lace in GUIPURE LACE.

Tape Measures.—These Tapes are employed in trade, as well as for home use, for the measurement of dress and upholstery materials of all kinds. They are painted, and marked with figures and lines to indicate measurements from a quarter of an inch to 36 inches in length. Those in general use are wound up in small circular brass

or boxwood boxes, by means of a little projecting handle or nut. They may also be had in coloured ribbon, with a case made in ivory, mother-o'-pearl, bone, or of some shell, having like those before named a pin running through the centre, on which it is wound.

Tapes.—Narrow bands of linen or cotton, employed as strings. They are of various makes, and are known as Star; India (or Chinese), which is of superior strength, and may be had either soft or sized, and cut in any lengths, and sold in large quantities, the numbers running from 00 to 12; the Imperial, a firmly made superior article, in numbers from 11 to 151; Dutch, of good, fine quality of linen, numbered as the Imperial; Frame, a stout half-bleached linen, and also made with a mixture of cotton; Filletings, a very heavy unbleached Holland, Nos. 3¼ to 10, and sold in various lengths; Stay, which is striped and narrow, employed by tailors to bind buttonholes and selvedges; Pink, made of cotton, numbers 16, 24, and 32, cut in any length, or to be had very long on reels, it is used in law offices, and known as Red Tape; Pro Patria, a fine linen of similar make to Dutch, and of the same numbers. Bobbin Tape is made in cotton and linen, either round or flat, the sizes running in uneven numbers from 5 to 21, inclusive. The Indian Tape is twilled, and rather stiff. The Dutch plain, and does not easily knot; but it is less durable than the former. Tapes are loom-woven, after the manner of ribbons; many improvements having in recent years been invented in the machinery employed. Tapes are named by Chaucer:

> The Tapes of hire white Volupere,
> Were of the same suit of hire colere.
> *The Miller's Tale.*

Tapestry.—The making of Tapestry originated in the East, whence it spread to Egypt, and was there largely practised, and by the Egyptians taught to the Israelites. The art was known to the Greeks in the time of Homer, who makes frequent mention of it in his *Iliad*, and from Greece it was introduced into the Roman Empire. By Latin writers it is called Tapes or Tapete—a word derived from the Greek, and signifying an outer covering of any kind; from this its present name comes. After the break-up of the power of Rome, the making of Tapestry seems to have been discontinued in Europe until the time of the Holy Wars, when the Crusaders found it still practised and used by the Saracens. The manufacture was re-established by them in Europe, and the work for some time was known as Opus Saracenium, or Saracenic, and the maker called Saracens. Up to the sixteenth century Tapestry was worked either by the hand upon close cord-like canvas, and was really embroidery with coloured worsteds, silks, and gold thread, or was made in a loom in a manner that was neither true weaving, nor embroidery, but a combination of both, it being formed with a warp of cords stretched in a frame and worked over with short threads of coloured worsteds, threaded upon needles which filled in the design, without the cross threads or weft of true weaving. This manner of working Tapestry is alluded to in the Old Testament, in the verse, "I have woven my bed with cords."

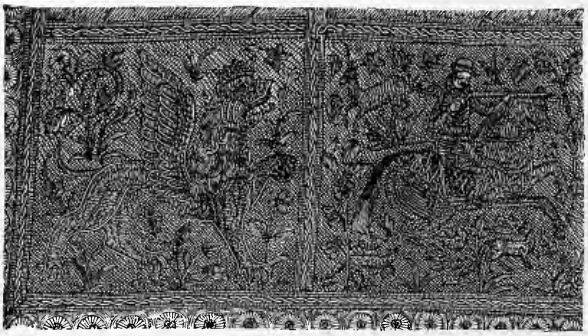


Fig. 753. TAPESTRY.

From the time of its introduction into Europe until its final decay, Tapestry formed a very important item in the expenditure of the wealthy, it being used to hang round the walls of palaces and churches, and to lay down as coverings to the floors upon State occasions, when it took the place of the ordinary rush-strewn floor. Every monastery possessed a loom, and the work was reckoned among the accomplishments of the monks, who decorated the sanctuary with hangings, and worked altar-cloths and coverings. The first manufactories of any size established on the Continent were at Arras, in Flanders, Antwerp, Brussels, Liège, and other cities; but the work produced at Arras soon became so famous that the name of that town superseded the name of the work it executed, and for many years Tapestry, wherever made, was known as Arras. Thus, Canon Rock mentions that

the Tapestry hangings given to the choir of Canterbury Cathedral by Prior Goldston (1595), though probably made by the monks of that establishment, are spoken of in the description of them as Arras Work. France soon entered the field in rivalry of Flanders, Henry IV. founding in 1606, the celebrated manufactory of Gobelin, which was remodelled by the Minister Colbert, in the time of Louis XIV., and then became celebrated as a royal manufactory, and one that exists in the present day. The name Gobelin comes from the first artist who set up his looms in Paris, and who was a native of Flanders. His property known as the Hôtel de Gobelins, was purchased by the Crown. The first Tapestry manufactory was established in this country in 1509, by one William Sheldon. This he worked with the co-operation of a master Tapestry maker, Robert Hicks, at Barcheston, in Warwickshire. The second attempt to establish the industry on a large scale in England was made at Mortlake, Surrey, about a hundred years later, by Francis Crane, at whose death the manufactory was closed, after having enjoyed the patronage of James I., Charles I., and Charles II. The work was assisted by foreign artists and workmen, and a small manufactory was instituted at Soho, London, as also others at Fulham and Exeter. The manufacture then ceased in this country, until re-established by Her Majesty the Queen, at Windsor, where it now is carried on, with great success, from designs executed by good artists, and particularly from those of the late E. M. Ward, R.A. It is under the patronage of H.R.H. the Princess Louise, Marchioness of Lorne.

A species of the same description of manufacture is called Moquette Tapestry, and is of recent date. It is of wool, designed to imitate the genuine Tapestry, and much resembling Utrecht Velvet. The fine kinds are employed for table-cloths, and the thick for carpets. It has a long close pile, and is chiefly woven in floral devices.

Tapestry worked by the needle, as illustrated in Fig. 753, differs but slightly from Embroidery. The stitches are made to lie close together, so that no portion of the foundation is visible, and each stitch is worked over only one cord of the foundation. The Stitches are Tent and Satin Stitch, with the outlines of the design followed by a gold thread, Couched to the surface. The labour of working large pieces for hangings by this method is great, particularly as every design is shaded and worked with colours matching the natural tints of the objects represented. The designs are drawn upon the canvas, but the colouring of them is left to the taste of the worker.

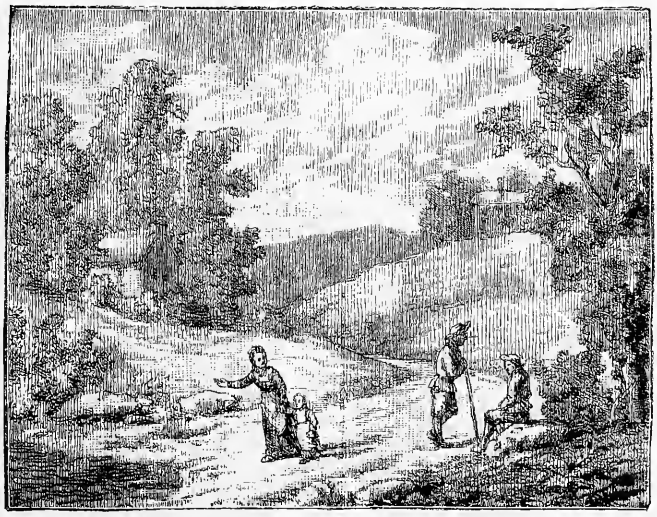


Fig. 754. TAPESTRY.

Fig. 754 represents Tapestry made upon a loom. The work that is generally recognised as true Tapestry was made either with an upright or with a horizontal frame. When using the latter, the pattern was placed beneath the cords, and the worker executed it upon the wrong side This make is the one revived at Windsor, and is executed as follows: A double warp of strong white thread is stretched and worked with treadles. Upon a roller beneath the warp, but close to it is the coloured pattern. The worker takes a reel of coarse crewel wool, depresses one of the warp line of threads, runs the wool into the space

where the colour is required, and brings it out again. He then by a movement of the treadle, brings the depressed warp line above the one first uppermost, and returns his colour through the intermediate space. The threads as worked, are pushed tightly together with a carding instrument, and all the ends of wool are left upon the surface of the work. In this process the worker never sees the right side of the Tapestry until it is taken out of the frame. With the high frame, although the worker cannot see what he is doing while manipulating the threads, he can pass to the back of the frame and there inspect it if required.

Tapestry Cloth.—This material is a description of Rep made in linen, and unbleached; it measures 28 inches in width, and is employed as a foundation for painting in the style of Tapestry.

Tapestry Stitch.—*See* EMBROIDERY STITCHES.

Tape Work.—A modern work, and one that is generally combined with Crochet or Tatting. It consists of forming rosettes with broad or binding tape, and uniting these rosettes with Crochet or Tatting as antimacassars, mats, or other drawing-room ornaments. The materials required are soft untwilled Tape, known as Chinese or Binding

FIG. 755. TAPE WORK.

Tape, the width depending upon the size of the rosette to be made; the widths most used are half an inch to an inch: Crochet cotton, and Tatting cotton of medium sizes.

To work the rosette shown in Fig. 755: Take a piece of Chinese Tape 1 inch in width; cut it to a length of 13 inches, fold it in half-quarters, eighths, and sixteenths, so that sixteen lines are formed down its width. Crease these well to render them visible; sew the two ends together neatly with RUNNING and FELLING, and take a thread and run it in as a Vandyke line, as shown in Fig. 756, Detail A, from the bottom to the top of the tape, so that each point is upon one of the sixteen lines. Draw the tape together by means of this line, but not quite close, and fasten off the thread securely. Take a Crochet hook and Arden's Crochet cotton (No. 16), and finish off the rosette with Crochet. For the outside, pull out the points, and commence to work at the bottom of one of them. Make 4 CHAIN, †, a PICOT (made with 5 Chain drawn together by putting the hook back into the

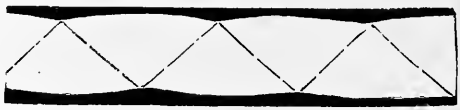


FIG. 756. TAPE WORK—DETAIL A.

first made of the five), 1 Chain, 1 TREBLE, into the place where the Crochet commenced, 3 Chain, 1 Treble into the top part of the point, *, 1 Chain, a Picot, 1 Chain; repeat from * twice; 1 Treble into the top of the Treble first worked on the point to make the crossbar; 1 Treble into the point side by side with the first Treble, 3 Chain, 1 Treble into the hollow or lower part of the point, 1 Chain, and repeat from † until the circle is complete; then fasten the first 3 Chain to the last, and tie and cut off the cotton. For the centre: Work 1 DOUBLE CROCHET and 1 Chain between every centre point, catching the Double Crochet into the top of the point.

To make an *Antimacassar*: Work thirty-six of these rosettes and join them by the following small Crochet rosette: Make a CHAIN of 10 stitches, which join up, and work 16 DOUBLE CROCHET into it. Second round—1 Chain and 1 Treble into every second stitch on the first round. Third round—1 TREBLE *, 1 Chain, 1 PICOT; repeat twice from *, 1 Treble into the same stitch as the first Treble, 6 Chain; repeat from the commencement, and work this over every Treble in the second round.

Rosettes can be made entirely of tape. They are cut and sewn up, and run with a Vandyke line as previously described, but are drawn together quite in the centre. Unite them by sewing together at the points, and use the following small Tatted Circle to fill in spaces left between the uniting points. To work the Tatted Circle: Make a loop, work 4 DOUBLE, 1 PURL, *, 1 Double, 1 Purl; repeat from * four times, 5 Double; draw the loop up as an oval and work a second, but in this omit the first Purl and join the work to the last Purl on the first row instead; repeat until eight ovals are made. The number of ovals will depend upon the size of the cotton used and can be varied. Join the Rosettes to the Tatted Circles at their Purls.

Another Description of Tape Work is made by simply joining Vandyke braid to form insertions, like the

one shown in Fig. 757. To work: Take Vandyke braid of a narrow width, and sew three of the points close together upon one side of it, and sew together the next three points upon the opposite side. Continue to sew these points together alternately at each side until the length of the insertion is obtained. Make three lengths of tape in this way, and then join them. For the edge,

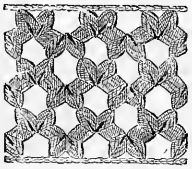


Fig. 757. Tape Work.

work in Crochet 3 Chain, 1 Single, join to the point nearest to the one commenced at; then 4 Chain over the hollow, 1 Single, join to the points; repeat from the commencement, and work both sides alike. This last kind of Tape Work, when executed with narrow braid instead of tape, is known as Mignardise Crochet, and is described under that heading in Crochet.

Tape Lace Work.—In this work the solid parts are made with narrow tape, drawn up into scallops or points, as previously described, and the open parts with Lace Stitches. To work: Take fine braid, a quarter of an inch in width, either white or coloured; cut off 12 inches, which sew up and run as described before, and make twelve points upon both sides. Draw these only slightly together, and sufficient to form an open rosette. Take Lace cotton, and fill in the centre of this rosette with a series of rounds in Point de Bruxelles. Connect each Point de Bruxelles in the first row to a point of the rosette; work into the loops of the first row for the second; and work three to four rows, gradually lessening the size of the loops, so as to draw to a centre. Enclose this rosette with straight lines of tape. Make these by Running the Vandyke lines upon the tape as before, and drawing them up, but leave as long straight lines. Sew these to the rosettes at the top and bottom, and the rosettes together in the centre of the work; fill in all spaces left between the tapes with English Wheels and Ornamental Bars.

Tapisserie.—The French term for Tapestry, and for any description of hangings, the word *Tapis* denoting a carpet. *See* Tapestry.

Tapisserie d' Auxerre.—This Embroidery consists of working with Berlin single wool, in Satin Stitches, upon net. It is used to form antimacassars, or to stretch upon a frame in front of fire grates. The designs are chiefly of stars, circles, diamonds, and other geometrical figures. To work: Select a rather open and stiff hexagonal net, either of black or white; divide this off into squares before commencing the work, so that the designs may be evenly embroidered. Take a black or white thread, so as to contrast with the net, and run it into one row of the net. Miss thirty meshes, and run in another line, and repeat until the net is marked out with horizontal lines of thread, then run lines across the horizontal ones to form perfect squares upon the net. Mark out upon paper the outline of the diamond or cross to be worked, and see that it fits into one or several squares, hold this under the net, and make Satin Stitches upon the net with single Berlin wool, to fill in the figure, move the paper pattern, and work in the design until all the squares are full, varying the colours of the wool. Finish off by drawing out the threads from the net that made the squares.

Tarlatan.—A thin, gauze-like muslin, much stiffened, and so called from the chief centre of the manufacture, Tarare, in France. It may be had in various colours, and is much used for evening dresses. It was originally an Indian manufacture, which was copied in Europe. The width of Tarlatan is very considerable, measuring from 1½ yards to 2 yards in width.

Tartan.—A term denoting the chequered pattern peculiar to the Scotch national costume, the varieties in the colours, combinations of the same, and the dimensions of the squares in each pattern, distinguishing one Clan from another. There are also Fancy Tartans, which, together with those of Scotch origin, are produced in silk and stuff dress materials, woollen shawls, handkerchiefs, ribbons, stockings, and socks. Tartan woollen stuffs were introduced from Normandy in the eleventh century, and are commonly called Plaids, the material and the chequered patterns and combinations of colours being usually confounded together under the name Plaid. Before the sixteenth century there is no record of the *Tartan* being the distinctive costume of the Scottish Clans, as it was common to many nations besides. Their *Brechan*, or Plaid, consists of 12 or 13 yards of narrow chequered woollen cloth, wrapped round the body, brought over one or both shoulders, and crossed at the back, the ends hanging to the knees. Its use in Scotland, as such, was prohibited by Act of Parliament in 1747, and the Grey Shepherds' Mauds were manufactured instead; the Act was repealed in 1782. *See* Fancy Checks and Plaids.

Tassel.—Tassels are used as a finish to embroidered cushions. To make: Take some of the silks or wools used in the embroidery, selecting the greatest number from the shade chiefly used in the work. Wind these round a piece of cardboard, 3 or 4 inches wide, and, when enough has been wound to make a thick Tassel, push the whole off the card. Thread a wool needle with some silk, twist this round the wound wool, half an inch from the top, secure it with a stitch, push the needle up through the top of the Tassel, and fasten the Tassel on to the material with it, and then cut the ends of wool apart that are at the bottom. There are also Tassels which are machine-made, pendent tufts of silk, wool, cotton, thread, or gold and silver cord, sometimes attached to the end of cords, or to a gimp or braid heading, following one another in a row. They are sold separately, or as a trimming, by the yard; they may be had in every colour and combination of colours, to suit any article of dress or upholstery, and are made in Chenille, fine silk thread, and silk twist. The worsted sorts are chiefly used for furniture decorations, but are also manufactured in fine qualities for dress.

Blind Tassels are made of unbleached thread, as well as of worsted in white, scarlet, green, and other colours.

Tassel Stitch.—*See* EMBROIDERY STITCHES.

Tatted Lace.—*See* TATTING.

Tatting.—The precise date of the first introduction of Tatting cannot be determined, as, for many years, it did not take any prominent position in the arts of the day, but it has been practised for more than a hundred years, and is a reproduction of the Ragusa Gimp Laces and Knotted Laces of the sixteenth century, of which Knot Work was the first imitation. Knot Work is made over a cord, with the cotton forming it wound upon a netting needle, but in Tatting the stitches are made over a thread, and the thread wound upon a Shuttle small enough to allow of its being passed easily backwards and forwards over and under the thread it is forming the stitches upon.

The English name of Tatting, taken from the word Tatters, indicates the fragile piece-meal nature of the work, as does the French name of Frivolité; but however fragile and lace-like in appearance, it is exceedingly strong, and capable of bearing much rough usage. Unlike Crochet and Knitting, where each stitch is slightly dependent on its neighbour, and one becoming unfastened endangers the rest, the stitches of Tatting are isolated as far as their strength goes, being composed of knots and remaining separate knots, and are very difficult to undo when once formed. The work consists of so few stitches that it is extremely simple, and requires neither thought nor fixed attention when once the nature of the stitch has been mastered, a glance, or the feel of it passing through the fingers, being sufficient for an experienced Tatter. It also has the advantage of being very portable, and can be worked at for a few minutes and put down again without becoming disarranged, which is an impossibility with many descriptions of lace.

For many years Tatting was made as a succession of Knots over a loop of its own thread, which was then drawn up and the stitches on it formed into an oval by being drawn together. These ovals had the appearance of Buttonholes, and were only connected by the little piece of plain thread that was missed after one oval was made and before the next loop was formed. To connect them at all tightly a needle and thread were used, and they were sewn together at their widest part. Two great improvements to Tatting have been made within the last fifteen years; first, the introduction of the lace loops known as Picots, and called Purls in Tatting, which trim the edges of real lace and add much to its lightness; and secondly, the use of a second thread or Shuttle, which enables straight lines and scallops to be worked, as well as the original ovals. The Purls worked round the edge of the ovals and straight lines serve to soften their thick look, and they also are used to connect the various parts, the thread being drawn through a Purl and secured with a knot (where a join is to be made), while the lace is in progress, instead of having recourse to a needle and thread. The second thread or Shuttle enables the Tatter to execute elaborate designs that were quite impossible when only one thread was used. The two threads are tied together, and the first is used to form a loop and make an oval, while on the second the first thread forms the stitches, and leaves them upon it without drawing it up; it is then in a position to make a loop and work an oval if required, and to continue forming stitches upon the second thread whenever the pattern so directs, thus making the work twice as ornamental, and enabling large and wide designs to be formed.

There are two ways of working with the double threads, the one most used is made by winding the first thread upon the Shuttle and securing it to that, while the second thread is either left attached to the skein or wound upon the second Shuttle and remains passive, all the stitches being formed upon it with the first thread, which forms loops of itself, and covers them, to make ovals where required. In the second plan, invented by Mrs. Mee, the working thread is not detached from the skein, and so joins in it are obviated—and these must be frequent when it is wound upon a small Shuttle and detached from the skein. In this second plan, the second thread attached to the skein is placed above the one wound upon the Shuttle, when both are held in the left hand, and is put round the fingers of that hand to form a loop upon which the knots are formed by the Shuttle thread. As the knots are really made from the loop, the waste all comes from that thread. When an oval has to be made, as the loop will not draw up, a crochet needle is used to draw the foundation thread up as a loop close to the last piece of completed lace, and the Shuttle being put through this loop, as in an ordinary join, forms the stitches into an oval.

The Stitch or Knot of Tatting is formed with two movements—sometimes only one of these movements is made—and the stitch so made is known as Half Stitch, but the Whole or Double Stitch is the one almost universally used. It is very simple, but depends upon the position of the hands. Hold the shuttle horizontally in the right hand, between the first finger and thumb, and rather backwards, and let the thread fall from it from the inner part of the right side; pass the other end of the thread, after making the loop (when only one thread is used) over the left hand. Slip the Shuttle under the loop thread, which let pass between it and the first finger of the right hand and back between it and the thumb, and bring it quickly out between the first and second fingers of the left hand. Drop the loop from the last fingers of the left hand, but retain that finger and thumb upon it, give a slight jerk, so as to make the twist just formed transfer itself from the Shuttle thread to the loop, which it should be a part of; put back the left fingers into the loop and stretch it out, and draw the knot up close to the thumb while the Shuttle thread is tightened with the right hand. Bring the Shuttle back over the left hand with its thread hanging downwards, and pass the loop under the Shuttle between the thumb and Shuttle, and back between the first finger and Shuttle, drop the loop, jerk, and draw up as before; when enough stitches have been formed, draw the loop up so that they form an oval. The difficulties of the beginner

consists in keeping the thread falling from the Shuttle in its right place, making the knot upon the right thread, giving the proper jerk, turning the stitches to the outside of the oval, and leaving too much or too little space between the drawn up ovals. The fingers at first also seem to be always in the way, and the Purls made too small; but, after a little practice, all these difficulties disappear, and there are no others to contend with.

The STITCHES and TERMS used in TATTING are as follows:—

Double Stitch.—This stitch is the one most used in Tatting. It is made with two loops or knots, and requires two movements of the Shuttle. The first part of the stitch, when used without the second part, is called Half, or Single Stitch. To work: Make a loop of the thread as shown in Fig 758, letter *a*, hold its join between the first finger and thumb of the left hand and the loop over all the fingers; let the unattached end of the thread fall

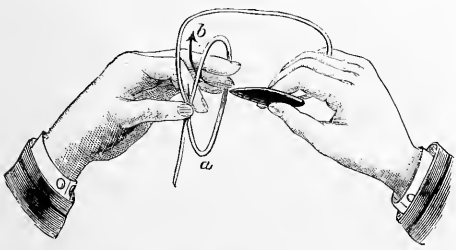


FIG. 758. TATTING, DOUBLE STITCH—FIRST PART.

downwards, and the end attached to the Shuttle arrange upwards (*see* Fig. 758, letter *b*), and let it pass over the knuckles of the left hand, so as to be out of the way of the loop and not interfere with the Shuttle while making the knot. Hold the Shuttle flat between the thumb and first finger of the right hand, and let the end of the thread come from the inner part of the side that is towards the fingers of the right hand; let it pass under the first two, but over and caught by the little finger. Put the Shuttle into the loop (as shown by the arrow in Fig. 758), between the first and second fingers of the left hand, and while pushing the Shuttle out towards the

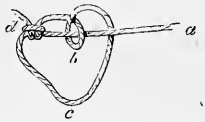


FIG. 759. TATTING, DOUBLE STITCH—FIRST KNOT.

left hand; let the loop thread pass over the Shuttle and between it and the first finger of the right hand; then bring the Shuttle back towards the right hand, and let the loop thread pass back under the Shuttle, between it and the thumb. Do not take the right thumb and the first finger off the Shuttle during this movement, only raise them to allow of the passage of the loop thread. Draw the last three fingers of the left hand out of the loop, but keep the first finger and thumb still on the join; pull the thread attached to the Shuttle tight with a jerk, and by so doing let the Half Stitch or Knot just made be formed of the loop and held by the Shuttle thread (*see* Fig. 759, where *a* is the Shuttle thread, *b* the stitch made but not tightened, *c* the loop, and *d* a completed stitch). Draw the stitch tight by putting the left-hand fingers back into the loop and extending them. Keep the knot thus made close to the thumb of the left hand, and complete the Double thus: The thread attached to the Shuttle will now be hanging downwards, and not over the left hand. Keep the thumb and the first finger on the loop, and the other fingers in the loop as before. Hold the Shuttle as before, but rather forward (*see* Fig. 760), but put it over the left hand and

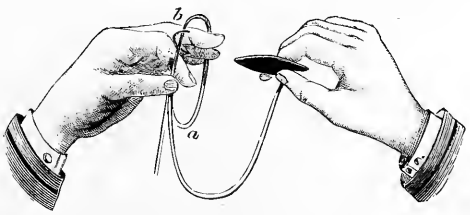


FIG. 760. TATTING, DOUBLE STITCH—SECOND PART.

beyond the loop; push it backwards into the loop *a* (as shown by the arrow *b* in Fig. 760), between the first and second finger of the left hand, and let the loop thread pass under the Shuttle, between it and the right-hand thumb, and then back to the left over the Shuttle, between it and the first finger. Never lose hold of the Shuttle during this movement, only raise the fingers to allow of the loop passing under them. Take the left-hand fingers out of the loop as before, retaining hold with the thumb and first finger; pull the Shuttle thread with a jerk, so that the knot formed is

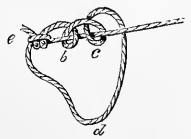


FIG. 761. TATTING, DOUBLE STITCH—SECOND KNOT.

made of the loop thread, and runs upon the Shuttle thread (*see* Fig. 761, in which *a* is the Shuttle thread, *c* is the new knot tightened, *d* the loop, *b* the first half of the knot tightened, and *e* a completed stitch). Put the fingers of the left hand into the loop again, and draw the knot tight by extending them; hold the stitches down as made, and keep them close together. The error likely to be made in the stitch is that the knot is formed of the Shuttle thread, and not of the loop. This is detected in two ways—first, from the look of the stitch made; and secondly, the loop will not pull up or open out,

but remains firm. The loop thread when the stitches are properly made can be drawn up quite close by being pulled, or can be enlarged to any size. A Double Stitch can be made upon a straight piece of thread, instead of a loop, if the thread is held in the left hand between the thumb and forefinger, and caught round the third finger.

English Stitch.—A name sometimes given to the second half of *Double Stitch*

French Stitch.—A name sometimes given to *Half Stitch.*

Half Stitch.—This stitch is also known as Single. It is not so much used in Tatting as the Double, but it is occasionally required. It is the first part of the DOUBLE, and is worked thus: Make a loop with the thread, which hold at its join between the thumb and first finger of the left hand, and let the loop pass round all the fingers. Pass the end of the thread attached to the Shuttle over the left hand out of the way of the loop. Hold the Shuttle flat between the thumb and first finger of the right hand, and let the thread proceed from it from the inner part of the outside of the Shuttle, that is, towards the fingers of the right hand. Let the thread pass underneath the hand until it reaches the little finger; bring it out here, and let that finger tighten, or loosen it at pleasure. Put the Shuttle into the loop between the first and second fingers of the left hand, and while pushing the Shuttle towards that hand, let the loop thread pass over the Shuttle and between it and the first finger of the right hand. Then bring the Shuttle back towards the right hand, and let the loop thread pass back between the Shuttle and the right thumb. Keep hold of the Shuttle, and only raise the thumb and finger so that the thread may pass beneath them. Draw the left hand fingers out of the loop, but keep hold of it with the thumb and first finger. Pull the thread attached to the Shuttle tight with a jerk, and by so doing, let the knot formed by the movements be made of the loop thread, and see that it runs upon the Shuttle thread. Tighten this by putting the left hand fingers again into the loop, and extending them. The loop that is formed is shown in Fig. 758, *a* being the tight Shuttle thread, *c* the loose loop, *b* the knot made and not drawn tight. The position of the hands to commence the stitch is shown in Fig. 759.

Join.—There are two ways of joining Tatting, both of which are frequently required in the same pattern. In one, the Purls are used to attach circles and ovals, and in the other, straight lines of Tatting are made with the aid of a second thread between the ovals and circles formed with the first thread.

To Join with the Purls: Make a loop, and upon it form stitches until the PURL upon an already finished piece of Tatting is reached, to which the piece in progress is to be attached. Take the Tatting pin, or an ordinary pin or Crochet hook, pass it through the Purl, and with it pull the loop through the Purl, where it is beyond the stitches, taking care that the loop thread is not twisted as it passes through. Draw it through until it will admit of the Shuttle, and pass the Shuttle through it and then straighten out the loop thread again. If the loop thread has been twisted when put through the Purl, the stitches will not run upon it and cannot be drawn up. If it has been correctly drawn through, the stitches will run upon the loop in the ordinary manner.

To Join with Two Threads: When two threads are used, sometimes both are wound upon Shuttles, at others only the first, or working thread, is attached to a Shuttle, and the second left attached to the reel. It is immaterial which course is pursued, but, in the explanation, the "first thread" indicates the one that does the work, and is wound upon a Shuttle; and the "second thread" the one used to make the lines that join the pattern made with ovals and circles, without the necessity of breaking the thread. To work: Knot the two threads together, make a loop with the first thread, and work upon it with the first thread. Draw it up, and continue to work ovals or circles with the first thread, until the desired number is finished. Draw this up tight, pick up the second thread, hold it between the thumb and first finger of the left hand with the work already made, and keep it as a straight line by catching it down with the third finger. Open the first and second fingers with the thread extended between them, wide enough for the Shuttle to pass, and work a stitch with the first thread in the usual way. Drop the second thread, as the loop is dropped while making the stitch, and give the first thread the customary jerk, so that the knot is formed of the straight thread. Work stitches until the length of the line required is completed; then drop the second thread, and continue the pattern with the first.

Josephine Knot.—This Knot is used in Tatting as an ornament to break the line of a straight piece of thread when the work is done with one thread only. It is made as follows: Make a loop, and upon it work five to seven HALF STITCHES, according to the thickness of the thread used; commence to draw the loop up, but before it is quite drawn up, put the Shuttle through it, then draw it quite close, and a lump or thick knot will be formed.

Loop.—All the Tatting that is made with the help of one thread only is formed upon a loop. After the required number of stitches are made the loop is drawn together, and an oval or circle thus formed. To work: Make a loop over the left hand, hold the join between the first finger and thumb, and let the end of the thread attached to the Shuttle be upwards, and pass it over the left hand out of the way of the loop. Make the required number of stitches, then drop the loop, and hold the stitches lightly and firmly in the left hand, and gradually draw the loop together by pulling the thread attached to the Shuttle. Pull this until the first and last stitch upon the loop meet.

Picot.—A name sometimes applied to denote a *Purl.*

Pin and Ring.—The instrument shown in Fig. 762 is used in Tatting for two purposes, one to draw loops of cotton up with so as to connect various parts of the design, and the other to work the Purl with. The ring is put round the little finger of the right hand, so that the pin can be used without moving the ring. This

instrument is not a necessity to Tatting, an ordinary black-headed pin answering as well.

Fig. 762. Tatting Pin and Ring.

Purl.—The Purls in Tatting are sometimes called loops, which rather confuses the worker between them and the loop upon which the circles and ovals in Tatting are made. Purls are the small loops that stand out from the edge of any part of the design and trim it, giving to it the appearance of the Picots made in Needle Laces; they are also used to pass the thread through when two parts of a pattern have to be joined. They are made in two ways, of which the following is the easier: Make a stitch, and allow one-eighth of an inch of thread on both the loop and the Shuttle thread before commencing the next stitch, when the stitches are drawn close by the loop being pulled up, the piece of Shuttle thread between them will stand out beyond them as a small loop. When making a number of Purls, always divide them with a stitch, and be careful to leave the same length of thread for each Purl.

Another way: Take a knitting needle or big pin, according to the size required for the Purl, make a stitch, then pass the thread round the needle and make another stitch close up to the needle. When the knitting needle is withdrawn, the thread that went round it forms the Purl. This plan is more tedious than the one first given, but the Purls made by it are sure to be of the same size.

Shuttle.—The Shuttle is the instrument used in Tatting to wind the cotton upon. It is shown in Fig. 763, and is made of three pieces, either of bone, ivory, mother-o'-pearl, or tortoiseshell. Of the three pieces, two are oval, flat on the inside, and convex on the outer, and these are

Fig. 763. Tatting Shuttle.

joined together with a small short thick piece of ivory, through which a hole is bored. The Shuttle can be obtained of three sizes: No. 1 is used for very fine Tatting, No. 2 for the ordinary description of work, and No. 3 for coarse.

In selecting a Shuttle, see that the two brass pins that keep it together do not protrude upon the outside, as they are then apt to entangle the thread while working, and prevent the stitches being easily made. Also take care that the points are close. To fill the Shuttle: Pass the end of the thread through the hole bored in the centrepiece of the Shuttle, and then secure it by a knot; wind the cotton upon the Shuttle by passing it alternately through the two ends, but do not put too much cotton on at once, or the points will gape open at the ends.

Single Tatting.—See Half Stitch.

Stitches.—The number of Stitches in Tatting are very limited. They comprise Double Stitch, Half Stitch or Single Tatting, Josephine Knot, and Purl.

Tatting with Two Shuttles.—Tatting with Two Threads or Shuttles is a modern invention, and one that has done much to render the work like real lace. Before it was invented all the Tatting that could be done had to be made upon a loop of the only thread used, and then drawn up. This produced any amount of circles and ovals, but as these were only connected with a line of plain thread, the designs they formed were poor, and mainly consisted of Stars, Trefoils, and Rosettes, worked separately, and joined together at the Purls. By the introduction of a second thread, scalloped and straight lines

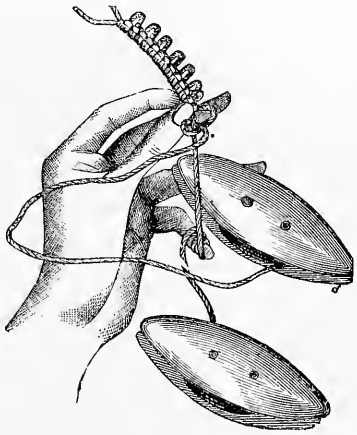


Fig. 764. Tatting with Two Shuttles.

can be worked between the ovals and circles, and this is an immense improvement to the work, as the designs are intricate and much more serviceable, and the wearisome joining of separate pieces is greatly avoided. To work with two Shuttles: Wind thread upon both Shuttles, which latter should be of different colours, to distinguish between them. Knot the two threads together, and hold both between the finger and thumb of the left hand. Make a loop, and work with the first Shuttle, as in ordinary Tatting for ovals and circles, but when a straight line between these is shown in the pattern

take up the second thread and catch it round the little finger of the left-hand to keep it out in a straight line from the thumb (*see* Fig. 764). Then with the first Shuttle or thread make the usual stitches, using the second thread instead of a loop, and dropping it, so that the knot is formed of it, and stretching it out again over the hand, so that the knot is tightened. Work upon the straight thread the number of stitches required, and leave them without drawing them up as a loop, but draw them together by pulling the shuttle thread. Then to make ovals, drop the second thread, and work only with the first, but be careful to commence the oval close to the stitches upon the second thread, so that no space is left between the stitches. Continue to work upon the second thread when any straight parts of the pattern are required, and tie it up and fasten it off when no longer wanted. It is not necessary to attach this thread to a second Shuttle, as it makes no stitches; it is quite sufficient to leave it fastened to the reel. Fig. 764 shows a straight line, ornamented with Purls made with the two threads as follows: Tie the two threads together, and hold both in the left hand between the thumb and first finger; wind the thread from the second Shuttle round the little finger, and open the hand out; then make 1 DOUBLE, 1 PURL, alternately, upon the straight thread. The illustration shows a Purl just made, and the first Half of the Double.

Another Way to work with two Shuttles: Tie the two threads together, and wind up upon the Shuttles, but let one of the Shuttle threads be still attached to the skein. In working, always use this as the foundation thread, and keep it stretched across the fingers of the left hand, or as a loop, so that as the knots are really formed upon the foundation thread the thread used most is from the skein. As the foundation thread will not allow of being drawn up like an ordinary loop when making an oval, draw the stitches together with the help of the pin, and form a small loop, as in *Join*, through which pass the Shuttle. By using this plan of working, the knots formed by joining lengths of thread are avoided.

The following selection of TATTING PATTERNS will be found useful:

Diamond.—The Diamond shown in Fig. 765 is used, when worked with coarse cotton, to make pincushion covers, or parts of an antimacassar, and when worked with fine cotton, for caps or trimmings. For coarse work, use Walter and Evans' Crochet cotton, No. 1; for fine Tatting, cotton No. 40. Use two Shuttles, and work the four corners of the diamond singly. First corner—Make a loop, work upon it 7 DOUBLE, 1 PURL, 1 Double, 1 Purl 1 Double, 1 Purl, 1 Double, 6 Double, draw the loop up, and make another close to it, on which work 6 Double, fastened to the last Purl of first loop; 4 Double, 1 Purl, 2 Double, 1 Purl, 2 Double, 6 Double, draw the loop up, and make another loop close to it, and upon that work 6 Double, fastened on the last Purl of preceding loop; 4 Double, 1 Purl, 1 Double, 1 Purl, 8 Double. Take up the second Shuttle, fasten the thread to the end of the thread at the first loop, throw the thread of the first Shuttle over the fingers of the left hand, and work with the first thread upon the second thread. Work 5 Double, and then a circle made with the first thread only, make a loop upon which work 8 Double, fastened on the last Purl of the last of the loops worked close together; 5 Double, 1 Purl, 5 Double, 1 Purl, 4 Double, 1 Purl, 6 Double, draw the loop up, and so make the circle, then work over the thread of the second Shuttle 5 Double, 1 Purl, 1 Double, 1 Purl, 3 Double, 1 Purl, 1 Double, 1 Purl, 5 Double; make a loop with the first thread, and upon it work with the first thread a circle thus, 6 Double, 1 Purl, 4 Double, 1 Purl, 5 Double, 1 Purl, 5 Double, fasten to the first Purl made on the loop made first of the three together; 8 Double, draw the circle up and work upon the second thread with the first, 5 Double, fasten the thread so as to form a circle with the stitches worked on the second thread, and then cut off. The engraving shows the three little loops made first at the extreme point of the corner, and the two circles fastened to these, and upon each side of the large loop which is made gradually upon the second thread. Work the four corners as described, and then the centre of the

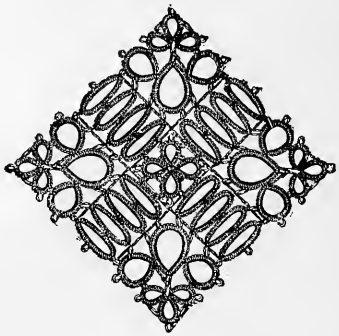
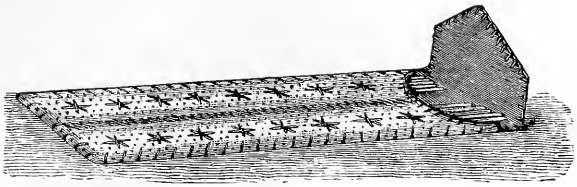


FIG. 765. DIAMOND TATTING.

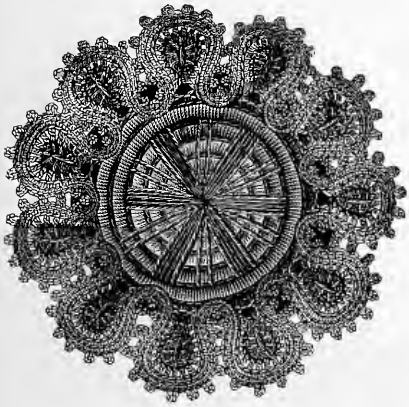
design. This consists of four leaves, which touch each other at their base. To work a leaf: Make a loop, 3 Double, 1 Purl, 2 Double, 1 Purl, 1 Double, 1 Purl, 1 Double, 1 Purl, 2 Double, 1 Purl, 3 Double, and draw up. Work all the leaves thus, and join them as worked to the first Purl made upon the preceding leaf, omitting that Purl in the newly made leaf. Work the oval circles which connect the corners to the centre as follows: Fasten the thread to the Purl of a corner, make a loop, work 7 Double, 1 Purl, 8 Double, fasten the thread into a Purl of another corner opposite to the one on the first corner, work 8 Double, 1 Purl, 7 Double, and draw up the loop, fasten the thread through the same Purl of the first corner that it was first fastened to, carry it on to the next Purl of the same corner, and fasten it to that, then work an oval circle as before, and continue until the 4 oval circles on that side are made, then fasten the thread on the two cross Purls of the centre pattern, and work 4 oval circles on the other side of the corner, connecting a new or third corner with them to the design. Work the 8 oval circles

Plate XCVI.

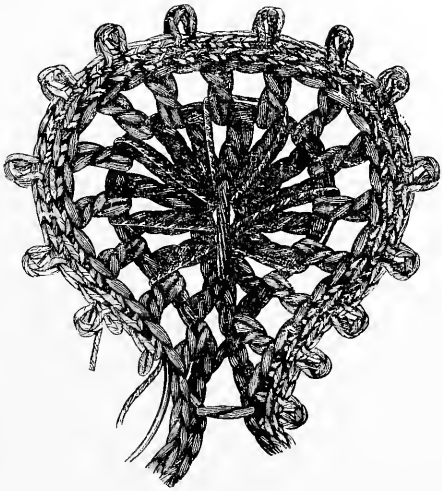
Foundation of perforated gold cardboard, which is OVERCAST together, in the front part of the Needle-case, with blue silk. The lining is of blue cashmere, and the stars are worked with blue silk.



No. 339. NEEDLE-CASE OF PERFORATED CARDBOARD.



No. 340. CROCHET LAMP MAT.

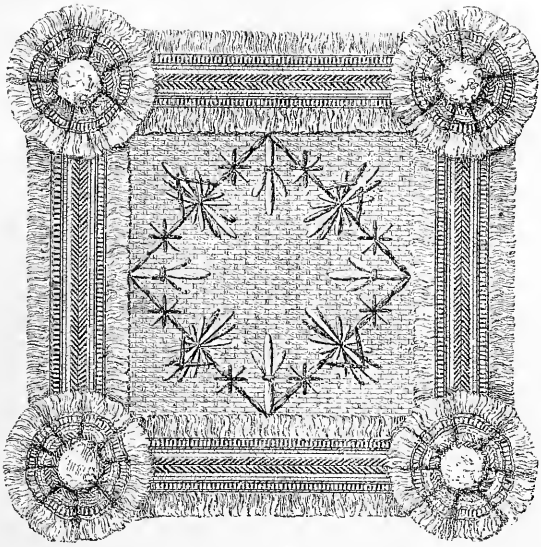


No. 341. DETAIL OF CROCHET LAMP MAT.

Foundation of blind cord, which is crocheted together, to form a flat round, with single Berlin wool, in DOUBLE CROCHET; over this plain round lines of wool are arranged, to form a star. The border is made with a series of leaves; the outside line of each leaf is worked over a fine cord. The leaves (shown full size in Detail No. 341) are commenced with a joined 8 CHAIN, into which 1 Chain and 1 Treble are worked fifteen times; at the end, join with 1 Treble on the first Treble, then 12 Chain, and commence the second leaf. Make ten leaves, and work the last two rows all round these leaves. Commence with 1 Treble over the first Chain, * 2 Chain, 1 Treble over the next Chain; repeat from * to the end. In the next row, work 1 Double Chain into every stitch, insert the wire, and work over it. In the last row, make PICOTS, with 5 Chain and 2 Single between each Picot.

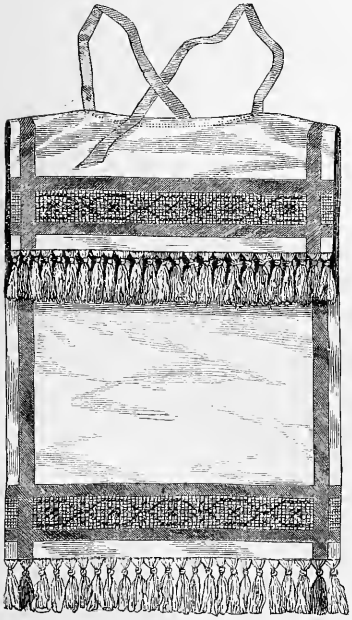
Foundation of cardboard, covered with Java canvas; handles of the same material. To work: Cut the Java canvas to the size, and work the stars upon it, in SATIN STITCH, with brown wool. Make the inside bag of brown silk, and sew it to the cardboard, so as to entirely conceal the latter. Work the handles and line them, sew them to the Java canvas, and put a wide ruche of brown ribbon round the edge of the latter. Finish with a draw string and two handsome ribbon bows.

No. 342. WORK BASKET.



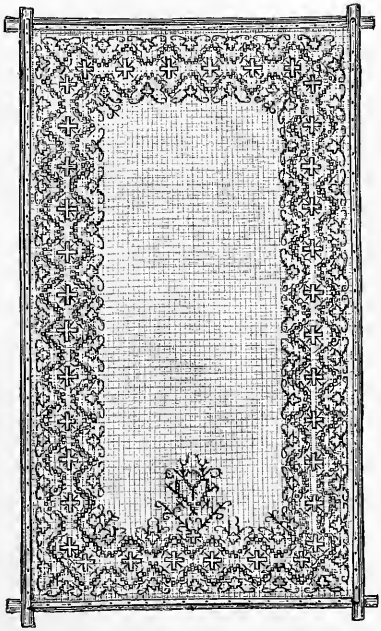
No. 343. Centre Mat for Table.

Foundation of Java canvas, trimmed with narrow edgings, fringed out, and made into rosettes. Embroidery worked, with single Berlin wool of two colours, in Satin Stitch.



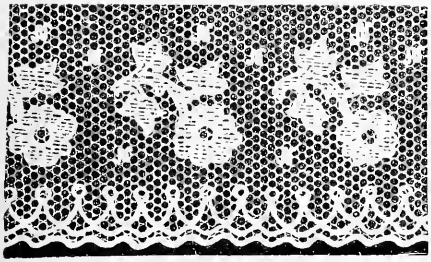
No. 344. Roman Cooking Apron.

Foundation of damask linen, whose ends are fringed out, and then knotted together as shown. Embroidery, bands of Cross Stitch, worked upon scarlet German canvas, laid on the damask, and surrounded by lines of braid.



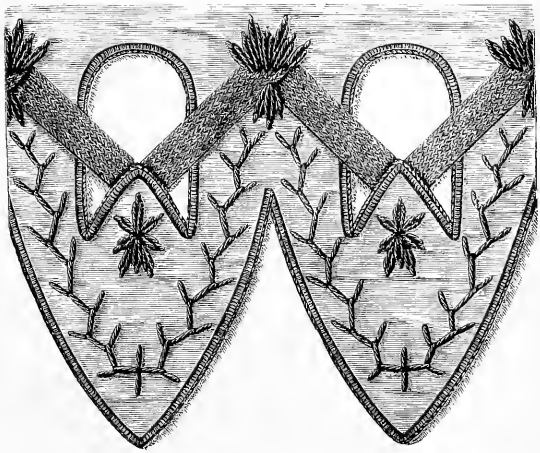
No. 345. Window Blind.

This Blind is made to fit the window sash, and is mounted on canes. The foundation is Toile Colbert, and the design is worked in Holbein Stitch, with scarlet ingrain cotton of two shades.



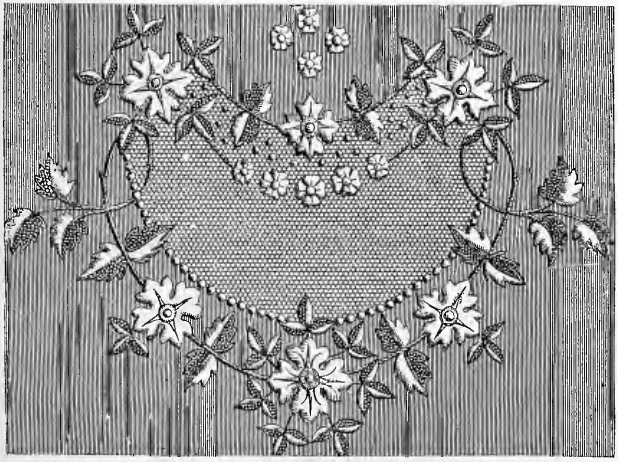
No. 346. Border for Pincushion.

Foundation material, plain Brussels net. For working pattern, *see* Embroidery upon Net.



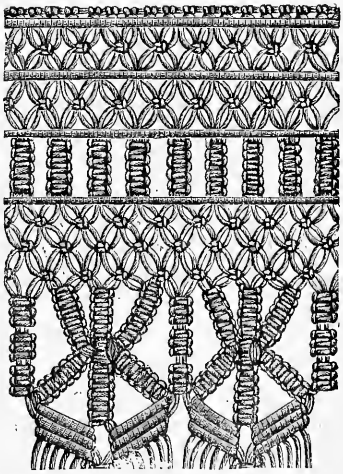
No. 347. Trimming for a Cambric Dress.

Foundation of blue cambric, scalloped at the edges, and finished with Buttonhole. In each scallop a small window-shaped piece of material is cut away, and the edges Buttonholed. A band of blue braid is secured in vandykes to these spaces. The embroidery, in Railway Stitch and Herringbone, is worked with dark blue ingrain cotton.



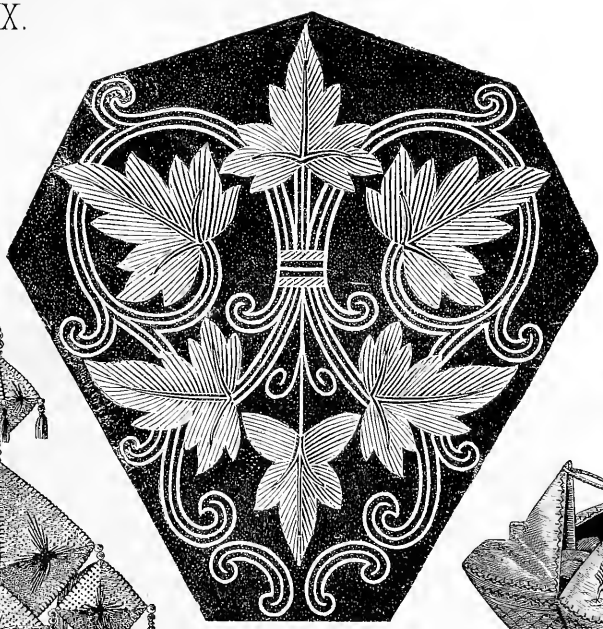
No. 348. Shield for Handkerchief.

Foundation material, fine cambric. Shield, of Brussels net, which is laid on the cambric, its edges secured with Overcast and Point de Pois Stitches, and the cambric beneath it cut away. The embroidery upon the cambric is worked with fine French thread, in Raised Satin, Rope, and Point de Pois Embroidery Stitches.



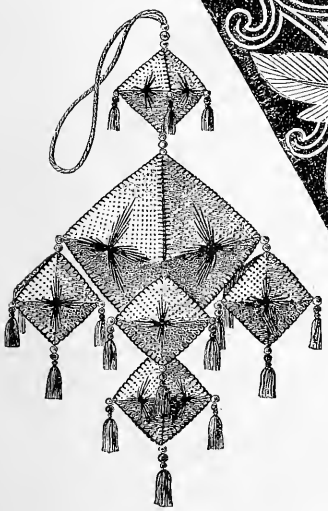
No. 349. Macramé Lace Mantelpiece Trimming.

Worked with ecru-coloured linen thread, and in Macramé Lace Knots.



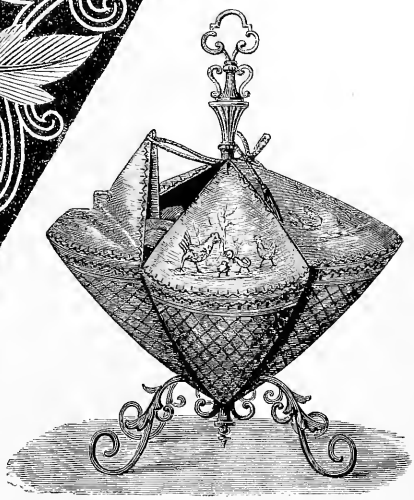
No. 350. Bath Slipper.

The foundation is of baize, and the embroidery worked, with two shades of gold-coloured purse silks, in Satin and Crewel Stitches. The toe of the Slipper is sewn to a felt foundation, and no heel part is required.



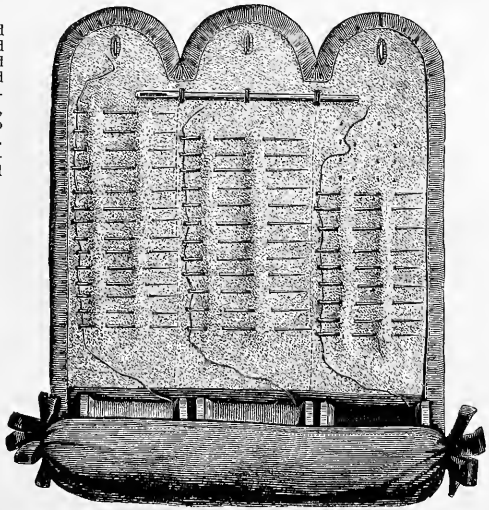
No. 351. Scent Sachet of Java Canvas.

Made of double diamonds, formed of Java canvas or perforated cardboard, Overcast round with filoselles, and ornamented with stars. Before the diamonds are quite sewn up, powdered scent is put into them, enclosed in muslin bags. The diamonds are joined together with pearls, and finished with silk tassels.



No. 352. Basket for Easter Eggs.

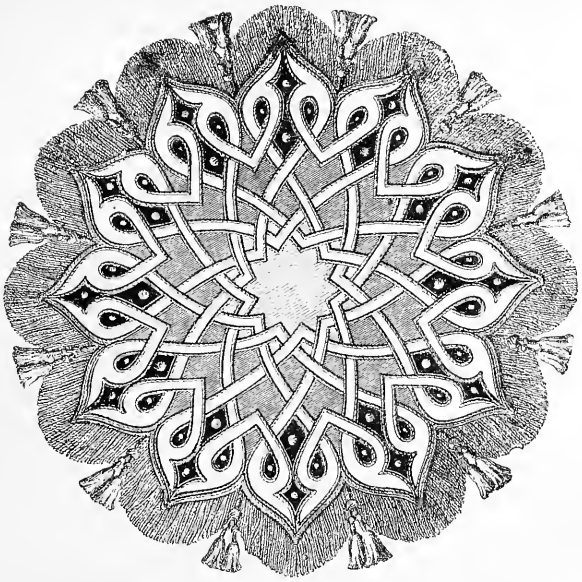
Foundation Basket of gilded or bronzed wire; bag formed of four pockets, sewn together. The bag is of Toile Colbert, and the top of each pocket is ornamented with a design worked, in Outline Stitch, with filoselles. The manner of closing and opening each pocket is shown in the illustration.



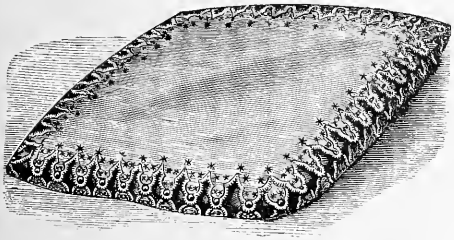
No. 353. Needle-case with Threaded Needles.

Case made of Toile Ciré, lined with scarlet flannel, and bound with black ribbon. The lower part of the Case is turned up to form a pocket, into which three reels of cotton are placed, and run through a knitting needle, whose ends are concealed with bows of ribbon. Rows of needles are inserted in the flannel, and threaded with cotton, and each needle can be used without the trouble of threading it, until the case is empty, when all are re-threaded.

The foundation is of old gold-coloured plush, and the parts printed black in the design of a claret-coloured plush, ornamented with FRENCH KNOTS, worked in old gold silk. The APPLIQUÉ pattern is cut out of pale blue cloth, and a silk cord of the same shade is COUCHED round its edges. Tassels and fringe, a mixture of all the colours, are used.

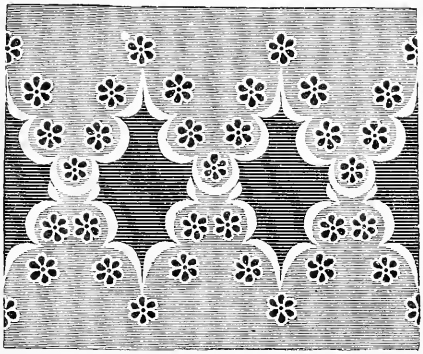


No. 354. PIANO STOOL COVER.



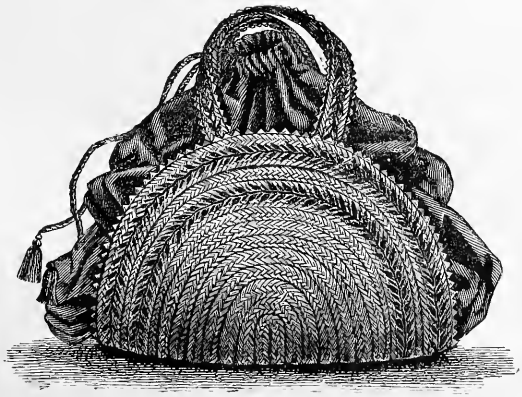
No. 355. PILLOW CASE.

Foundation, an ordinary pillow, over which a pink cambric cover is buttoned down, and removable. The outer cover is of fine Irish linen, made in two pieces, and buttoned together at each worked scallop. The pattern is worked in ENGLISH EMBROIDERY, in BUTTONHOLE and OVERCAST STITCHES.



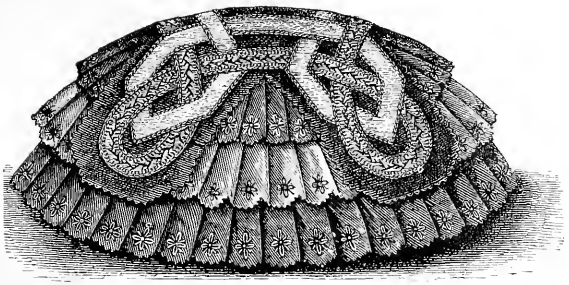
No. 356. DETAIL OF PILLOW CASE (No. 355).

Foundation of coarse straw plait, sewn together as an oval, and embroidered with red wool, in HERRING-BONE or LONG STITCH. The handle is made of straw, and embroidered like the foundation. The Bag is of moss-green plush, and is finished with a draw string of silk cord and tassels.



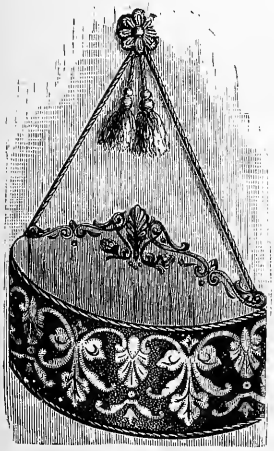
No. 357. STRAW WORK-BAG.

Plate CI.



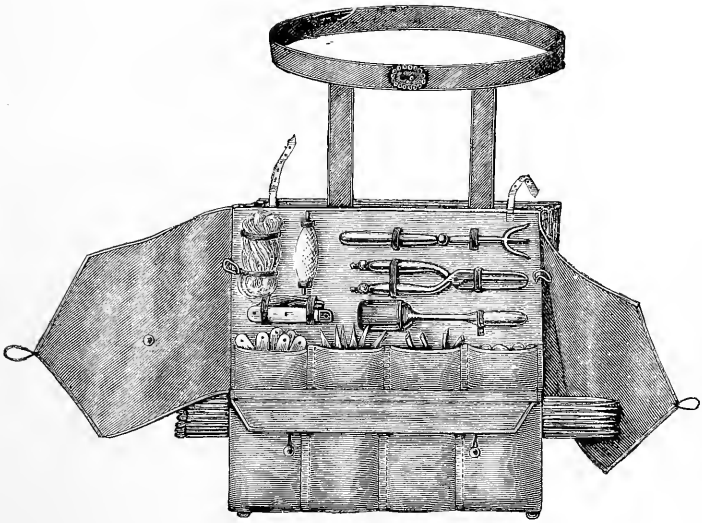
Materials required: Fine cloth of two shades of one colour, fancy braid, and embroidery silks. To work: Cut out three wide flounces of cloth, have their edges pinked, and ornament each scallop with a star worked in silk. Cut out of the darkest shade of cloth a Maltese cross, and have the edges of it vandyked. Ornament the fancy braids with CORAL and CHAIN STITCHES. Arrange them, as shown, over the Maltese cross, and sew firmly to the Footstool.

No. 358. FOOTSTOOL.



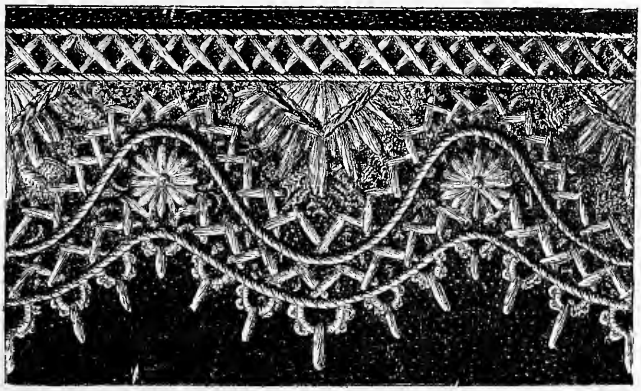
No. 359. WALL BRACKET.

Foundation of cardboard; lining of blue silk; front of dark blue velvet, to which is Appliquéd sky blue velvet. To work: Cut out the design of APPLIQUÉ, and attach to the velvet foundation with lines of BUTTONHOLE matching the light blue velvet. Finish by COUCHING two rows of gold thread round the design. Make up the basket, with its lining, and attach handsome cords and tassels to the sides and round the pockets, and work the embroidery at the back in SATIN STITCH.



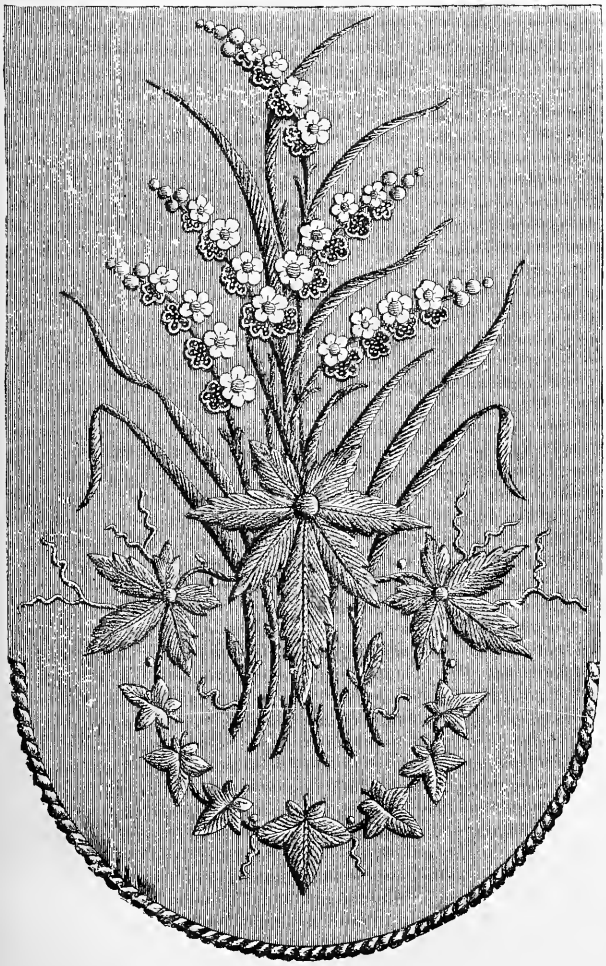
No. 360. CANVAS BAG FOR GARDEN TOOLS.

Foundation of strong sailcloth, the centre part stiffened with cardboard. The two rows of small pockets in the front are used for labels, seeds, &c. The large pocket at the back of the front is made the entire length and width of the apron, and holds large tools; it is fastened at the top with small straps. The waistband, and flaps to cover over the apron, are all of sailcloth, while wide elastic is used for securing the tools.



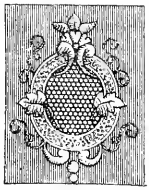
Foundation, plum-coloured cloth, on which a wide piece of Torchon Lace is sewn. The stitches shown in the illustration are worked, with uncut strands of coloured filoselles, over the lace pattern. See CRETE LACE.

No. 361. IMITATION CRETE LACE FOR MANTEL BORDER.



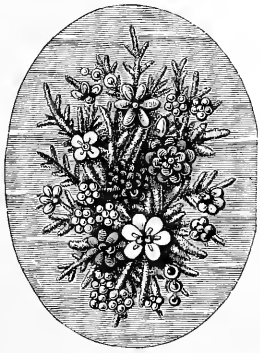
No. 362. Silk Embroidery for a Bracket.

Foundation, of fine cloth of a dark shade. Embroidery of leaves and flowers executed, with coloured silks, in Satin, Raised Satin, and Point de Pois. Edging to scallop, a wide silk cord.



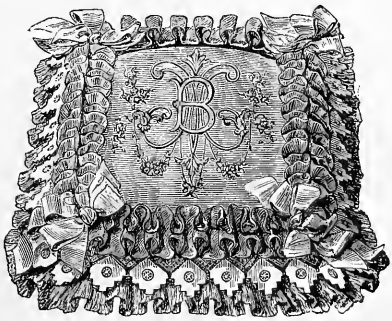
No. 363. Shield for Handkerchief.

The centre of the Shield is made of net, Appliqued to the cambric foundation of the Handkerchief. To work: Lay the net over the cambric, secure the two together, work the design in Satin, Point de Pois, and Overcast Stitches, with fine white embroidery cotton, and, when the embroidery is completed, cut away the cambric beneath the net.



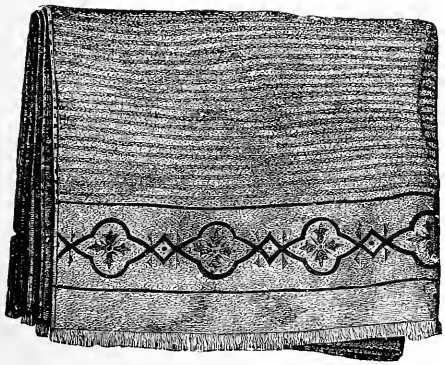
No. 364. Seed Embroidery for Cigar Case.

Worked upon brown rep silk. The flowers are formed of small seeds, and the sprays and leaves with green and brown chenille, worked in Satin Stitch. See Seed Embroidery.



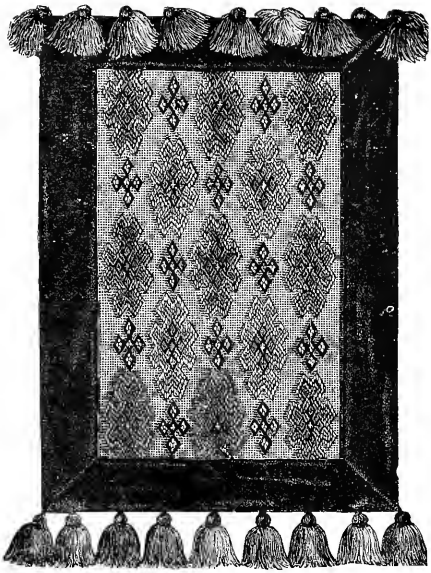
No. 365. Muslin Pincushion.

Foundation of Cushion, a pale blue satin. The muslin over the satin is ornamented with initials, and a spray worked in White Embroidery. A double ruche of old gold satin-coloured ribbon is placed next the muslin, beneath it a frill of Breton lace, and a wide box-pleating of pale blue satin. The corners of the Pincushion are finished with blue satin bows.

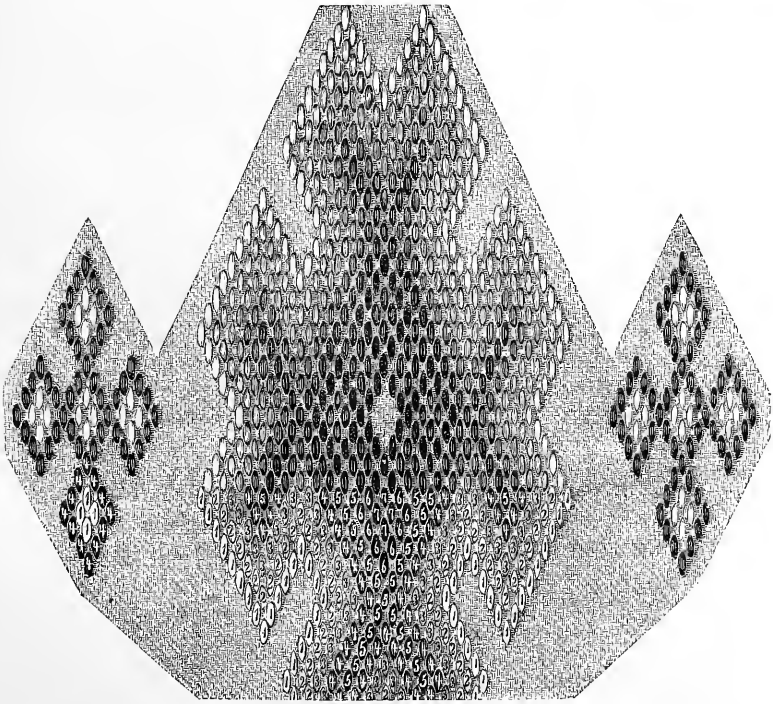


No. 366. Railway Rug.

The foundation is of striped blanket cloth; the embroidery, of Braiding and Satin Stitch. To work: Outline the design with wide black silk braid, and work the centre stars, &c., with double crewel wool, in Satin Stitch. Two shades of deep crimson colour are required.



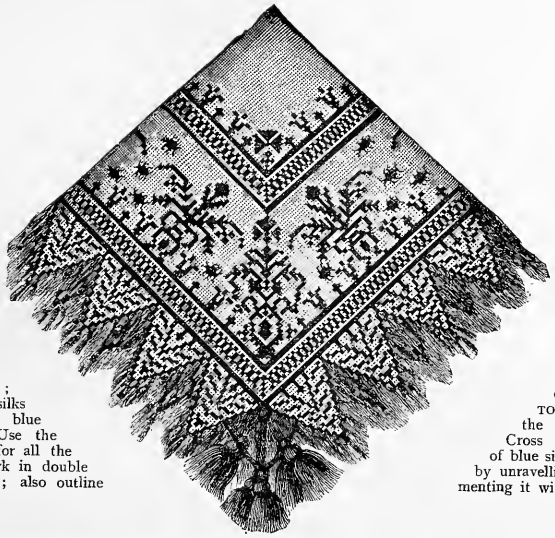
No. 367. Chair Back.



No. 368. Detail of Chair Back (No. 367).

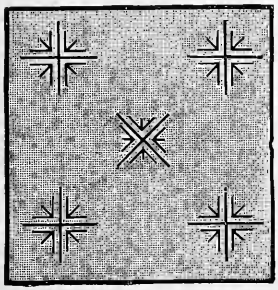
Material, Toile Colbert or French flax, bordered with dark blue plush, 3½ inches wide. Length of Toile Colbert, 23½ inches by 17½ inches. The tassels are of silk matching the plush and the colours used in the embroidery. To work: Use six shades of blue filoselles, and work in Long Stitch, taking up six strands of material for each stitch. The correct placing of the various shades is shown by the numerals printed on Detail.

Plate CIV.



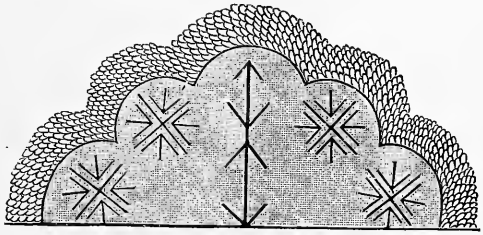
Material for foundation, écru-coloured German canvas; embroidery in washing silks of chocolate and dark blue shades. To work: Use the chocolate-coloured silks for all the straight lines, which work in double rows of CROSS STITCH; also outline the Vandykes with chocolate silk, in BUTTONHOLE STITCH. Work the rest of the design in Cross Stitch, with two shades of blue silks. The fringe is formed by unravelling the canvas, and ornamenting it with silk tassels.

No. 369. FOUR O'CLOCK TEACLOTH.



No. 370. RUSSIAN EMBROIDERY CENTRE SQUARE OF TEA-TABLE SERVIETTE.

Foundation material, fine white linen. Embroidery worked, in washing silks, in POINT RUSSE.



No. 371. OVAL TEA-TABLE SERVIETTE IN RUSSIAN EMBROIDERY.

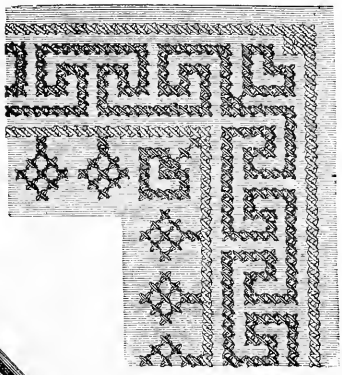
Foundation material, fine white linen. Embroidery executed in washing silks, in POINT RUSSE.

Foundation material, white figured damask. Embroidery executed in white linen thread, in SATIN and RAISED SATIN STITCHES.

No. 372. DAMASK TEA-TABLE CLOTH AND SERVIETTE.

No. 373. Detail of Hand Screen (No. 377) in Ribbon Embroidery.

Foundation of wickerwork, ornamented with silk tassels. Ribbon Embroidery worked with rose-coloured and green ribbons and green chenille, upon a black satin foundation. Embroidery shown full size in Detail. *See* Ribbon Embroidery.

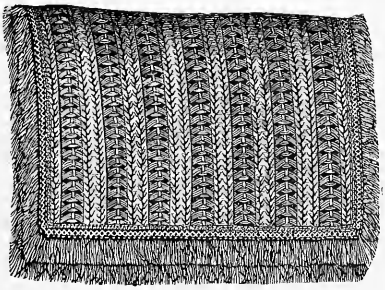


No. 374. Border for Toilet Cloth.

Foundation, white German canvas. Embroidery executed in Cross Stitch, in two shades of golden brown crewel wools.

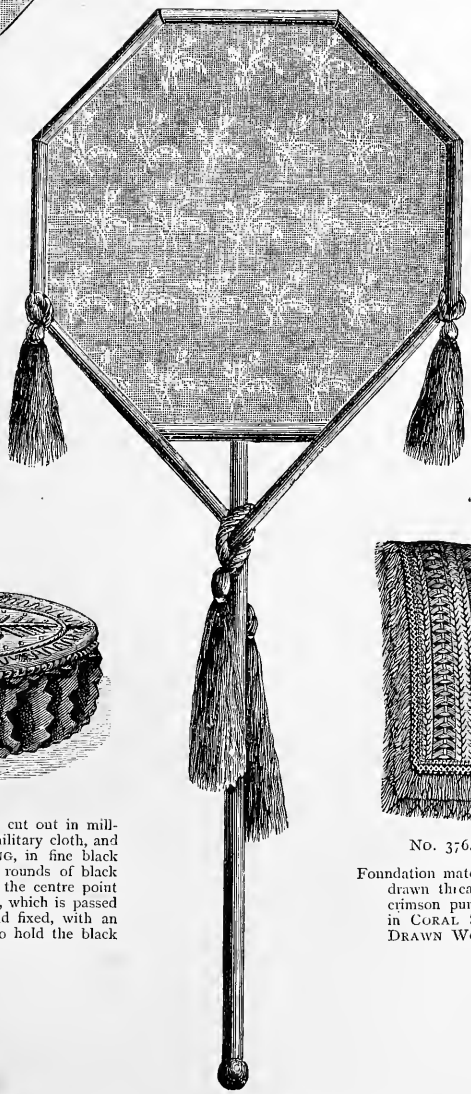
No. 375. Penwiper.

The foundation and top of Penwiper are cut out in millboard, which is covered with scarlet military cloth, and the cloth ornamented with Braiding, in fine black braid. The Penwiper is formed of rounds of black cloth, folded into four, and sewn, by the centre point thus formed, to a bought brass handle, which is passed through both pieces of millboard, and fixed, with an inch space between the millboards, to hold the black cloth.

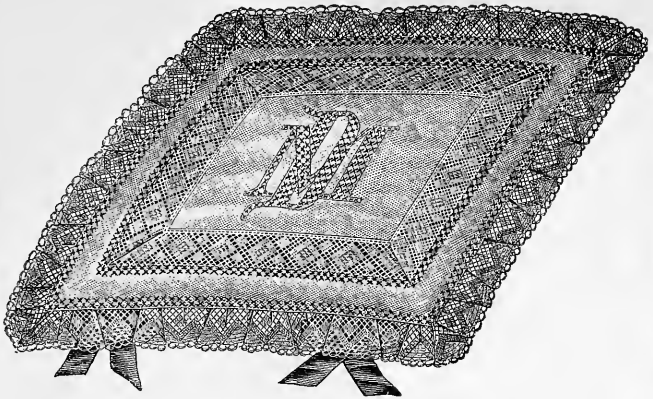


No. 376. Drawn Work Antimacassar.

Foundation material, Toile Colbert or Butter cloth. The drawn threads spaces are run down the centre with crimson purse silk, and the plain spaces embroidered in Coral Stitch, with pale blue purse silk. *See* Drawn Work.

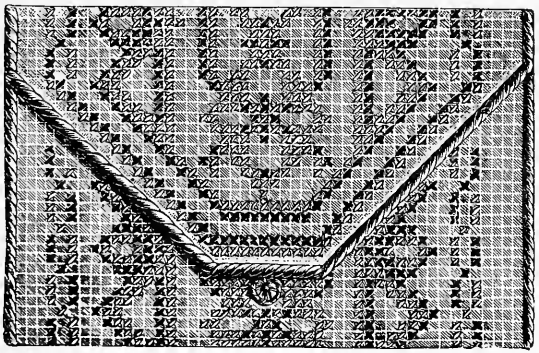


No. 377. Hand Screen in Ribbon Embroidery.

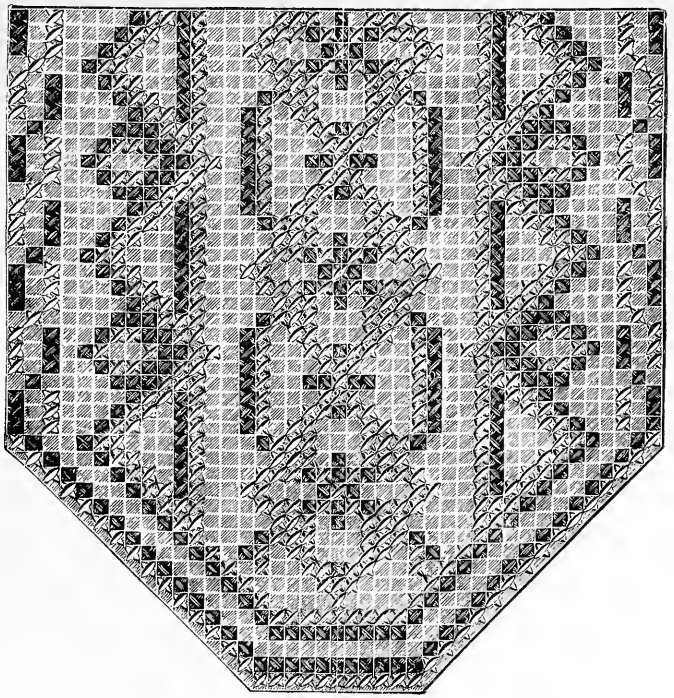


No. 378. Nightgown Sachet.

Materials used: Fine white linen, Valenciennes lace, coloured Persian silk, and 2-inch wide ribbon to match the colour of the silk. To make: Cut out a centre square of linen, and work the initials in Satin Stitch, with linen thread, in the centre. Surround the linen square with a border of Valenciennes insertion lace, then a border of white linen, and an edging of wide Valenciennes lace, put on full. Work round every seam with Coral Stitch. Make a bag of the coloured Persian silk. Sew the ornamental cover to one side of the bag, and tie the opening of the bag with the ribbons.



No. 379. Java Canvas Work-case.



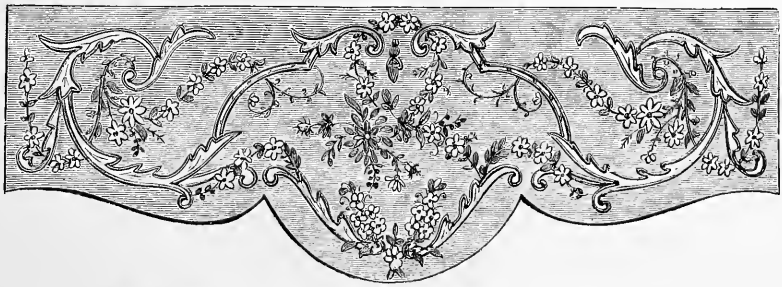
No. 380. Detail of Java Canvas Work-case (No. 379).

Take a strip of Java canvas, 12 inches in length, and 5 inches in width. Cut the flap as shown. Work the canvas in Cross Stitch, with single Berlin wools, in three distinct colours, and line with a bright-coloured sateen. Sew the Case together, and ornament sides and flap with a silk cord. See No. 379 for Case completed.

Plate CVII.

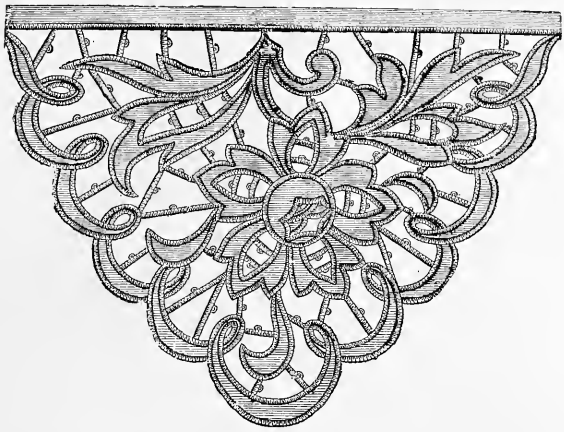
No. 381. Embroidered Sofa Cushion Cover.

Foundation material, Java canvas. Embroidery executed in coloured filoselles matching the natural tints of the flowers. To work: Make long straight stitches across the spaces marked with very fine lines, and work round these laid stitches in Satin Stitch. Work the rest of the design in Silk Embroidery.



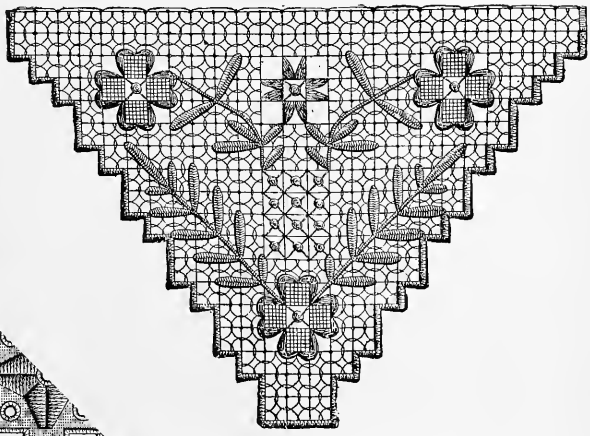
No. 382. Bracket of Silk Embroidery and Appliqué.

Foundation material, olive-green ribbed silk. Appliqué design, pale blue silk, surrounded with a double line of Japanese gold cord. Embroidery in Satin Stitch, worked with fine floss silk, in shades matching the natural shades of flowers and leaves.



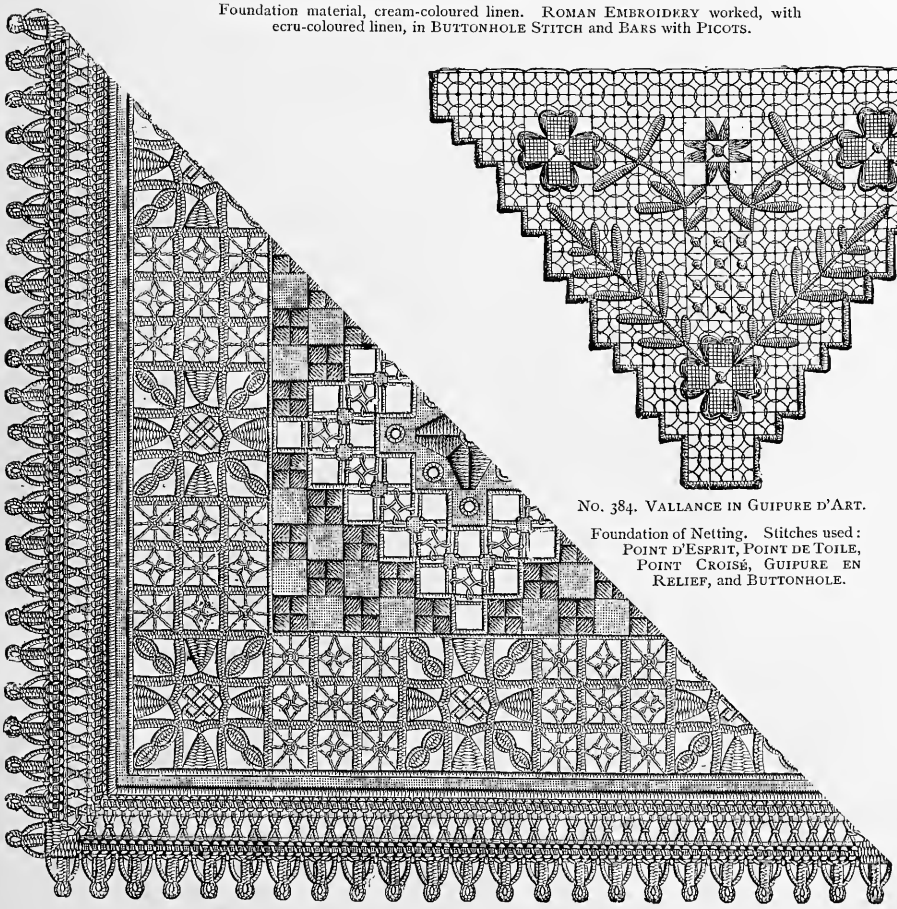
No. 383. Roman Embroidery for End of Necktie.

Foundation material, cream-coloured linen. Roman Embroidery worked, with ecru-coloured linen, in Buttonhole Stitch and Bars with Picots.



No. 384. Vallance in Guipure d'Art.

Foundation of Netting. Stitches used: Point d'Esprit, Point de Toile, Point Croisé, Guipure en Relief, and Buttonhole.

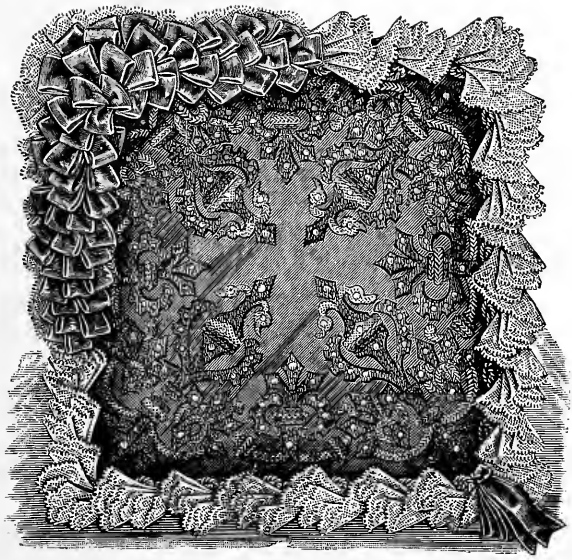


No. 385. Half of Table Mat, in Guipure d'Art and Drawn Work.

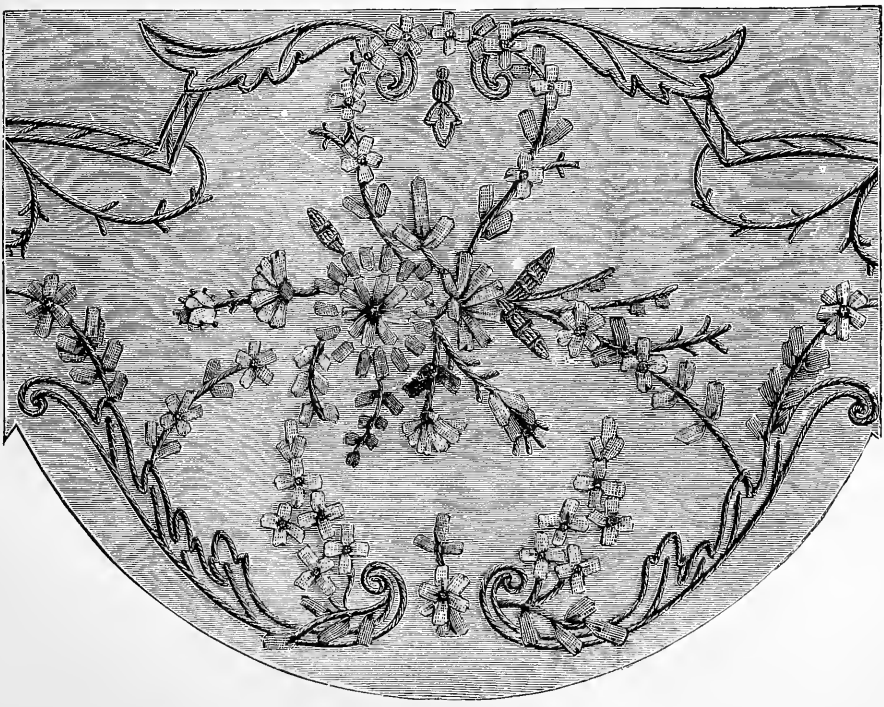
Foundation of fine linen. Drawn Work in squares, with Point de Reprise worked over the dividing threads, and Guipure stitches in the open spaces. Stitches: Wheels, Point d'Esprit, Point de Feston, Overcast, and Buttonhole.

Plate CIX.

Foundation material, navy blue rep silk. Embroidery executed in Satin Stitch, with coloured silks. To work: Fill in the design with SATIN STITCH, and outline every part with a line of gold thread, COUCHED down; also sew small spangles in the centres of the embroidery. Trim the edges of the Cushion with a wide ruche of coffee-colonred lace, and ornament one corner with a long bow made with gauze ribbon —colonrs matching the embroidery.

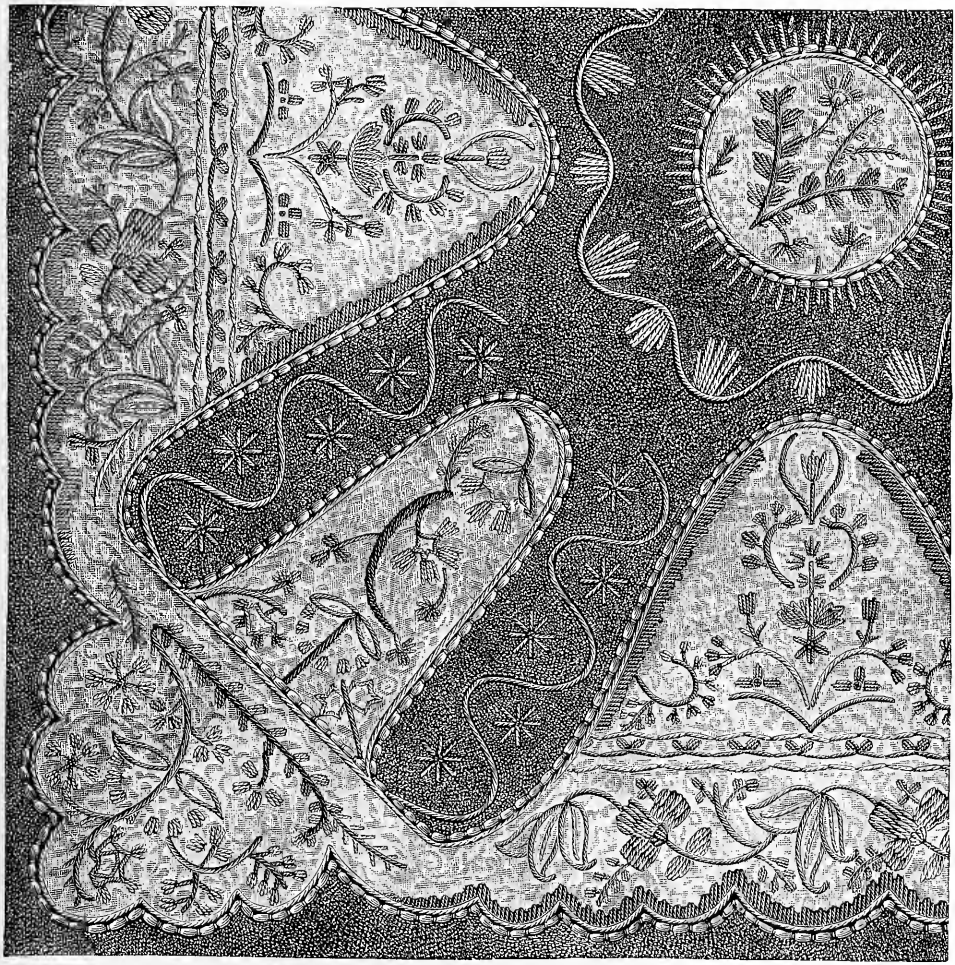


No. 386. DRAWING-ROOM PINCUSHION.



No. 387. BRACKET VALLANCE—RIBBON EMBROIDERY.

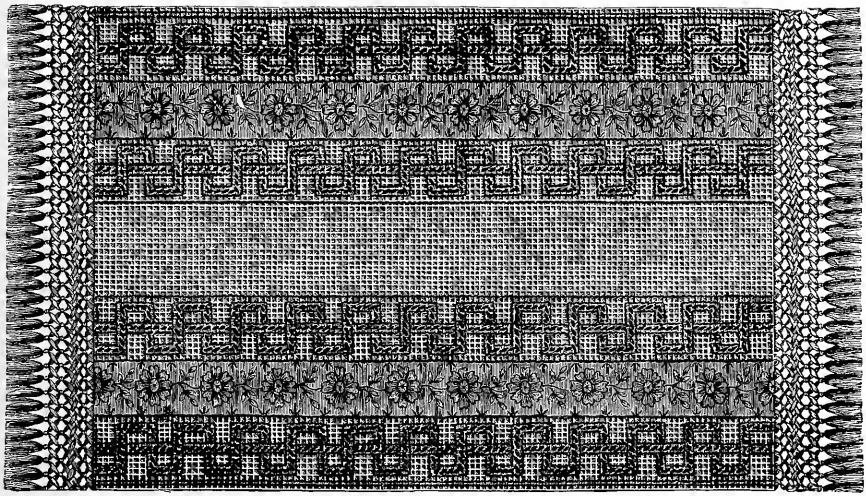
The foundation material is dark terra cotta satin. The colours for the Ribbon Embroidery are two shades of blue for the large flowers, pale primrose with dark brown centres for the small flowers, and green for the leaf sprays. Dark green silk cord is COUCHED to the foundation as a finish.



No. 388. Tablecloth Ornamented with Appliqué.

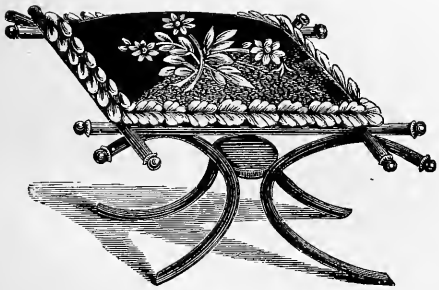
Foundation material, ruby-coloured diagonal cloth; Appliqué, Eau de Nil-coloured silk brocade. To work: Sew the brocade to the cloth, and conceal the edges with an inner line of thick gold cord, and an outer line of filos lle; use a thick strand of filoselle for this line, and slightly puff it out between each securing stitch; work the design on the Appliqué in Satin Stitch, with coloured silks, and use dark green cord for the stems of the flowers, and other thick lines.

Plate CXI.



No. 389. Ornamental Window Blind.

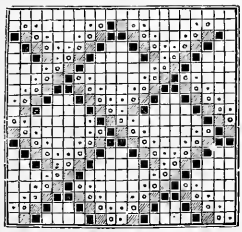
Foundation material, Toile Colbert, to which two broad bands of brocaded ribbon are sewn. Upon the Toile Colbert work, in Cross Stitch, with crewel wools, the conventional design, using the shades of wool that match the flower brocade. Finish the ends with a wide fringe.



No. 390. Ornamental Stool.

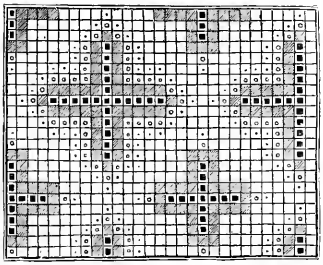
No. 391. Detail of Ornamental Stool (No. 390).

The foundation is of strong black wicker, to which a well-stuffed cushion is fixed. The cushion is covered with dark green plush, and finished round the sides with bows of ribbon. To work the embroidery shown in Detail (No. 391): Work the flowers in Railway Stitch, and the stems and leaves in Satin Stitch. Fill in the centres of the flowers with French Knots.



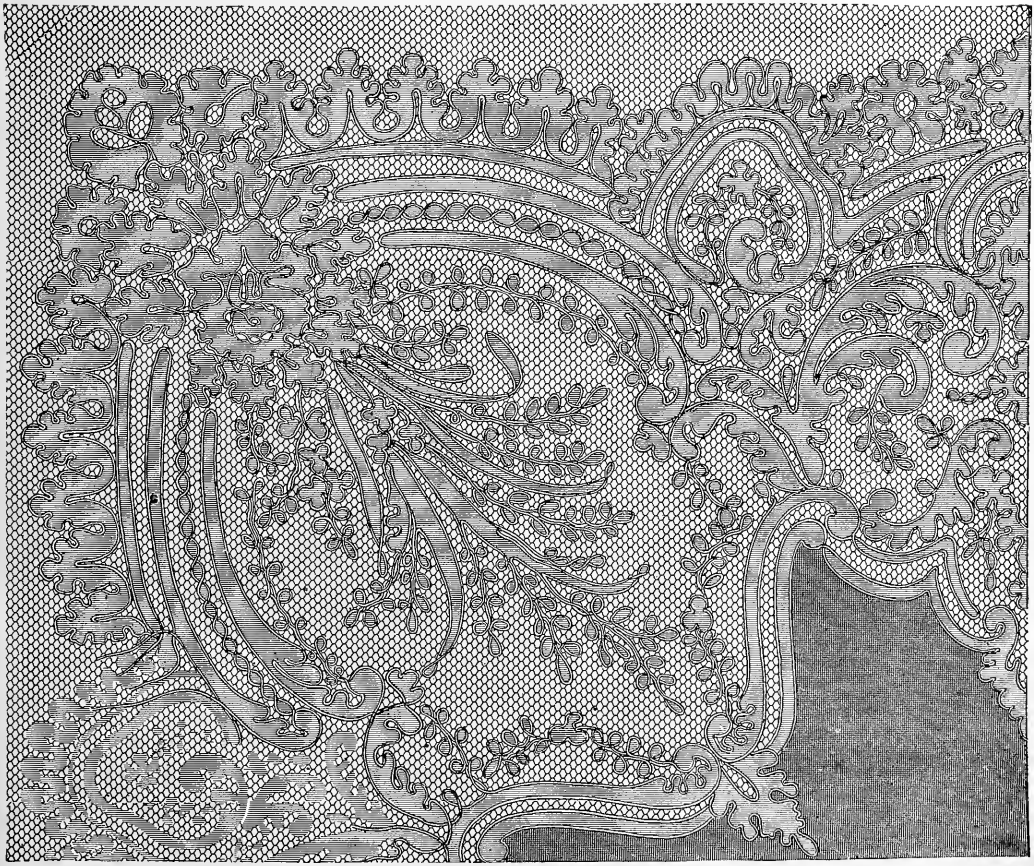
No. 392. Pincushion Square in Cross Stitch.

Materials used: Berlin canvas and single Berlin wools. Colours: For the pattern, four shades of crimson; for the background, maize-coloured silk.



No. 393. Pincushion Square in Cross Stitch.

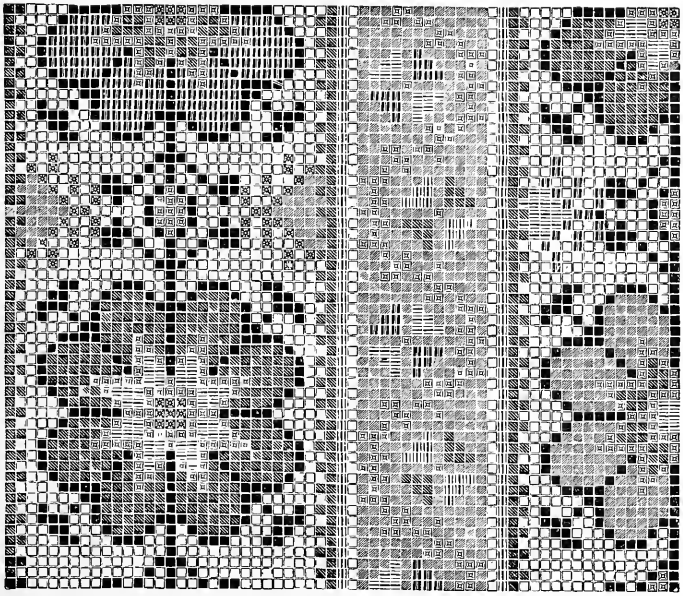
Materials used; Berlin canvas and single Berlin wools. Colours: For the pattern, four shades of chocolate browns; for the background, sky blue silk.



No. 394. Pocket Handkerchief, showing Corner and part of Border—Appliqué on Net.

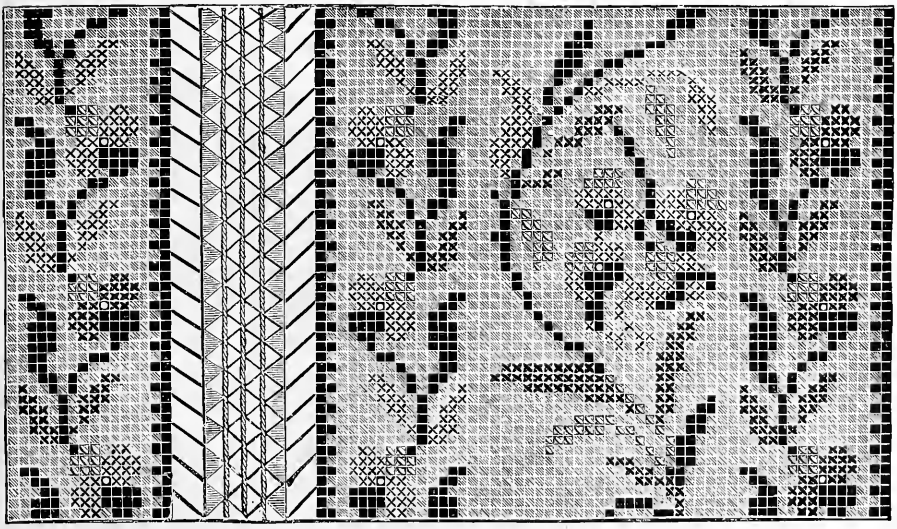
Foundation of Brussels net and fine cambric. *See* Appliqué upon Net.

Plate CXIII.



No. 395. Berlin Woolwork for a Couvrepied.

The foundation is Berlin wool canvas; the wools used, single Berlin. The colours for the wide strips are shades of ruby upon a grey grounding; for the narrow strip, shades of blue upon a chocolate ground. The stitch is Cross Stitch.

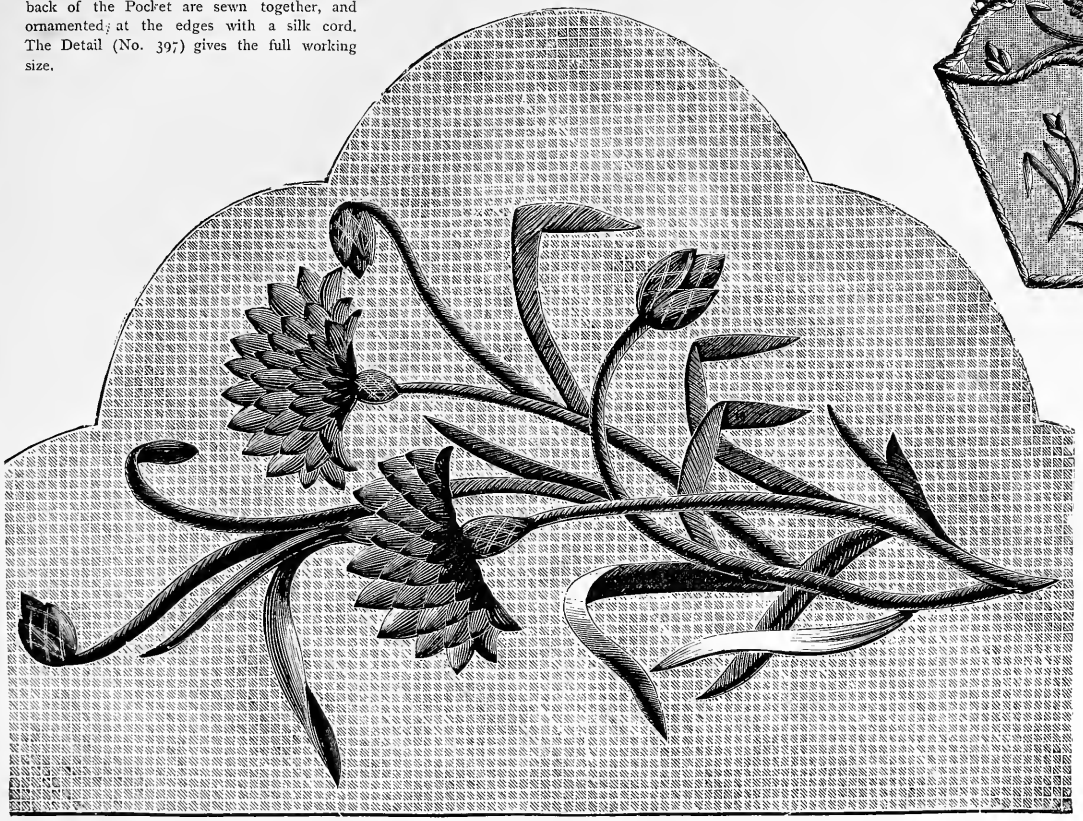


No. 396. Berlin Woolwork for a Summer Counterpane.

Foundation of Java canvas, with a band of strong braid inserted near the edge. Wools required: Five shades of single Berlin, in shades of russet browns for the centre, and five shades of blues for the bordering. Stitch: Cross Stitch.

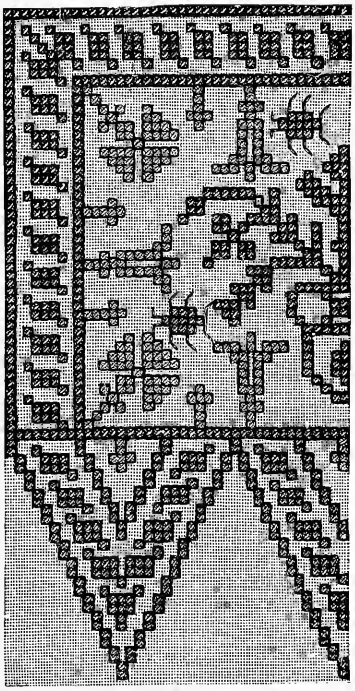
Foundation material, cardboard, covered with Java canvas. Design worked in crewel wools, in SATIN STITCH. After working, the front and back of the Pocket are sewn together, and ornamented at the edges with a silk cord. The Detail (No. 397) gives the full working size.

No. 398. WALL POCKET.



No. 397. DETAIL OF WALL POCKET (No. 398).

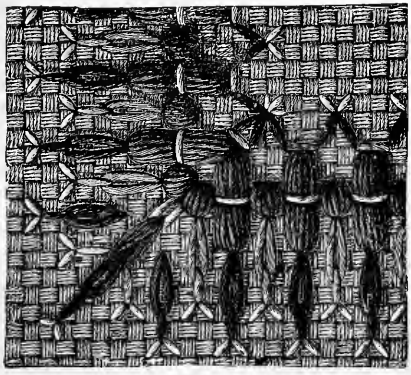
Plate CXV.



No. 399. Detail *A*, showing Border of Reticule (No. 400).

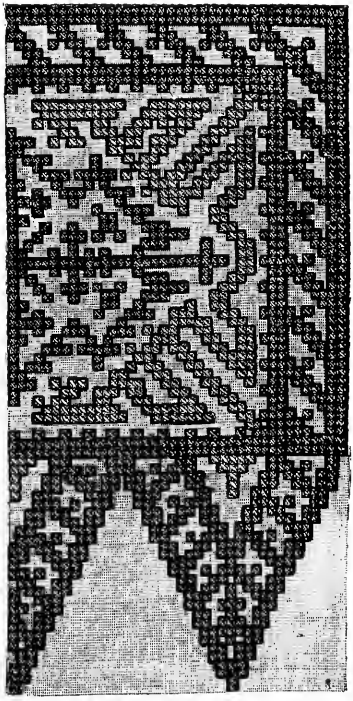
No. 400. Reticule.

Made with strong rep silk and German canvas, embroidered in Cross Stitch, with two shades of crimson purse silk. To work: Cut out the bag in navy blue purse silk, and make it up with a draw string and tassels. Work out the pattern on the German canvas, as shown in Details *A* (No. 399) and *B* (No. 402); line the canvas, and sew it on each side of the bag. Cut a straight piece of canvas for the handle of the reticule, work and line, and sew it to the sides.

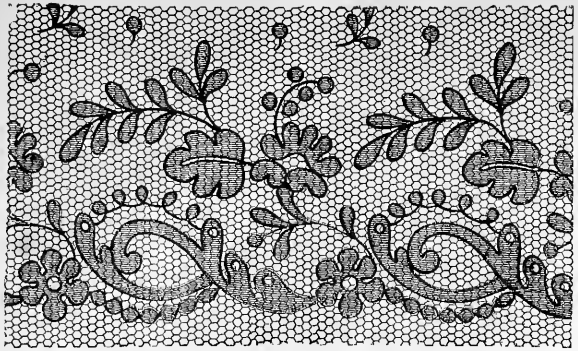


No. 401. Table Mat.

Foundation of strong ornamental cardboard, lined with Persian silk. Corner of Table Mat and part of Border are shown. Design worked in Satin Stitch, with two shades of purple silk and one of old gold colour.

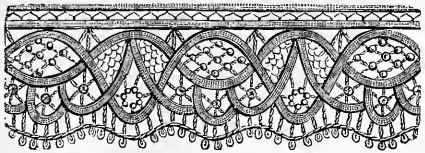


No. 402. Detail *B*, showing Centre of Reticule (No. 400).



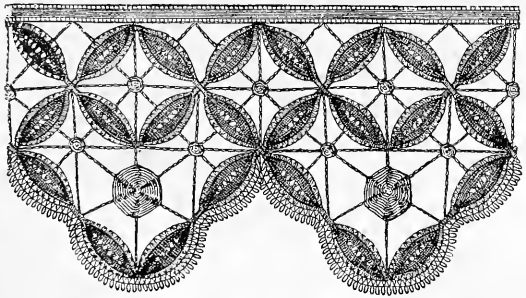
No. 403. Embroidery on Net for a Dress Flounce.

Materials: Fine Brussels net and muslin. *See* Embroidery on Net.



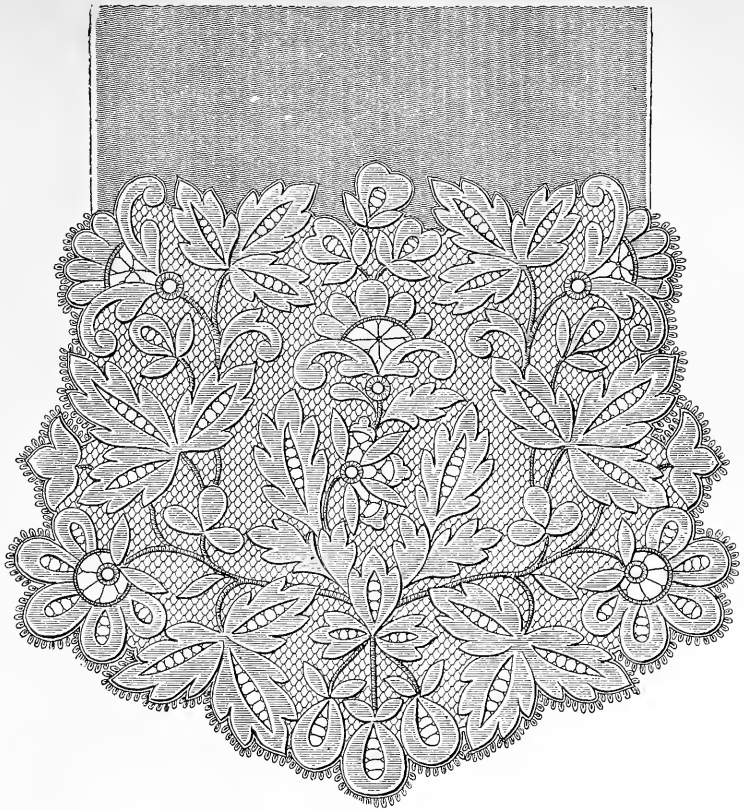
No. 404. Imitation Modern Point Edging for Dress Trimmings.

Materials required: Fine lace braid and edging, and lace cotton. Stitches used: Wheels, Point de Brussels, and Point Feston.



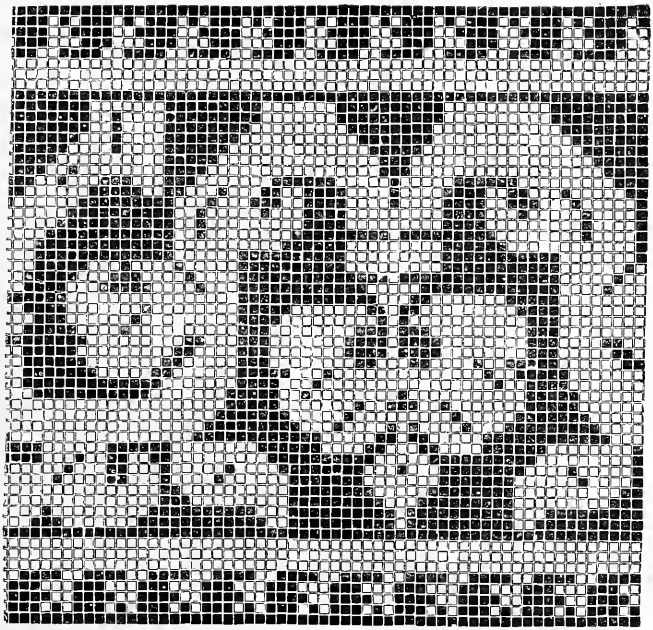
No. 405. Imitation Honiton Lace Edging.

Materials required: Lace braid and edging, and fine lace cotton. To work: Tack the braids to the pattern, using Vandyke lace braid, except for the plain border. Sew on the edging, and make the ornamental Wheels and plain Bars.



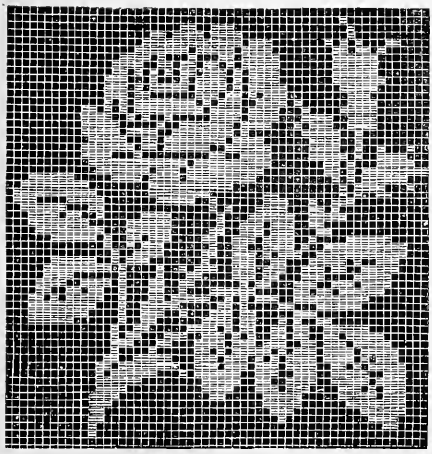
No. 406. Necktie—Linen Embroidery on Net.

Materials used: Fine linen, open net, and lace cotton. To work: Outline the pattern on the linen, place the two materials together, Overcast round the edges of pattern, cut away the superfluous linen, and work the stems in Overcast, with Wheels and Crosses in the open spaces. Finish with a fine lace edging.



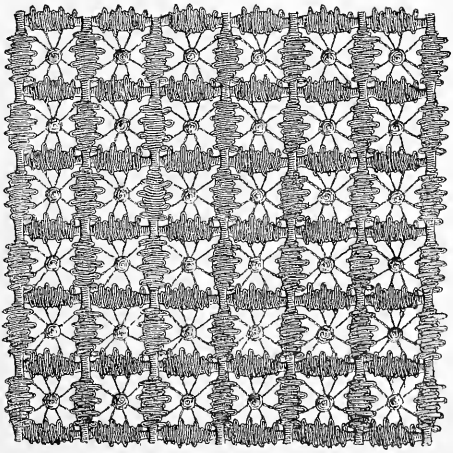
No. 407. Darning on Netting for a Curtain Border.

Foundation, netting; pattern darned with soft netting cotton. *See* Darned Netting.



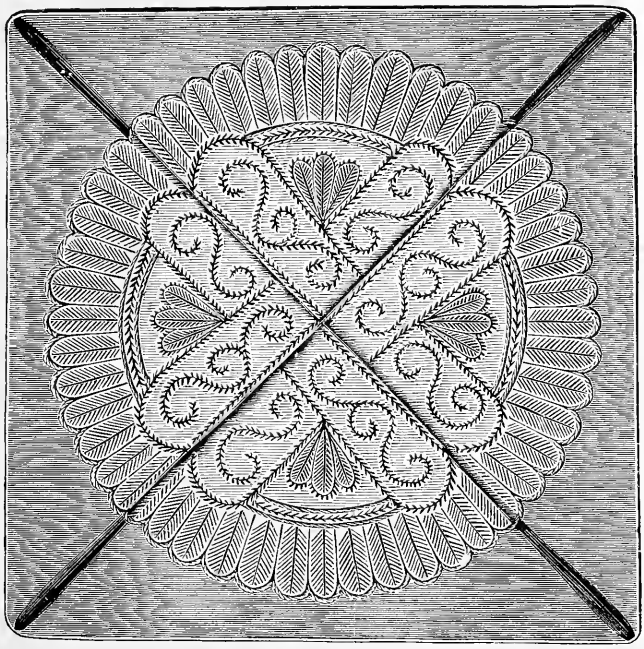
No. 408. Cushion Centre—Darning on Netting.

Foundation, netting; pattern darned with soft netting cotton. *See* Darned Netting.



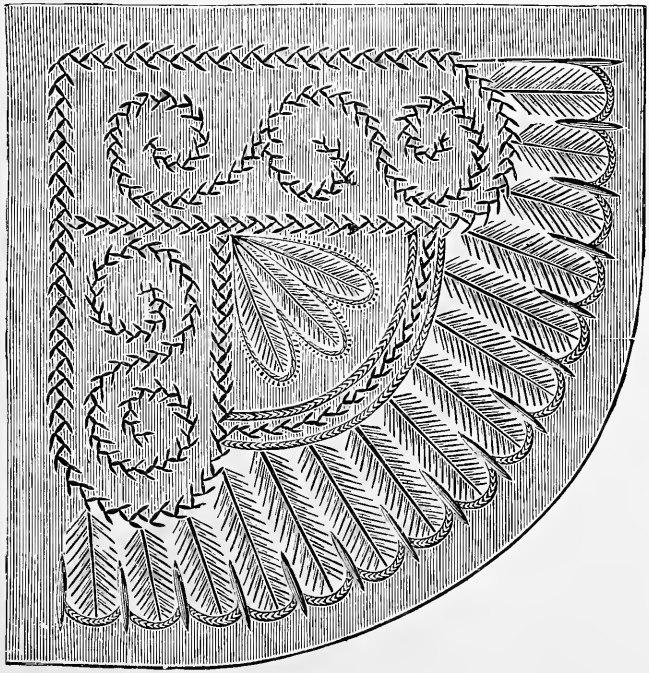
No. 409. Lacet Braid Chair Back.

To make this Chair Back, strips of lacet braid are quilled up, then sewn together to form open squares. Each open square is filled with a Wheel made with lace cotton.



No. 410. Serviette worked in Linen Embroidery.

Foundation, fine damask linen; pattern of damask, embroidered with linen thread. To work: Outline the pattern with Cord Stitch, and work the centres with Single Coral and Feather Stitches, as shown in Detail (No. 411).

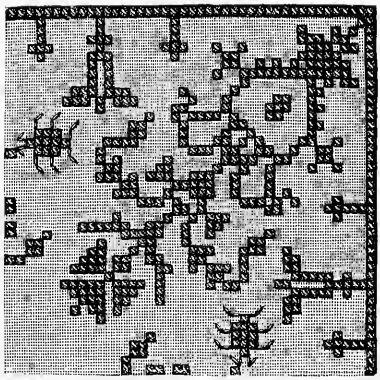


No. 411. Detail of Serviette (No. 410).

Plate CXIX.

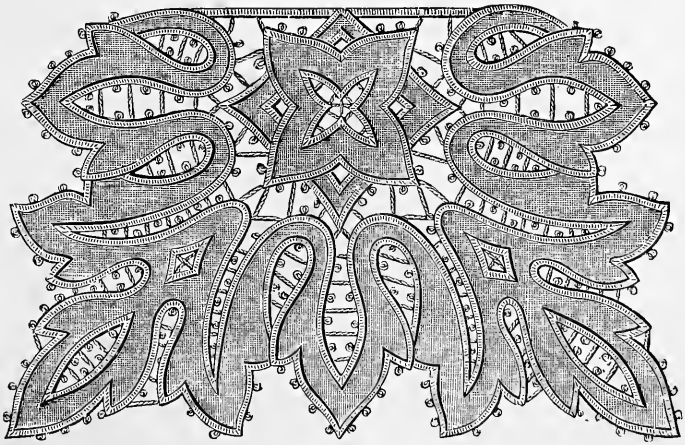
No. 412. Perforated Leather Bracket Vallance.

The pattern is pricked on the leather, and the pricked lines are filled in with Pearsall's silks, of four shades of red. Three Vandykes are required to make the Vallance.



No. 413. Tea-table Cloth.

Foundation of crash; embroidery in Cross Stitch, in scarlet ingrain cotton.



Foundation of écru-coloured linen; embroidery executed with linen thread of the same shade. To work: Run the outlines of the design, then work the Bars and Picots, Buttonhole round the outer and inner edges of the pattern, and cut away the superfluous linen.

No. 414. Necktie in Roman Work.

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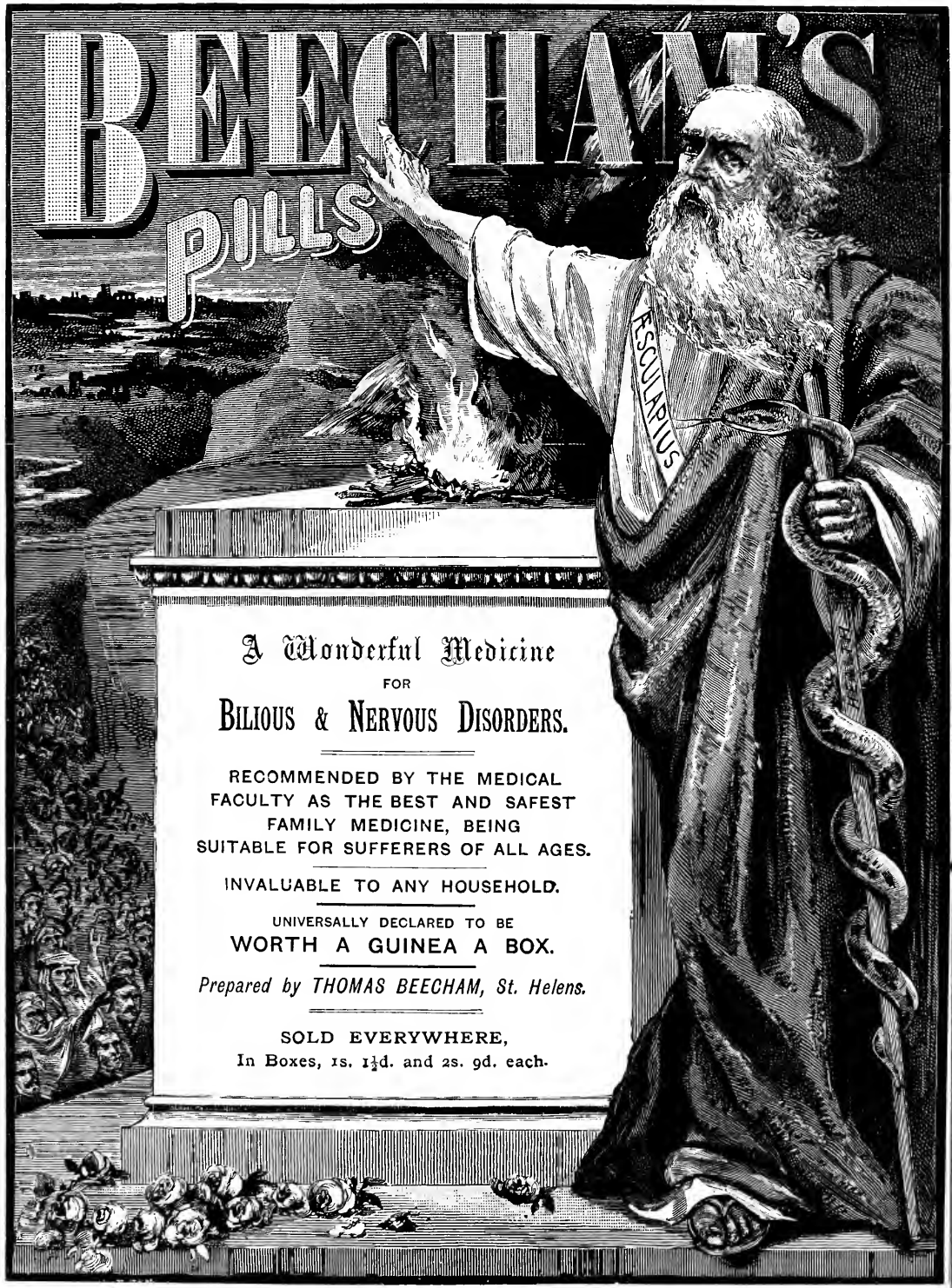
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