
The book cover is framed by a wide, intricate border of repeating floral and scrollwork motifs. The central area is dominated by a large, symmetrical decorative flourish at the top, featuring a central floral element with long, sweeping, leaf-like extensions. Below this, a horizontal band with a dotted pattern separates the top flourish from the title. The title itself is centered in a rectangular frame with a decorative border. Below the title, another horizontal band with a dotted pattern separates it from a second, symmetrical decorative flourish at the bottom, which mirrors the top one but includes a central circular floral motif. The entire design is rendered in a dark, embossed or engraved style on a lighter background.

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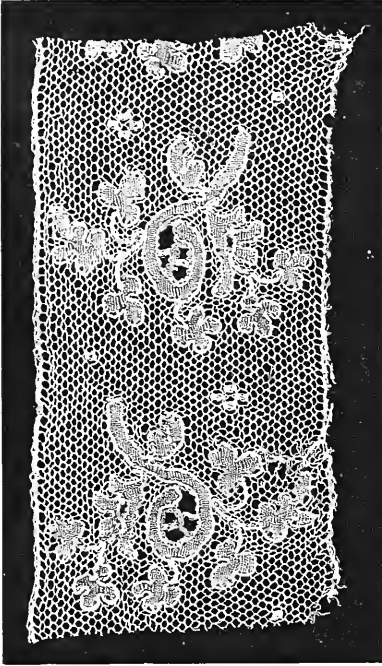
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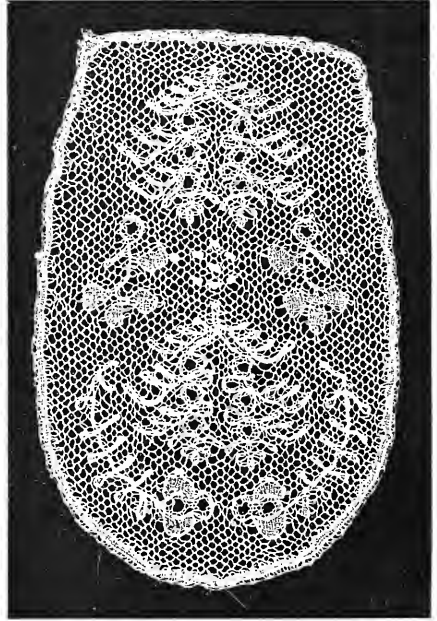
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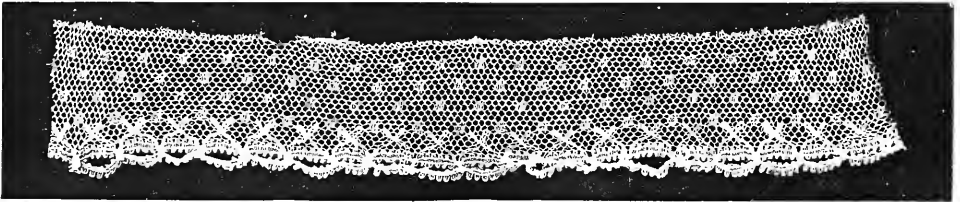




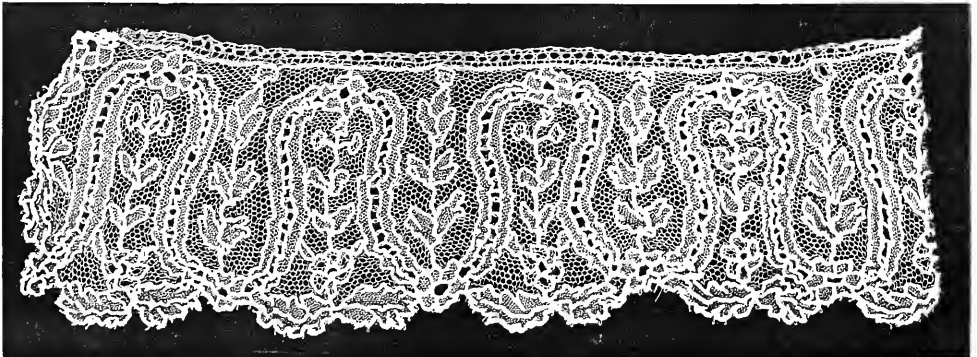
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DIVISION VI.—TAT TO ZUL.

SECOND EDITION.

LONDON:

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

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

N.B. 2950

still remaining as described, connecting the last or fourth corner into the design with them. When the diamond is completed, draw two threads on each side of each corner pattern, along the lines made at the top and bottom of the oval circles, to strengthen the lines there made, and so that they stand out boldly.

*D'Oyley*.—The pattern shown in Fig. 766 can be used for a *D'Oyley* if worked with fine Tatting cotton (No. 60) and the smallest Shuttle; or for an antimacassar when

the work thus: For the twelfth and fourteenth ovals—Make a loop, work 1 Double, 1 Purl, 9 Double, 1 Purl, 1 Double. For the sixteenth and eighteenth ovals—Make a loop, work 3 Double, 1 Purl, \* 1 Double, 1 Purl, repeat from \* thirteen times, 3 Double. Work the twentieth and twenty-second ovals like the twelfth and fourteenth, and in the twenty-first oval join in the middle Purl to the thirteenth, fifteenth, seventeenth, and nineteenth ovals, and repeat from the first oval. Repeat until



FIG. 766. TATTED D'OYLEY.

worked with Crochet cotton. A fourth part of the round is shown, and the Tatting is made with one thread and in four pieces, which are joined with a needle and thread and finished with Ornamental Wheels inserted into the centres of the Tatted Circles. To work: Commence in the centre of the *D'Oyley*, and work the eleven little ovals that are close together first, these are all made alike and the work reversed between each. First oval—Make a loop, upon which work 1 DOUBLE, 1 PURL, 6 Double, 1 Purl, 6 Double, 1 Purl, 1 Double; draw the loop up, reverse the work, make a second loop, and work as before; join every alternate oval in the first and last Purl, omitting those Purls in the making of the new ovals. When the tenth oval is reached, work to the centre Purl, and then join on to the eighth and sixth, fourth and second ovals. Proceed with the work after the eleven ovals are made with the same kind of ovals, reversing them as before, but increase the size of those ovals that come to the outside of

eight patterns or points are made, then take a piece of stiff paper, cut it out in a circle the size of a *D'Oyley*, lay the Tatting upon it, join the first and last oval and any ovals that touch in the engraving and have not been joined in the work, and gather together as a centre two ovals from each pattern, which connect and draw up by an Ornamental WHEEL made with a needle and thread. Leave the Tatting on the paper and add the fresh work to it as made. The next round will consist of the double scallops that connects the first part of the work to the stars. This scallop is more clearly defined in the engraving in the lower scallops beneath the stars than in the upper ones, as it is there not drawn up so much, both rounds being alike. Commence by working the oval under the one which is attached to the large outside oval at the right of the pattern for the oval: make a loop, work 1 Double, 1 Purl, 6 Double, 1 Purl, 6 Double, 1 Purl, 1 Double, and draw up; go on working and reversing the ovals, and join the three

inside ovals; continue until sixteen small ovals are made, join the sixteenth oval to the fourteenth, twelfth, tenth, and eighth ovals, and when working the eighteenth and twentieth ovals join them in the centre, Purl to the sixth and fourth ovals respectively. Join the twenty-second and twenty-fourth ovals together at the middle Purl, and join the twenty-sixth and twenty-eighth ovals with a long Purl to the middle Purl of the two highest of the large Purls in the centre of an outside oval on the last round (see Fig. 766). Join the thirtieth oval to the last four inside ovals, and repeat the pattern until all the scallops are made, and then fasten off. The third round is composed of Stars; these are worked separately and joined to the last Round and to each other as the Purls that touch are made. Make each Star with twenty-four ovals; work these alternately for the outside oval. Make a loop, work 1 Double, 1 Purl, 8 Double, 1 Purl, 8 Double, 1 Purl, 1 Double, draw the loop up. For the inside oval: Make a loop, work 1 Double, 1 Purl, 7 Double, 1 Purl, 7 Double, 1 Purl, 1 Double. Join every alternate oval in the first and last Purl, omitting that Purl at the join on the new oval; when the twelve inside ovals are made, draw the centre Purls on them together into a Circle, and make an Ornamental Wheel with a needle and thread inside the Circle. Work the last round of the Tatting as a double scallop, and like the second round, except that in each oval make 8 Double instead of 6 Double, so as to make the ovals larger.

*Edging.*—(Block Pattern.) Work in Arden's No. 18 Crochet cotton for a three-quarter inch border. The pattern is done with two threads, and it is important that when the first or shuttle one is used, its first stitch is made quite up to the last stitch formed with the under thread, and, when the latter is taken over the fingers for working the first stitch is made close to the root of the loop made with the shuttle cotton. Commence on the second, or under thread; put this round the fingers, and on it make 5 DOUBLE, 1 PURL, 5 Double, 1 Purl, 4 Double. Drop the under thread, †, make a loop with the shuttle thread, and on it work 5 Double, join to the first Purl upon the under thread, 5 Double, 1 Purl, 5 Double, 1 Purl, 5 Double, draw up the loop, take up the under thread, and work 4 Double on it. Drop it, make a loop with the shuttle thread, and work 5 Double: join to the last Purl of first loop, \*, 2 Double, 1 Purl, repeat from \* seven times, work 5 Double. Draw the loop up, make a third loop like the second one, and close to it, and join it to the last Purl on the second loop. Take up the under thread, work 4 Double, drop it, and with the shuttle thread make the fourth loop, thus: 5 Double, join to the last Purl on the third loop, 5 Double, 1 Purl, 5 Double, 1 Purl, 5 Double, draw the loop up. Put the under thread round the fingers, work 4 Double, join to the Purl last made on the under thread before the first loop was commenced, and, still using the same thread work 5 Double, join to the last Purl on the fourth loop, work 5 Double, 1 Purl, 5 Double, 1 Purl, 4 Double. Drop the under cotton, and commence with the shuttle thread to repeat the pattern from †; but after the second group of 5 Double, join to the Purl in the middle of fourth loop, instead of making a Purl.

(2). Work the edging illustrated in Fig. 767 with Walter and Evans's Tatting cotton No. 40, or Crochet cotton, No. 20. Two threads are required, and the work is made in two pieces, the first consisting of the ovals and connecting line, the second of the single oval and line forming the border. To work the Ovals: Tie the two

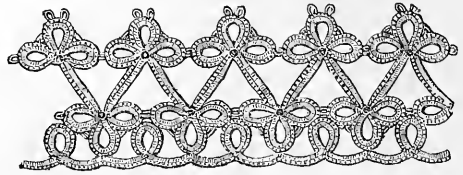


FIG. 767. TATTING—EDGING (No. 2).

threads together, \*, make a loop upon the shuttle thread, and upon it work 8 DOUBLE, 1 PURL, 4 Double, 1 Purl, 4 Double. Draw this up, and close to it make another loop, upon which work 4 Double; join to the last Purl on the first oval, 4 Double, 1 Purl, 2 Double, 1 Purl, 4 Double, 1 Purl, 4 Double. Draw up, and work close to the 2 ovals a third. Make a loop, work 4 Double, join to the last Purl on the second oval, 4 Double, 1 Purl, 8 Double. Draw this oval up, and tighten all the ovals; then pick up the under or second thread, and upon it work 10 Double. Drop the second thread, and work the three lower ovals with the first thread. In the first oval make a loop, work 8 Double, 1 Purl, 1 Double, 1 Purl, 3 Double, 1 Purl, 4 Double; draw up. Work the second oval, make a loop, work 4 Double, join to the last Purl on the preceding oval, 5 Double, 1 Purl, 5 Double, 1 Purl, 4 Double. Draw up, and work the third oval. Make a loop, work 4 Double, join to the last Purl on the second oval, 3 Double, 1 Purl, 1 Double, 1 Purl, 8 Double. Draw up all the ovals close together, and work on the second thread 10 Doubles. Then repeat the pattern from \*, but, instead of the first Purl upon the first oval, join the work to the last Purl upon the third oval. Do this also when the first oval of the bottom set of ovals is reached. For the border: Tie two threads together, and work the single oval with the first thread, the connecting line with the two threads. For the oval make a loop, and on it work 6 Double, join the oval to the Purl left upon the last oval of the three bottom ovals, work 4 Double, join the oval to the Purl left upon the first oval of the next group of three, work 6 Double. Draw up and pick up the under thread, upon which work 8 Double, and connect to the top Purl on the second oval of the group of three, work 8 Double, drop the second thread, and work the single oval with the shuttle thread. Repeat the border from the commencement. Sew the edging to the material by attaching the border line to it.

(3) Work the Edging shown in Fig. 768 with Walter and Evans' Tatting cotton, No. 40, or Crochet cotton, No. 20. It is made with two threads, the three ovals being formed on the first thread, and the line connecting them

with both the threads. To work: Tie the two threads together, and for the first Oval make a loop with the thread on the Shuttle and work on it 4 DOUBLE, 1 PURL, 4 Double, 1 Purl, 4 Double, 1 Purl, 4 Double; draw up tight, and work the next oval quite close to the first. Make a loop, work 4 Double, join to the last Purl upon the first oval, work 9 Double, 1 Purl, 4 Double; draw up. Work the third oval like the first, but omit the first Purl, and join to the second oval instead. Draw the three ovals well together, and tie the two threads together; turn the ovals downwards, and upon the under or second thread work 4



FIG. 768. TATTING—EDGING (No. 3).

Double, join to the last Purl on the third oval; work 1 Purl, 4 Double, 1 Purl, 8 Double. Turn the work, and repeat the three ovals made with the shuttle thread, join the first to the straight line by passing the thread round the straight line after the first 4 Double is worked, and omit the Purl there. Then work 4 Double and join to the third loop of the first group of ovals, work the rest of the first oval and the others as already described, and repeat the ovals and the connecting line to the end of the Edging. Sew the Edging on to the material with the help of the Purls upon the connecting line.

(4) *Pointed*.—This Edging is useful for trimming ladies' underclothing. It is worked with two threads, and is made by working five ovals divided from each other with curved lines, which are joined in the centre, while the ovals are arranged in a pyramidal form, two upon each side and one as a point. Each group of five ovals is connected by a straight line of stitches. To work: Use Walter and Evans' Crochet cotton, No. 10, and the medium-sized Shuttle. Knot the two threads together, and work upon the second thread, \* 12 DOUBLE, 1 PURL, 3 Double, \*, then make a loop with the first thread and work an oval of 4 Double, 1 Purl, 2 Double, then 1 Purl and 1 Double five times, 6 Double (make the Purls of a good size); draw the loop up, pick up the second thread, and work on it 3 Double, 1 Purl, 3 Double; drop the second thread, and make an oval like the last, but join it to the last Purl upon the first oval, instead of making the first Purl; draw the oval up and take up the second thread, upon this work 3 Double, drop the second thread and make the third oval like the second, but work 1 Double, 1 Purl, seven instead of five times; draw it up, and work 3 Double upon the second thread. Work the fourth oval like the second, then 3 Double upon the second thread, join to the Purl last made upon the second thread and work 3 Double. Make the fifth oval like the second oval, work 3 Double upon the second thread, and join to the first oval made on it; then work 9 Double, 1 Purl, 3 Double; repeat the pattern from \*, but in making the second point join the fourth and fifth ovals of the last point to the centre Purl of the first and second new ovals, and omit those Purls in them.

(5) *Scalloped*.—The Scalloped Edging in Fig. 769 is represented with only one Scallop formed, and without the Crochet line that completes the Edging, and that is worked to sew the Edging to a foundation. The work is so represented, as it shows the Tatting more clearly, and as the Scallop is frequently joined to an insertion, the Crochet line would then be superfluous. To work: Use Walter and Evans' Boar's Head cotton, No. 14. Commence with the ring in the centre; make a LOOP, work 1

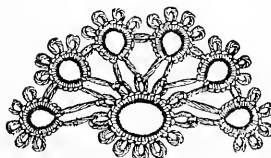


FIG. 769. TATTING—SCALLOPED EDGING (No. 5).

Double, 1 Purl, \* 2 Double, 1 Purl, repeat from \* ten times, 1 Double, draw the loop up, and Twist the thread into the first Purl on the ring. To make the outside edge: Leave half an inch of cotton, and then work the oval; make a loop, work 5 Double, 1 Purl, \* 1 Double, 1 Purl, repeat from \* four times, 5 Double, draw the loop up, leave the same length of cotton as before, and join it to the next Purl on the centre ring and repeat the oval. Make six ovals, joining each to the one preceding it, and to the Purl on the centre ring.

(6) *Simple Double Thread*.—Work with Arden's Crochet cotton, No. 18, and with two threads. Tie the two threads together, make a loop with the first or shuttle thread, work 5 Double, 1 Purl, 6 Double, 1 Purl, 5 Double, draw the loop up, and turn it upside down under the left finger and thumb, then upon the under or second thread close to the loop, work 5 Double, 1 Purl, 5 Double, \* turn the work upright and with the shuttle thread make a loop, work 5 Double, join to the last Purl on the first loop, \*, work 2 Double, 1 Purl, repeat from \* seven times, work 5 Double, draw the loop up, and close to it, upon the under thread work 5 Double, 1 Purl, 5 Double; make a loop with the shuttle thread and work 5 Double, join to the last Purl of the last loop, work 6 Double, 1 Purl, draw the loop up, and on the under thread work 5 Double, 1 Purl, 5 Double. Repeat the pattern from \*. Work a CROCHET CHAIN as a foundation to this Edging.

(7) *Simple Single Thread*.—Work with Arden's cotton No. 18, or with Walter and Evans' No. 50, and with one thread. \* Make a loop, upon it work 5 DOUBLE, 1 PURL, \*, 2 Double, 1 Purl, repeat from \* five times, work 5 Double. Draw the loop up; turn the loop upside down, and place it under the finger and thumb, make a loop one-eighth of an inch beyond the first one, and on it work 5 Double, 1 Purl, 5 Double, and draw up. Reverse the work, make a loop one-eighth of an inch from the last made, and repeat the first loop, joining it to the last Purl on the second loop after the first 5 Double instead of working the Purl. Repeat the pattern from \*. Connect the smaller row of loops with a CROCHET CHAIN,

which take from Purl to Purl, and keep these at equal distances apart. Use this Chain as the foundation to the Edging.

(8) See *Lappet*.

*Ground Work.*—The design shown in Fig. 770 is intended to be used when Tatting in large pieces, such as veils, caps, scarves, and other articles where a ground resembling net is required. The design, if used for a veil, should be worked either in cotton No. 100, or in the finest black machine silk; if for large articles, in stouter silk or thread. To work: Cut out upon a sheet of paper, the shape of the article to be made, and Tat backwards and forwards in rows, regulating the length of the rows by the paper pattern. Commence at the widest part of the material.

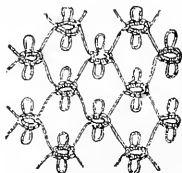


FIG. 770. TATTING—GROUND WORK.

First row, first oval—Make a loop, work 3 DOUBLE, 1 PURL, 3 Double, 1 Purl, 3 Double, 1 Purl, 3 Double, draw up, leave half an inch of cotton, then repeat the oval; work to the end of the row in this manner, being careful always to leave the same length of thread between each oval. Second row—Make a loop and commence an oval, join the second Purl of the oval in progress to the centre of the half inch of cotton left between the ovals in the first row, and finish the oval. Continue these rows of ovals until the article is finished, and where any extra breadth is required, make the threads between the ovals longer; where a slight contracting is needed, make the threads between them shorter.

*Insertions.*—The patterns given for these Tatting Insertions are chiefly used for trimming underclothing. They can either be sewn to a Tatted Edging when finished, or can be turned into an Edging by a line of Crochet in Chain Stitch being worked along one of their edges, to which it is attached by the Purls at the edge of the design.

(1) To work Fig. 771: In this pattern, only one thread is used. For a coarse Insertion, such as is shown,

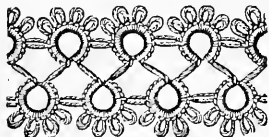


FIG. 771. TATTING—INSERTION (No. 1).

use Walter and Evans' Crochet cotton, No. 10; for a finer make, Tatting cotton, No. 39. To work the first oval—

Make a loop, work upon it 5 DOUBLE, 1 PURL, \*, 1 Double, 1 Purl, repeat from \* four times, 5 Double, draw the loop up, leave a quarter of an inch of cotton, reverse the work, and make the second oval as the first. For the third oval—Repeat the directions, but join the new oval to the first one after the first 5 Double. For the fourth oval—Repeat the directions, but join it to the second oval after the first 5 Double of the new oval is made. Repeat for the whole length.

(2) The pattern shown in Fig. 772 is in two pieces, and worked with Walter and Evans' Crochet cotton, No. 10; two threads are required. To work: Fill the Shuttle with the first thread, make a loop with it, and on it work for the first circle 10 DOUBLE, 1 PURL, 10 Double. Draw the loop up, put the second thread round the left hand, and work upon it with the first thread, 8 Double, 1 Purl, 8 Double. Second oval: Make a loop, work 10 Double, join to the Purl of the first oval, 10 Double: draw the loop up, repeat from the commencement until the length required is made, then re-commence to make the other side of the Insertion. First oval—Make

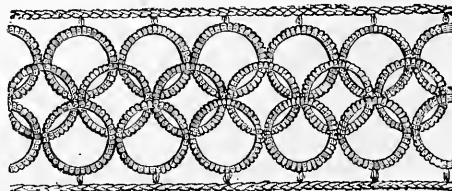


FIG. 772. TATTING—INSERTION (No. 2).

a loop with the first thread, 10 Double, join to the Purl which connects the first and second ovals of the first piece, work 10 Double, draw the loop up. Take up the second thread, and upon it work with the first thread 8 Double, 1 Purl, 8 Double. Second oval—Make a loop, work 10 Double, join to the same Purl as the first oval was joined to, work 10 Double, and draw the loop up. Repeat the work from the commencement, and join the next two ovals to the Purl which connects the third and fourth ovals worked on the first piece. Repeat until the right length is made, and then make the outside lines. Crochet 7 CHAIN, 1 DOUBLE CROCHET, into the Purl upon the second thread, 7 Chain, 1 Double Crochet into the next Purl upon the second thread, and repeat for both lines.

(3) To work Fig. 773: Use Walter and Evans' Crochet cotton No. 50, and use two threads. Work the insertion in two pieces. Commence by tying the two threads together, and work with the cotton in the right hand over that in the left hand. Work the first thread, working upon the second and without a loop, 1 PLAIN, 1 PURL, (turn the Purl downwards), 1 Plain, 6 DOUBLE, 1 Purl, \*, 6 Double, 1 Purl, 1 Plain. Turn these stitches all downwards from the first, 6 Double, then turn the work so as to bring the upper edge downwards, and work 6 Double, which fasten on to the last Purl—

turned downwards with the right hand thread, thus forming an upward loop. Turn the work downwards,

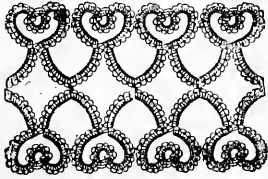


FIG. 773. TATTING—INSERTION (No. 3).

draw the thread in the right hand underneath the one in the left hand, and work 6 Double, 1 Purl, 6 Double, turned upwards. Fasten these stitches to the first down-

*Lappet*.—In working the designs shown in Fig. 774, where is given the size of the Lappet, use Tatting cotton No. 50 and two Shuttles or threads. The Lappet is worked in four pieces and joined. The pieces consist of the large and small Rosette that make the centre, the insertion surrounding them and the edging round the insertion. To work: Commence with the largest Rosette. Wind the cotton upon two Shuttles and knot the two ends together with the first thread. Make a loop, and work upon it 10 DOUBLE, 1 long PURL, 10 Double; draw up the loop and turn it downwards, \*; close to it work upon the second thread with the first thread the scallop that connects the six centre loops of the Rosette together, make the scallop with 8 Double, 1 Purl, 8 Double. Turn the work, and close to the scallop work a loop as already described, but join this

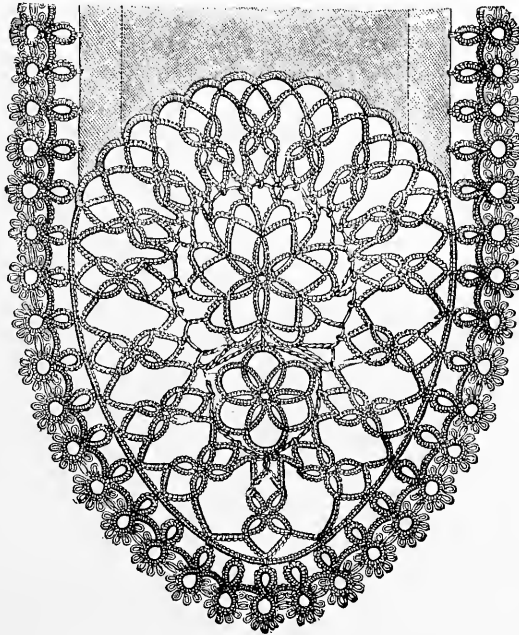


FIG. 774. TATTING—LAPPET (No. 1).

ward Purl. The first part of border is now completed; turn it downwards, and work 8 Double, 1 Purl, 8 Double, 1 Purl, 1 Plain. Turn the work downwards, and work 6 Double, which fasten on to the last Purl, turned up. Repeat the work from \*, and continue until the first piece is made the length required. Then work the second piece, and fasten it to the first at the Purls between the 8 Doubles, which are repeated twice in every pattern.

(4) See *Lappets* Nos. 1 and 2.

loop to the first one made, instead of making a Purl in it. Repeat from \* four times, so as to make five with the first loop, six loops and five scallops. Then work another scallop and fasten both the ends of the thread on to the second thread over which the first scallop was worked, where the scallop joins the first loop. The inner round of the rosette completed, work the outside round. Commence where the first round left off and work upon the second thread with the first thread, \* 6 Double, 1

Purl, 5 Double; fasten to the Purl of the scallop on the first round, and then continue with 5 Double, 1 Purl, 6 Double; fasten to the thread between two scallops of the preceding round. Repeat from \* five times. For the small Rosette, work like the first round of the large Rosette.

The Insertion.—This is worked in two pieces; the half which touches the edging is worked first, and as follows: Unite the two Shuttles by knotting the threads, \*, work with the first thread, make a loop, and upon it work 8 Double, 1 long Purl, 8 Double, draw the loop up, turn it downwards, and close to it and upon the second thread with the first, make a scallop with 6 Double, 1 Purl, 6 Double. Turn the work, and close to the scallop work a loop, but fasten this second loop to the first one instead of making a Purl upon it. Turn the work, make another scallop, and repeat from \* fifteen times, but make the two scallops at the lowest part of the Lappet (where shown in the illustration) longer than the others with 8 Double instead of 6. After working the last scallop, fasten the threads to the first loop of the Insertion, and cut them off. Work the second half of the Insertion like the first part, but join the loops to those made in the first half and omit the Purls. Work the scallops with 5 Double, 1 Purl, 5 Double, as they are smaller than the ones first made.

For the Edging.—Tie the two threads together, make a loop with the first thread and work upon it 8 Double, 1 Purl, 1 Double, draw the loop up; turn the work, make another loop, work upon it 2 Double, \*, 1 Purl, 1 Double; repeat from \* eight times; work 2 double, draw up; fasten this loop to the preceding one, so that both loops meet. Turn the work, and work over the second thread with the first thread 9 Double to form the scallop between the loops; repeat from \* to the end of the Edging.

Make up the Lappet as follows: TACK the different pieces in their right positions on to a piece of stiff paper, join the Rosettes together, and to the Purls upon the inner scallops by passing a thread alternately through a Purl upon the Rosette and upon the scallop, and CORD this thread, so as to make it strong enough. Tack the outer Purls of the Insertion to the part of the Lappet, where it is connected with the muslin, and then BUTT-HOLE the edge of the muslin over, taking up the Purls in their positions with the Buttonholes. Work the long line that connects the Insertion with the Edging with two threads, make Doubles upon the second thread with the first, and connect the Purls upon the outer edge of the Insertion, and the Purls of the inner loop of the Edging to the straight line of Doubles. Work 7 Double between each Purl, and connect the Purls of Edging and Insertion, except at the extreme point of the Lappet, there work 6 Double, and connect a Purl from the Edging, \*, 6 Double, and connect the two Purls, 6 Double, and connect a Purl from the Edging; repeat from \* twice, and then continue to connect the two Purls as at first.

(2) Work the Lappet illustrated in Fig. 775 with Tatting cotton, No. 100 for fine trimmings, No. 50 for caps or cravat ends, and No. 20 for coarse work. It is worked with two threads or Shuttles, and in three pieces—

the graduated ovals inclosing the centre of the design, the edging, and the centre. To work the Ovals: Commence with the smallest, which is at the top of the Lappet. Make a loop, and on it work 3 Double, 1 Purl, 7 Double, 1 Purl, 7 Double, 1 Purl, 3 Double. Draw the loop up, and then close to it work a second oval with 3 Double, join the oval on to the last Purl of the one preceding it, work 8 Double, 1 Purl, 8 Double, 1 Purl, 3 Double. Draw the loop up, miss one-fifth of an inch on the thread, and work a third oval, thus: Make a loop, work 4 Double, fasten to the preceding oval, work 9 Double, 1 Purl, 9 Double, 1 Purl, 4 Double. Repeat this third oval four times, but in the fourth oval work 10 Double instead of 9; in the fifth, 11 Double instead of 9; and in the sixth, 12 Double instead

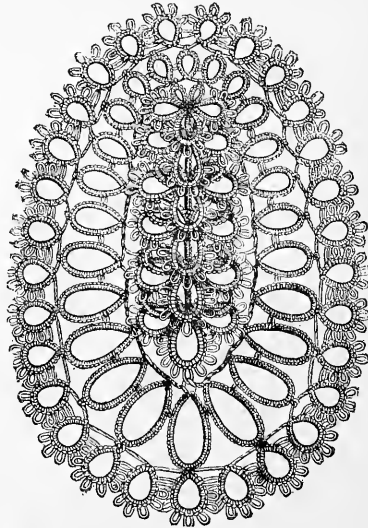


FIG. 775. TATTING—LAPPET (No. 2)

of 9. Work the seventh oval like the sixth. Slightly increase the distance between each oval as they become larger. Eighth oval—Work 5 Double, join to the preceding oval, work 13 Double, 1 Purl, 13 Double, 1 Purl, 5 Double. Ninth oval—As eighth, but work 14 Double instead of 13 Double. Tenth oval—Work 6 Double, join to the preceding oval, work 15 Double, 1 Purl, 15 Double, 1 Purl, 6 Double. Eleventh and twelfth ovals—As tenth, but work 16 Double in them, instead of 15 Double. Thirteenth oval—Work 6 Double, join to the preceding circle, work 17 Double, 1 Purl, 17 Double, 1 Purl, 6 Double. Repeat these ovals backwards from the twelfth to the second, and then join the first and the twenty-fifth oval.

Form the Edging with a row of small graduated circles joined to the outer Purl of the ovals. Fasten the thread to the first oval, make a loop, and work



on it 3 DOUBLE, 1 PURL, \* 2 Double, 1 Purl, repeat from \* five times, work 1 Purl, 3 Double (make the Purls rather long), draw the loop up, and fasten on the thread to the top Purl of next oval. Work the second circle like the first, but omit the first Purl, and fasten the circle to the last Purl on the first circle. Third circle—Work like the second. Fourth and Fifth circles—Like the second, but work the fourth with 4 Double instead of 3 Double, and the fifth with 5 Double instead of 3 Double. Sixth to ninth circle—Work 5 Double, join to the preceding circle, \*, work 2 Double, 1 Purl, repeat from \* six times, work 5 Double. Tenth to fourteenth circle—5 Double, join to the preceding circle, \*, work 2 Double, 1 Purl, repeat from \* seven times, work 5 Double. Fifteenth circle—Work 5 Double, join to the preceding circle, \*, work 2 Double, 1 Purl, repeat from \* eight times, work 5 Double. Work the circles backwards from the fourteenth to the second for the other side of the Lappet, and fasten the twenty-ninth circle to the first, and the Purls of the scallops to the circles during the working, as shown in the illustration.

The Centre is composed of six pieces, each piece containing five circles of three different sizes. For the first and smallest set of circles—Make a loop, work 5 DOUBLE, 1 PURL, \*, 3 Double, 1 Purl, repeat from \* five times, work 5 Double. Draw up this circle, and make two others like it, omitting the first Purl in them, and joining them at that place to the preceding circle. Fasten the thread to the first circle, so as to join the three circles close together, and work two little circles close to this join. Make these of 6 Double, 1 Purl, 6 Double. Leave an interval of thread, and commence the second set of five circles. Work this like the first. For the third set work as before, but enlarge the three biggest circles composing it with an extra Purl and 2 Double, and enlarge the two small circles with an extra 2 Double upon each side of the Purl. For the fourth, fifth, and sixth sets of circles work as before, but enlarge each of them every time with an extra Purl and 2 Double, worked to the three largest circles, and an extra 2 Double worked upon each side of the Purl in the two smallest circles. Arrange these pieces so that they overlap each other, as shown in Fig. 775. **BUTTONHOLE** over the thread upon which they were worked, so as to make it firm, and give a stitch here and there to keep the circles in their right places. Then **CORD** a thread over the thread upon which the ovals are made, and connect this to the outer Purls upon the centre pattern and to the Purl made in every one of the small circles.

*Medallion.*—(1) The round shown in Fig. 776 is one much used in Tattling, as with it several articles can be formed; thus, if worked with coarse Crochet cotton No. 12 and a large Shuttle, it will make medallions for Antimacassars, while if worked with fine cotton it forms pincushion covers and mats. To work for a pincushion: Use Walter and Evans' Boar's Head cotton, No. 14, and a small Shuttle. Make the eighteen outside ovals and the small dots before the six ovals forming the centre. First dot—Make a loop, work 2 DOUBLE, \* 1 PURL, 2 Double,

repeat from \* twice; draw the loop up and turn this dot down under the left thumb. First oval—Make a loop, work 4 Double, \*, Purl, 2 Double; repeat from \* four times, work 2 Double, and draw close. Reverse the work. Second dot—Make a loop, work 2 Double, join to the last Purl of the previous dot, work 2 Double, \*, 1 Purl, 2 Double; repeat from \* once and draw close. Second oval—Make a

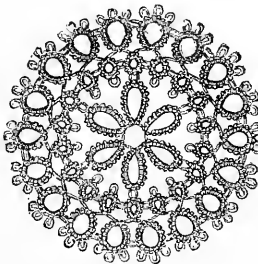


FIG. 776. TATTING—MEDALLION (No. 1).

loop, work 4 Double, join to the last Purl of the oval, work 2 Double, \*, 1 Purl, 2 Double; repeat from \* three times, work 2 Double, draw close and reverse the work. Repeat the second dot and the second oval until eighteen dots and ovals are formed, then break off, but leave an end of cotton. To work the centre, First oval—Make a loop, work 8 Double, join to the Purl of the first dot, work 8 Double, and draw up. Work six ovals like the instructions, and join an oval to every third dot. When they are made, fasten off, and then attach the two threads together, so as to join the medallion. An ordinary sized pincushion will require nine of these medallions.

When making a pincushion of the Tatted medallions, the centre, as a variety, can be a Crochet instead of a Tatted medallion. The Crochet medallion shown in Fig. 777 is suitable. To work: Use the same cotton that

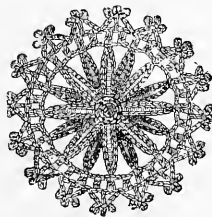


FIG. 777. CROCHET MEDALLION TO INSERT INTO TATTING.

is employed in the Tattling. First round—Begin in the centre and make an 8 CHAIN, which join as a round; into this round work 16 DOUBLE CROCHET. Second round—Work 1 Double Crochet, 10 Chain, turn, work

a SLIP STITCH in each of the 10 Chain. Work round the stem thus made in Double Crochet, working three stitches in one to turn the point, miss one stitch upon the preceding row, work 2 Double Crochet, and repeat from \* seven times, so as to form the eight raised petals. Third round—Work at the back of the last round behind the petals, make a petal between each of those on the last row, 1 Double Crochet at the back of each, and cut off the cotton when the round is finished. Fourth round—Work 2 Double Crochet at the point of each petal, and 5 Chain between each point. Fifth round—\*, Work 2 TREBLE over the first 2 Double Crochet, 5 Chain, 2 Double Crochet in the centre of the last 5 Chain, and 5 Chain; repeat from \* to the end of the round. Sixth round—1 Double Crochet in the centre of the last 5 Chain, \*, 5 Chain, 1 Treble in the centre of the next 5 Chain, 5 Chain, 1 Slip Stitch in the top of the Treble Stitch, 6 Chain, 1 Slip Stitch in the same place, 5 Chain, another Slip Stitch in the same place, 5 Chain, 1 Double Crochet in the centre of the next 5 Chain, repeat from \* 15 times so as to make 16 points.

(2) The small medallion shown in Fig. 778 can be enlarged by using coarse cotton, or worked with fine cotton of the size given in the previous one. It is used to fill up spaces left by larger medallions when making pincushions and antimacassars. Two threads or Shuttles are required to make the design. To work: Commence with the thread from the first Shuttle and make 9 DOUBLE

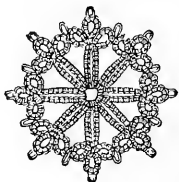


FIG. 778. TATTING—MEDALLION (No. 2).

with it upon the thread from the second Shuttle; then take the first thread and work three ovals with it close together for each oval; make a loop, work 7 Double, 1 PURL, 7 Double, and draw up. Pick up the second thread and work over it with the first thread, 9 Double, join to the thread before the first 9 Double, and repeat from the commencement. Work eight points and join the first oval of each point to the last oval of the preceding point.

(3) The small medallion shown in Fig. 779 is particularly useful for joining large pieces of work or

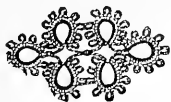


FIG. 779. TATTING—MEDALLION (No. 3).

medallions. It is worked with Walter and Evans' Boar's Head cotton, No. 14, and with one Shuttle. To

work: Commence with the single oval on the right side of the figure, make a loop, \*, work 2 DOUBLE, 1 PURL, and repeat from \* eight times; draw up the loop, and work another oval in the same way; leave very little cotton between the two ovals and join them in the first and last Purl Stitches. Leave a quarter of an inch of cotton and work another oval, join it to the last made in the fourth Purl Stitch of each oval, work a fourth oval, and join it to the preceding oval; in the first Purl Stitch work a fifth oval as the last, knot the cotton into the middle of the thread left between the second and third ovals, and leave the cotton so that the next oval will be exactly opposite the second oval; work the last oval, and join it to the preceding one in the fourth Purl, and to the first oval in the last Purl; then fasten off.

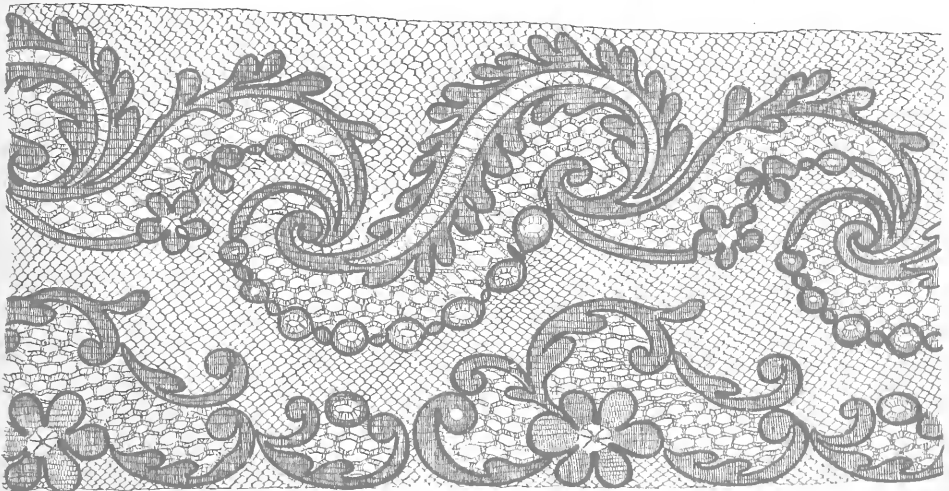
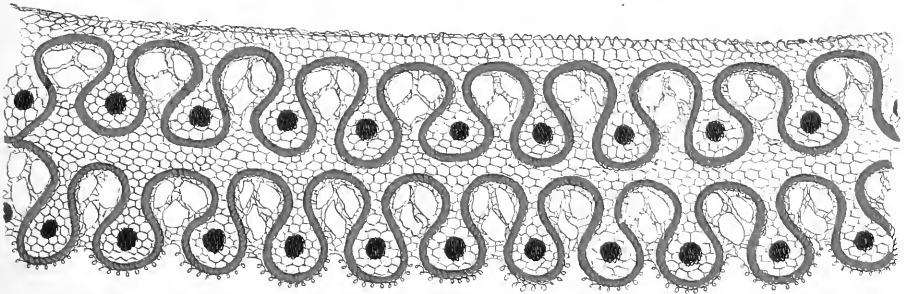
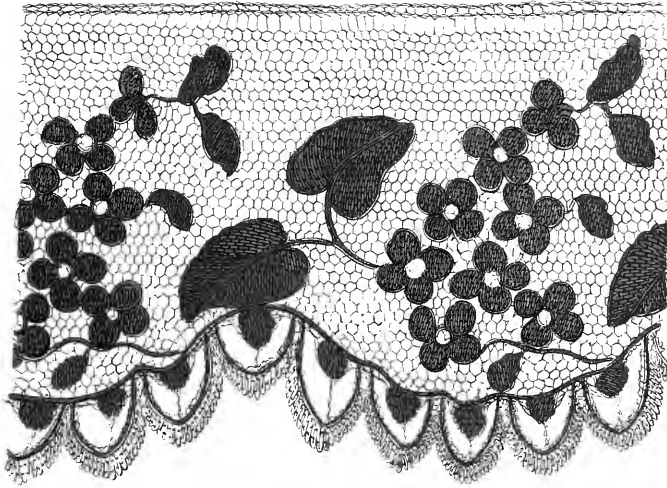
(4) The design shown in Fig. 780 is a simple double oval, and is used for the same purpose as the last pattern. It should be worked in the same cotton as the other part of the article it is intended to join. First oval—Make a



FIG. 780. TATTING—MEDALLION (No. 4).

loop, work 4 DOUBLE, 1 PURL, \* 2, Double, 1 Purl; repeat from \* nine times, work 4 Double, draw up the loop close, and commence the second oval, which completes the figure. Join to the rest of the work at the centre Purl of both ovals.

*Tatting and Tapework Mat.*—Small mats are very useful for drawing room purposes. They can be made entirely of medallions, such as are shown in Fig. 776, joined, or with Rosettes of Tatting and Rosettes of Tapework. To form the Tatting Rosette: Use shuttle No. 3, and fine Tatting cotton, No. 60 or 80. The Rosette is made of large and small ovals, the large ones form the outside of the Rosette, and the small are turned towards the centre part. Make a loop and work 5 DOUBLE, 1 PURL, 5 Double for the small oval; draw up and turn the oval down under the left thumb. For the large oval miss one-eighth of an inch of thread, make a loop, work 5 Double, 1 Purl, \*, 1 Double, 1 Purl; repeat from \* six times, work 6 Double, join the oval up, and reverse the work. Miss one-eighth of an inch of thread and work the small oval as before; then repeat the large oval, but instead of working the first Purl, join to the last Purl of the first made large oval. Work twelve large and twelve small ovals, then fasten off and make the centre, thus: Make a loop, work 1 Double, join on to the Purl in the first small oval, 1 Double, join to the Purl in the second oval, and continue to work a Double and join until all the small ovals are joined on; then draw the loop up and tie the thread firmly before cutting it off. Make ten Rosettes for a small mat, twelve or fourteen for larger mats. To make up the small mat, join nine Rosettes, leave seven of the large ovals in a Rosette free, join the eighth to the eighth of another Rosette, and the



COLOURED LACES MADE IN FRANCE DURING THE 18<sup>th</sup> CENTURY ON THE PILLOW



twelfth to a Rosette upon the opposite side. Take tape three-quarters of an inch wide and make a Rosette with it, as shown in TAPEWORK, make 8 Tape Rosettes, join them together and to the Tatted Rosettes between Purls 8 and 12. Then take the Tatted Rosette that is left and put it into the circle left inside the Tape Work and join it to it.

*Tatting Combined with Crochet and Lace Stitches.*—

The description of Tatting shown in Fig. 781 is used for trimmings, and is worked with a Crochet Edging, and with Tatted Circles joined with Lace Stitches, worked upon the thread left between the Tatted Circles. Work with Tatting cotton No. 50. Commence the work with the circles. Make a loop, upon which work 13 DOUBLE; draw the loop up, miss two-thirds of an inch of thread and make a second circle like the first, and repeat for the length required for the row, always leaving the same sized piece of thread between the circles. Fasten a second row

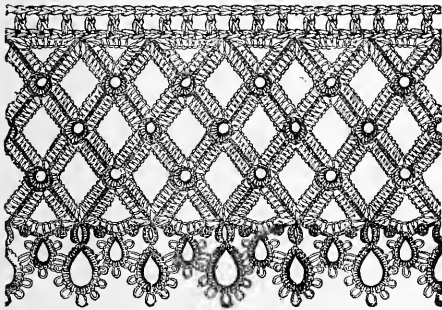


FIG. 781. TATTING—CROCHET AND LACE.

of circles to the first row, thus: Work a circle as before on the thread one-third of an inch from the first row, miss the same distance after the circle is worked, and fasten the thread to the second circle on the preceding row and repeat to the end. To fasten the thread to the already made circles, draw it through them to form a loop, and put it through the loop thus made. Make the third row of circles like the second, one-third of an inch of thread between the new circles and the ones on the second row. Finish the centre part of the Tatting with a line of thread without circles, fasten this to each circle, leaving two-thirds of an inch between each.

To work the Edging: Fasten the thread to the first row of the circles in the centre of the thread, miss a tiny bit of thread, and work the small Josephine Knot thus: Make a loop, work 5 SINGLE upon it, and draw the loop up quite tight, putting the thread downwards between the loop. Leave a tiny bit of thread and work a circle, make a loop, work 3 DOUBLE, 1 PURL, 2 Double, and 5 Purl, divided by 2 Double, 2 Double, 1 Purl, 3 Double, draw up; miss a tiny bit of thread and work another Josephine Knot,

then miss the same amount of thread; make a small loop and upon it work 8 Double, then turn, and make a loop, upon which work 3 Double, 9 Purl, divided by 2 Double, 3 Double; draw up this loop, and join it to the last made small loop. Break off the cotton, connect it with the other side of the small loop to the centre part of the thread left in the first row, and repeat the edging from \*, only omitting the second Purl of the first circle, and joining it to the last Purl on the preceding circle, as shown in the illustration. Make the upper edging of CROCHET. First row—Connect the cotton to the centre part of the thread left in the third row of the centre with a DOUBLE CROCHET, \*, work 5 CHAIN and 1 Double Crochet into the centre part of the thread between the next two circles; repeat to the end of the row. Second row—1 TREBLE into every other Chain in the first row.

To work the Lace Stitches: TACK the work upon a piece of stiff paper, and upon each side of the thread left between the circles work POINT DE GRECQUE, each stitch an equal distance apart. Work the same stitch along the two edging lines.

*To Wash Coarse Tatting.*—Put it in a saucepan with a lather of soap and cold water, and leave it until the water boils; then rinse it, and, if it looks yellow, pass it through blue water; when nearly dry, pull it out and iron it, placing a handkerchief between it and the iron.

*To Wash Fine Tatting.*—Take an ordinary wine bottle and sew several folds of flannel upon it. To this flannel TACK the Tatting, taking care to stretch out the design so as to keep it in its right positions. Make a lather with curd soap and thoroughly rub this into the Tatting; then put the bottle into a saucepan and boil it. Rinse the soap well away from it, and when it is nearly dry, untack it from the flannel, stretch it out, and lay a handkerchief over it, and then iron it. Open out all the Purls with a Pin.

**Tatting.**—A description of stout matting of Indian manufacture, is employed for doorways, and kept wet. The native name for this textile is *Tuttie*, whence our word Tatting is derived.

**Tatting Shuttle.**—This kind of appliance resembles somewhat a Netting Needle in the mode of its employment, and reception of the cotton or cord; but instead of a long narrow and pointed form, it is of a flattish, and of rather an oval shape, a little pointed at the ends. It consists of two sides, united in the centre by a piece of the same material, whether of ivory, bone, or wood. The thread is wound round this central part of the Shuttle.

**Taunton.**—A description of broadcloth, so called from the town in Somersetshire where it was originally manufactured.

**Tent Stitch.**—A stitch employed in Tapestry Work and in fine Embroideries. It is produced by crossing over one strand of canvas in a diagonal direction, sloped from right to left, and resembles the first half taken in Cross Stitch. When beads are sewn upon canvas this stitch is employed. See BEELIN WORK and EMBROIDERY STITCHES.

**Terry Velvet.**—A textile made entirely of silk, and having fine ribs or cords on the best side. Inferior kinds are made with a cotton back. Chiefly used for trimmings, particularly for children's garments; and can be had in most colours. It is not to be recommended in black. Although called velvet, it has not the nap or pile, that is a distinguishing characteristic of such a textile. When employed as a trimming, it is cut on the bias. The width of the material is about 27 inches.

**Tête de Bœuf.**—See EMBROIDERY STITCHES.

**Tête de Mores.**—A very narrow Guipure Lace made in the sixteenth century, but now obsolete.

**Textile.**—A generic term, signifying any stuff manufactured in a loom, of whatever material, produced by weaving the products of the animal, or vegetable worlds, into cloth, webs, or any other make of fabric, for clothing, upholstery, or other use. Textiles may be produced in wool, hair, fur, silk, cotton, flax, hemp, mallow, the filaments of leaves and barks, and the coating of pods and tree-wool; also a fine silk thread, the chief manufacture of which is carried on at Palermo, spun by, and procured from, the *Pinna marina*, a large mussel, found on the coast of Italy. The Textile made of this silk was known by the name of *Bygus* by the ancients. A kind of vegetable silk is procured from the Paper-Mulberry tree of Japan, and a strong cloth from Hop-stalks in Sweden; Nets and Fringes from mulberry fibres in Louisiana, as also fine cloth from the same tree in Otaheiti. In France a cloth is made from the fibres of the pine-apple, and one from the stalks of nettles. In Yorkshire, as elsewhere in England, a fine firm russet-coloured cloth is produced from the cotton-grasses. Textiles are also made of very fine gold and silver wire.

**Thibet Cloth.**—A stuff made of coarse goat's hair. Also a fine description of woollen cloth, used for making women's dresses; it is a kind of Camelot.

**Thickset.**—This is a description of fustian, employed for men's dress, of the working class. Like velveret, it is a kind of cotton velvet.

**Thimble.**—An appliance fitted as a guard to the top of the right-hand middle finger, and for the purpose of pressing a needle through any material to be sewn. The name is derived from the Scotch *Thummet*, from *Thumb-bell*, a bell-shaped shield, originally worn on the thumb; the practice is still maintained among sailors. The Dutch have the credit of the invention; and in 1695 one John Lofting came over from Holland, and established a manufactory of Thimbles at Islington. They are of two forms, the closed, or ordinary bell-shaped, and the open, such as employed by tailors and upholsterers. They are made in gold, silver, plated steel, brass, celluloid, bone, ebony, ivory, steel, brass-topped, &c., and are pitted with little cells to receive the blunt end of the needle. Thimbles are made in various sizes; and all common sorts are sold by the gross, but may be purchased singly. Gold thimbles are sometimes set round with

turquoises and other gems. Those made of ebony, ivory, and celluloid are very suitable for embroidery and lace work. The former are known by the name of "Nuns' Thimbles." Those of brass and steel are used by tailors and upholsterers, and by the working class in general. In England Thimbles are made by means of moulds, and then of a stamping and punching machine. In the fourteenth century our Thimbles were made of leather, and in the present day a leather band worn round the hand, and having a thicker part for the hollow of the palm, is employed by shoemakers. Thimbles were called Finger-lings so long as they were made of leather; and when, in the fourteenth century, they were superseded by metal, the name Thimble was adopted. There are two allusions made to Thimbles by Shakespear—one in *King John* and another in the *Taming of the Shrew*. In the former we read—

— Your ladies and pale visag'd maids,  
Like amazons, come tripping after drums;  
Their thimbles into armed gauntlets change,  
Their needles into lances.

—*King John*.

And that I'll prove upon thee,  
Though thy little finger be armed in a Thimble.

—*Taming of the Shrew*.

**Thorn Stitch.**—See EMBROIDERY STITCHES.

**Thorns.**—Used in Needlepoints to decorate the Cor-  
donnets and raised parts of the lace. See SPINES.

**Thread.**—This is a comprehensive term denoting the finest description of manufactured fibre, or filaments, of whatever material it may be composed, for the purpose of needlework. In the manufacture of it several strands are doubled and twisted in a frame, the yarn being moistened with a paste of starch, which has been passed over flannel, to absorb the superfluous moisture. The yarns are then brought together by rollers, slightly compressed, and twisted together; and the thread is made up in banks, skeins, balls, or wound on reels. Silk twist is made up in hard round bars, of about 5 or 6 inches in length. Thread is, however, a term which is distinctively applied to Flax; thus, Thread or Lisle thread stockings, or gloves, are only made of fine Linen Thread. Fine gold and silver wire, flattened, or cotton, silk, wool, and worsted yarns prepared for needlework are all called Thread in trade. A yard measure of cotton Sewing Thread contains 5½ inches; of the real Linen Thread, 90 inches; of Worsted, 35 inches. Silk Sewing Thread is usually twisted in lengths of from 50 to 100 feet, with hand reels, somewhat similar to those employed in rope making. The manufacture of white Sewing Thread, known as Ounce Thread—to distinguish it from different kinds of coloured and white Thread then made in Aberdeen and Dundee—was begun about 1750, having been introduced into this country from Holland in 1725, and carried on for a long time privately in the family of a lady, who first learned the secret, and began the trade. This Ounce Thread had been originally called Nuns' Thread or Sisters' Thread, so designated because it was spun by the Nuns of Flanders and Italy. The earliest mention of Thread is in connection with Paris, Cologne, Bruges,

and Lisle, in the fifteenth century, and subsequently in the seventeenth century at Coventry. At the present day the largest quantity is made in Scotland.

When flax is spun for weaving, it is termed Yarn, and when two of these strands are twisted together for sewing, it is called Sewing Thread or Twist. Amongst the various makes are the strong Stitching Thread; the much-twisted Wire Thread, used by bonnet-makers; the Shrewsbury, in various colours, and sold in pound papers, for strong coarse work; the Scotch, in all colours and thicknesses, and the Lace Thread. Ordinary Linen Thread, is to be had unbleached, black, and drab, and in soft satin finish. It is sold by the dozen pounds, done up in half-ounce knots, and also in small skeins; when sold in small quantities, it should be by the number of skeins. Carpet Thread is a heavy-made three-cord, and may be had in unbleached, black, drab, yellow, red, brown, and green; in soft and satin finish. Flourishing Thread is used for repairing table linen, and for this purpose the most useful sizes are 4, 5, and 6. It is also used for Embroidery on linen and flannel, not only on account of its lussy appearance, but as it does not shrink when washed.

**Thread Canvas.**—This textile is manufactured from hemp, and is woven in the usual sizes and widths. A fine description made of flax is also to be procured.

**Threader.**—See NEEDLE-READER.

**Thread Lace.**—Also known as Dentelle de Fil. The term is applied indifferently to all laces made with flax thread to distinguish them from laces made with gold and silver or cotton threads, whether of the Pillow or Needle. Laces made with flax are much superior to those of cotton, as the latter stiffens and becomes thick when cleaned, while the former always retains its flexibility and clearness. Much of the beauty of the lace depends upon the fineness of the thread employed in its make, and the supremacy of the laces of Flanders over those of France was partly owing to the flax grown in Brabant being of superior quality. This was steeped in the River Lys, whose waters were unusually clear, and then spun in a dark and damp cellar, the thread breaking if exposed either to warmth or light. Mechlin, Lille, and Brussels Lace are all made of this flax thread, and frequently costs £240 a pound, while the thread used for Honiton Lace, until a recent period, was obtained from Antwerp at a high price.

**Three Cord.**—See BRAID or TWIST.

**Thrown Silk.**—Raw hanks of silk, consisting of two or more strands, tossed and swung to and fro in the process of being doubled, twisted, and reeled; and so transformed from roughly assorted hanks, as imported into this country, into a suitable condition for the use of the weaver. Thrown Silk is otherwise known as Organzine. Those employed in throwing the raw silk are called Throwsters. When thrown, the strands are twisted in a contrary direction to that in which the strands, or singles, are twisted.

**Thrums.**—The waste fringe-like ends of thread, cut off by weavers from the cloth in process of weaving, or the

fringed edge of the material. It also signifies a thick nap on a woven textile. A description of hat was worn in the time of Queen Elizabeth having a long pile-like shaggy fur, which was called a "silk thrummed hat," and to it allusion is made by Quarles:

Are we born to thrum caps or pick straw?

Likewise we find the word and its signification employed in connection with it in *Midsummer Night's Dream*:

Come, sisters, come;  
Cut thread, and thrum.

**Ticking.**—A strong material made both in linen and cotton, for the purpose of making mattresses, feather beds, pillows, and bolsters; and is usually woven in stripes of blue and white, or pink and white. It is also used for window and door blinds, and for this purpose can be procured in other stripes of fancy colour. Ticking is of Jean make, or basket-woven. It measures from about 32 inches to a yard wide. When employed in making feather or down pillows the cloth sack should be well rubbed with beeswax on the wrong side, after the sewing up of one end and the two sides, before being filled with the feathers. Ticking is much used as a foundation for Silk Embroidery, as the lines or stripes in the cloth render the work easy, and contribute to the formation of the various designs. See TICKING WORK.

**Ticking Work.**—A modern Embroidery worked in imitation of the bright and elaborate embroideries executed in Arabia, Persia, and Turkey, and one which reproduces the gorgeous colouring for which they are celebrated, without the same amount of labour being expended. The work is intended to be bright and therefore is formed of bright colours, but these are selected with a due regard to their contrasts, and care is taken that they are such as would be found in Eastern embroideries, and not those obtained from aniline dyes, such as gas green, mauve, magenta, and startling blues. The work is used for summer carriage rugs, garden chairs, banner screens, couvrepieds, parasol covers, and such small articles as mats, bags, and cushions, and it is made with ordinary blue and white Ticking, or white and grey Ticking, or with French Ticking, which is woven with bright lines of red and orange colours, instead of being only of subdued tints. Besides the Ticking, which is used as a foundation, bright coloured ribbons, braids, and ribbon velvet, varying from half an inch to an inch in width, are required; also narrow gold braids and purse silk of many colours. For very narrow work, such as is required for needlecases and other small articles, what is known as Breton ribbon and China ribbon are used, as these are woven in quarter inch widths. The braids or ribbons are sewn down at intervals upon the Ticking, following the lines woven in it, so as to allow of the foundation appearing between them; they are then secured either with narrow gold braid stitched down to each edge, or they are edged with lines of stitches worked in the purse silks, and finished off in the centre with Embroidery Stitches. The Ticking left exposed is also embellished with Embroidery Stitches, and there is no

limit to the variety of stitches or colour that can be blended together in one piece of work. Black velvet and dark velvets add considerably to the effect by their use, as do the gold braids and gold twist, but odd lengths of

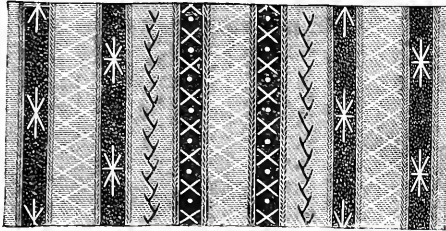


FIG. 782. TICKING WORK (No. 1).

ribbon and braid will make very good patterns of Ticking Work.

Fig. 782 shows the general effect of a number of lines of Ticking covered with fancy stitches, and Figs. 783 and 784

(1) To work Fig. 782, Select a grey and white Ticking, and to cover up the grey lines sew on a dark blue

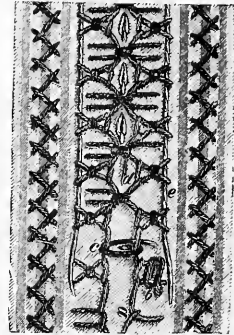


FIG. 783. TICKING WORK (No. 2).

velvet strip, then a maroon or ruby velvet strip, a dark green ribbon or braid, a scarlet braid, a bronze braid, a

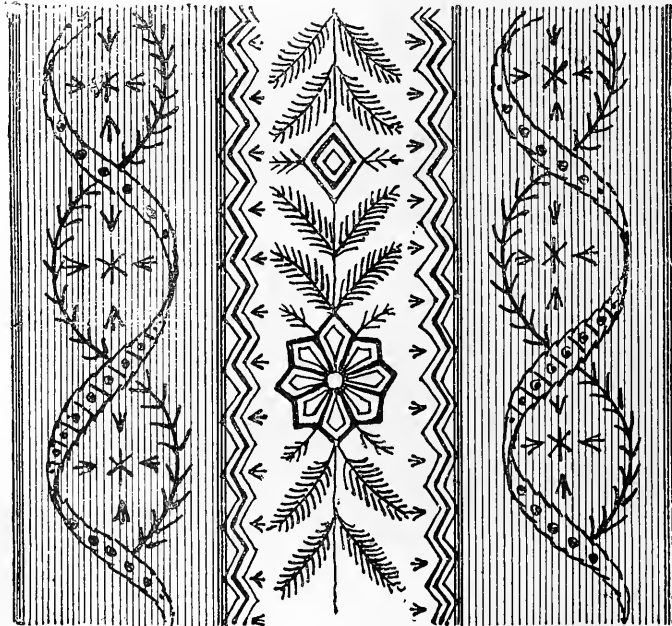


FIG. 784. TICKING WORK (No. 3).

give some of the combinations of stitches that can be worked upon one or several pieces of silk or braid.

blue braid and a scarlet braid, edge each of these upon both sides with a narrow silk braid of an old gold colour



(not yellow). Work upon the velvet strips in old gold silk with FRENCH KNOTS, and work SATIN STITCH made as a cross. Work a line of HERRINGBONE STITCH in pale blue silk upon the white lines of Ticking between the velvets, which repeat between the green and scarlet braid, and the blue and scarlet braid; work the eight pointed stars in scarlet black silk, and make the black silk stars upon the scarlet and braid.

(2) To work Fig. 783: This pattern is worked upon Ticking woven in narrow lines; the centre part made upon a coloured braid an inch and a half in width, and the side lines over the Ticking lines. Work the side lines in scarlet silk and in HERRINGBONE STITCH, and for the centre commence at the line marked *a* in the illustration. Make two long BUTTОНHOLE STITCHES, one-eighth of an inch apart, and then two more of the same length, with a loose loop between, at the distance of half an inch from the first two. Repeat these two Buttonholes down one side, and then upon the other side, and make the long loops always opposite each other. Fasten the thread off securely, and commence again at the spot marked *b*. OVERCAST the two Buttonholes at that place together, and then run the needle under the work to *c*, where Over-

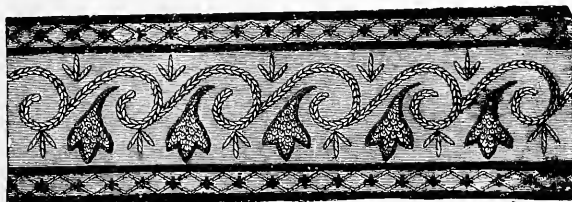


FIG. 735. TICKING WORK (No. 4).

cast the two long loops (one from each side) together. Then make the two lines upon each side of this centre spot with SATIN STITCH, and work the two Buttonholes together above the *c*. Repeat to the end of the row. Take a different coloured silk or thread, and work in the centre of the pattern a line of TÊTE DE BŒUF STITCHES, putting one stitch into each vacant spot, as shown by the letter *d*. With the same coloured silk, RUN the outer lines of the pattern marked *e*, and secure these lines by passing them through the two Buttonhole Stitches. Use three coloured silks for this design, two in the centre pattern and one for the Herringbone.

(3) To work Fig. 784: This is worked either upon bright French ticking or upon broad ribbon of a bright colour. The scroll designs upon each side of the centre match each other in colour; work them in POINT RUSSE and FRENCH KNOTS. Work the scroll in bronze silk, and the wreath in gold coloured silk. For the centre, which is upon the white part of the Ticking, make the vandyke lines edging it in blue, red, and green, the sprays in red, and the rosette, and diamond, in deep ruby, with pale blue lines as centres.

(4) To work Fig. 785: This is a variety of Ticking Work into which Chain Stitch is introduced, and is worked with three shades of one colour. Make the dark narrow lines of gold or black braid of the narrowest width. Work vandyke lines between them, which unite in the centre with a CROSS STITCH with the darkest colour; work the scroll in CHAIN STITCH in the lightest colour, and the outer line of the pine-shaped patterns in the darkest colour. Fill their centres with FRENCH KNOTS, which make in the medium colour; make the three stitches together with SATIN STITCH, in a colour matching the Chain Stitch.

(5) The design shown in Fig. 786 is intended to be worked over Ticking woven with the ordinary sized



FIG. 786. TICKING WORK (No. 5.)

narrow lines. To work: Lay down upon the blue lines

in the Ticking, black, scarlet, green, blue, and golden brown braids alternately, and over these work Stars and FRENCH KNOTS with yellow filoselle. Work a double vandyke line in filoselle of shades matching the braids over the white lines in the Ticking; make each line of vandyke with one CHAIN STITCH, as shown in the illustration.

(6) The design given in Fig. 787 is an Embroidery pattern that is used to work over the brightly woven lines of French Ticking. To work: Trace the outline upon

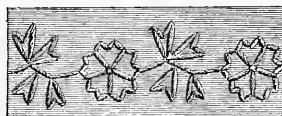


FIG. 787. TICKING WORK (No. 6).

a band of orange or red colour, and work with brown filoselle and in POINT RUSSE. Use only one coloured filoselle for each strip of Embroidery, but change that colour in every strip.

(7) Fig. 788 is an Embroidery pattern worked out with fine braid and Embroidery Stitches, and is used to cover the broad lines of the brightly woven French Ticking. To work: Trace the design and STITCH over the chief outlines the very narrowest black braid. Between the lines of braid in the long ovals make FRENCH KNOTS in filoselle, and between the lines of braid surrounding the circle make a double curved line of CHAIN STITCHES in filoselle. Work the centre flower in SATIN STITCH and French Knots, and in natural colours. Work the wreath passing over the long ovals and the lines forming diamonds in their centres in filoselle contrasting in shade to the Ticking, and fasten down each point of the diamond with a Cross STITCH of black filoselle.

**Tied Work.**—A work not much practised in England, and introduced from the Continent, where it is used to make fringes to Crochet and Knitting, or for white and dark materials, according to the fringe being made with white cotton, or black or coloured worsteds and silks. The implements required for the work are long narrow frames made with broad pieces of wood placed from 3 to 6 inches apart, a Netting Mesh and needle, and skeins of silk, worsted, or cotton. The frames used for Tied Work require a row of brass hooks fastened along the inner edge of the upper piece, and the outer edge of the lower piece of wood; these hooks are placed half an inch apart and arranged upon the upper and lower wood so as to be opposite to each other. To work: NET with a half inch Mesh five rows of Netting the length required for the fringe. In the fifth row wind the thread twice round the Mesh to make those loops double the length of the other rows. Sew the knots of the first row of Netting on to a piece of narrow black or white braid, opening them out so that the loops are properly stretched. Fasten this piece of braid with drawing pins to the top of the frame quite at the edge, and see that each knot is above and between the row of hooks upon the lower edge of the top part of the frame, and fasten the row of hooks into the second row of knots, and fasten the last row of knots (those belonging to the long loops) over the hooks on the bottom part of the frame, thus leaving the Netting rows well stretched and tight between the two parts of the frame. Take a skein of silk or worsted, cut it once across, divide the strands so as to obtain a tolerable thickness (too many will make the fringe heavy, too few poor, so that no exact number of strands can be given, as the number depends upon the material used). Fasten one end of these strands tightly to the first top hook, carry the skein down to the hook on the lower part of the frame, beyond the one underneath the top hook, twist it backwards round this, and take it up to the top again, miss a hook, and pass it over the next one; bring it down to the bottom again, miss a hook, and twist it backwards round the next hook. Repeat for the length of the frame and there secure the skein to prevent that part of it wound round the hooks from slipping, and so that the work can be continued. Take a second skein and repeat the winding, using up the hooks not covered the first time. Thread a darning needle with a piece of worsted or silk, and make with it a good knot under the first hook on the top line. Draw together both sides of the skein that went over the hook with this

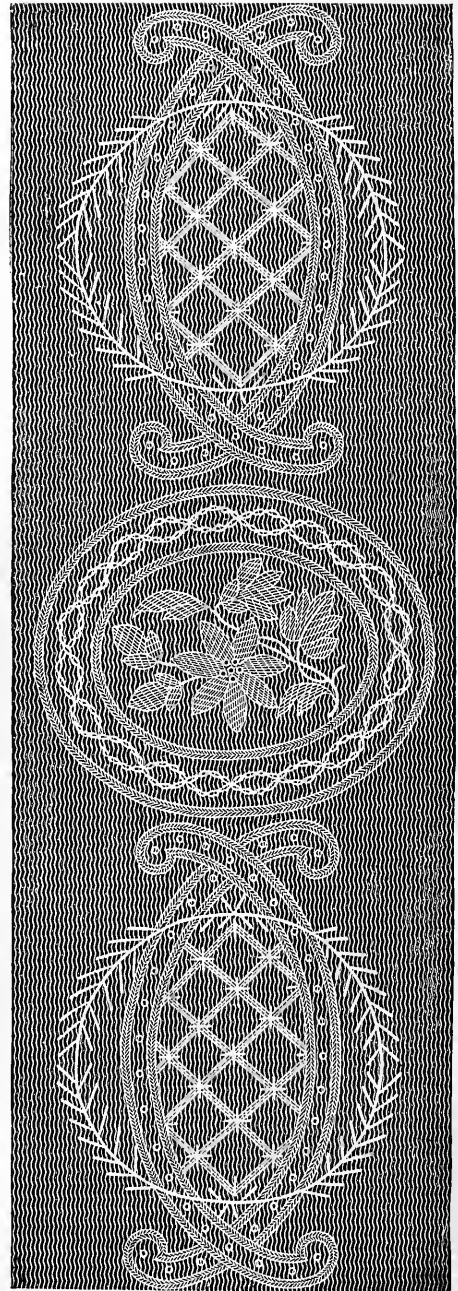


Fig. 788. TICKING WORK (Co. 7).

knot, and wind the thread several times round, so as to make a good knot, and secure it into the Netting Knot. Run the needle and thread to the Netting Knot on the second netting row, and make a knot there of the skeins that cross at that place, run the thread diagonally down to the Netting Knot on the third row, beyond the one first secured on the second row, and make a knot there with the two skeins that cross at that place. Repeat these knots, always working up and down the netting rows diagonally, and carefully securing each knot made with the threaded needle to the knot beneath it belonging to the Netting. When the work is finished, cut the worsted knots made on the second, third, and fourth rows, but be careful not to cut the netted foundation. Cut the first, second, and third rows of knots both above and below them, and fluff up the little balls of wool thus left in the same way as in **DAISY MATS**; for the fourth row leave only the already cut piece above the fourth knot; cut the worsted secured to the hooks on the lower part of the frame, so as to make tassels as a finish. Any length of this Tied Work can be made, as long as the new strands or skeins are always added at the lower hooks, where, as that part forms the tassels, the join will not interfere with the strength of the fringe.

**Tiffany.**—A thin description of semi-transparent silk textile, resembling gauze. It is of French manufacture.

**Tiffeny.**—A description of muslin, of open make, and a pale écru colour. It is of double width, and is employed for Needle Embroidery.

**Tinsel.**—A term used to signify a thin and loosely-woven material, formed partly or entirely of gold and silver threads, and introduced into embroidery, but chiefly employed for theatrical purposes. The dress of the harlequin is composed entirely of tinsel. We find allusions to this bright and sparkling material in some of our classical authors. Tinsel can be purchased in thin sheets for application to Net, Gauze, and Velvet, or for the wrappers of bonbons and crackers. The use of Tinsel was limited in the reign of Henry VIII. to certain ranks amongst the nobility, and, according to a Sumptuary Law, "No man under the State of an erle were in his apparel of his body or horse, any cloth of gold or silver, or tinceld satin."

**Tinsel Embroidery.**—This is worked upon net, tulle, and thin muslin materials, and is an imitation of the Turkish Embroideries with gold thread upon crêpe. The patterns are in outline, and consist of geometrical or arabesque designs, which should be simple, and with lines rather wide apart. To work: Trace the design upon pink calico, which back with brown paper, and upon this TACK the net. Take the very narrowest tinsel, thread it on to a wool needle, and work it backwards and forwards along the outlines. Put it in below a line, and bring it out above it in a slanting direction to the right, slant it again, and put it in below the line, and press it down with the thumb, so that it rather overlays itself, and forms the line as a series of **VANDYKE STITCHES**. Work in floss silk and in **SATIN STITCH** such parts of the pattern that are too small for the tinsel lines. Tinsel can be used instead of gold thread in embroideries upon velvet, brocade, and silk, but, as it soon tarnishes, the latter is the best to employ for good work.

**Tinted Patchwork.**—See **PATCHWORK**.

**Tippet, or Cape.**—An article of dress, worn alike by men and women. It is circular in form, and covers the shoulders, extending from around the throat to below the shoulders, and sometimes to the waist, and even longer. Tippets are usually made of the same material as the coat or dress, or else of fur. Those of Fur are much worn by women, especially of the upper classes, and by coachmen and footmen, over their out-of-door livery great-coats. Sometimes several cloth capes are worn with ulsters, especially by coachmen.

**Tissues.**—A comprehensive term, including all textiles composed of threads interlaced by means of a shuttle. But there is also one particular fabric especially so designated. It is a species of cloth, woven either with gold and silver strands, or else with some of varied colours. It may be made of silk, and shot with gold and silver. We find entries in the household bills of Henry VIII. of both descriptions of this material—"broad and narrow silver Tissue," and "crimson Tissue;" for in olden times it was the distinctive name of a particular textile. Ben Jonson speaks of a—

Cloth of bodkin, or Tissue;

and, earlier still, Chaucer makes allusion to it in "**Troilus and Cressida**":

His helm to heven was in twenty places  
That by tissue hong, his back behind.

Milton and Dryden both mention it. The latter describes its character as—

A robe of tissue, stiff with golden wire.

**Tobines.**—A stout, twilled silk textile, much resembling Florentine, employed for women's dresses. It is to be had in all colours, and is very durable.

**Toe.**—See **KNITTING STOCKINGS**.

**Toile.**—A French term, signifying linen cloth. It is also the name given in France to distinguish the pattern in lace from the ground. The pattern is so called from its flat, linen-like appearance.

**Toile Cirée.**—The French name for oil-cloth or oil-silk.

**Toile Colbert.**—This is a loosely woven canvas material, identical with that employed in the Turkish and Algerian Embroideries imported to this country, and sold in the fancy-work shops. It is an inferior description of material. It is made in widths varying from 18in. to 54in., and can be had in white, cream, grey, and gold. See **AIDA CANVAS**. The same make of web is to be procured both in woollen and in cotton cloth. See **BASKET CLOTH** and **CONNAUGHT**.

**Toile d'Alsace.**—This is a description of linen cloth made for a dress material, and closely resembling that known as **Toile de Vichy**. It is imported from France.

**Toile d'Araigner.**—This is a beautiful open-work French dress material, produced in a variety of colours. It is composed of wool, and measures 46in. in width. In make it is an open cross-bar, with a strong, diamond-shaped netting over it, holding all together.

**Toile Damascene.**—The French name for Embroidery

executed upon damask, or honeycomb canvas, similar to towelling embroidery.

**Toile de Religieuse.**—This cloth is otherwise known as *Toile de Nonne*, or Nun's Cloth.

**Toile de Vichy.**—A linen cloth, usually produced in stripes of two colours—blue and white, or pink and white—like striped grass. It is employed as a summer dress material, and is to be had in ready-made costumes, as well as by the yard. It is a French material, and measures 1 yard in width.

**Toile Satinée.**—This material is of a cotton-like foulard. It is soft, and is produced in all colours, and printed in a great variety of patterns. It measures about 30 inches in width. *Toile Satinée* may also be had in plain colours.

**Toilet Covers.**—These small cloths, made for the covering of dressing-tables, are usually manufactured of marcella, or piqué. They are also to be had in damask, of various dimensions, finished with common fringe, and also by the better kinds of fringe, which are knotted (see *TOILET FRINGES*.) These Covers may be bought by the yard also if desired.

**Toilet Fringes.**—These are of various descriptions—the "bullion," "scarlet and white loop," "bobbin-loop," "open," "plain," "black and white head," and "star," all made of white cotton, and sold in pieces containing 36 yards each. As indicated by their name, they are used to trim toilet covers. The widths of these fringes vary from three-quarters of an inch to 2 inches.

**Toilette.**—A cloth composed of silk, cotton, and woollen yarn, the warp being of the former two combined, and the weft of the latter. It is employed for making waistcoats for men, and is a kind of German quilting.

**Tonder Lace.**—This is lace worked in Tonder and in North Schleswig, and is of two kinds, one being made upon the Pillow and of native design, although freely copied from Italian, Flemish, and Scandinavian patterns. These Tonder Laces are heavy and solid in appearance, and require a close inspection before the beauty of their workmanship can be discovered; and they are almost entirely free from the plaited and braided parts that add so much to the effect of other laces. The second description of lace made at Tonder, and known as Tonder Muslin, is Drawn Work, similar to Broderie de Nancy. In this lace, Needlepoints and Pillow Laces are imitated with the greatest accuracy, by the threads of the material being drawn out, re-united, and divided so as to follow all the intricacies of a flower or arabesque design. No lace stitches, such as are known as Fillings, are added, and no Embroidery Stitches, as are found in Indian Work and Dresden Point, but a raised or thin Cordonet frequently marks out the outline of the chief parts of the patterns.

**Tongue Shaped.**—A term used by dressmakers in reference to the decoration of border trimming, by means of cutting out in that form.

**Torchon Ground.**—This stitch is used either for a Pillow Lace Ground, or to fill in the centres of flowers instead of the Plaitings in many varieties of lace. Being rather large, it requires a certain amount of space, and the real

beauty of the design consists in its regularity. Therefore, great attention should be paid to the pricking of the parchment pattern. To work Fig. 789: Obtain some Point paper, such as is used for tracing out Berlin patterns upon, put a piece of parchment underneath it, and folds of flannel. Sketch out the groundwork of the design with a fine tracing pen upon the Point paper, guided by the lines in making the points of the diamonds, and prick the five holes each diamond requires through to the parchment with a large pin. Put the parchment pattern on to the Pillow, and hang on two pairs of Bobbins at *a*, two pairs at *b*, make a *CLOTH STITCH* with the two pairs at *a*. Twist each pair three times, and put up a pin between them. Leave them and take up the two pairs at *b*; make a *Cloth Stitch* with them, and Twist each pair three times; put up a pair of Bobbins between them, make a *Cloth Stitch* with the four centre Bobbins, Twist each pair three times, put in a pin between the two pairs, and make a *Cloth Stitch* close up to the pin to inclose it. Take the centre pair to the right, and make a *Cloth Stitch* with the pair next to them on the right. Twist each pair three times, put up a pin, and leave them. Take the pair of centre Bobbins to the left, and make a *Cloth Stitch* with the pair to the left, Twist each pair three times, and put up a pin between them. Take the

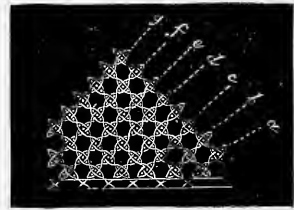
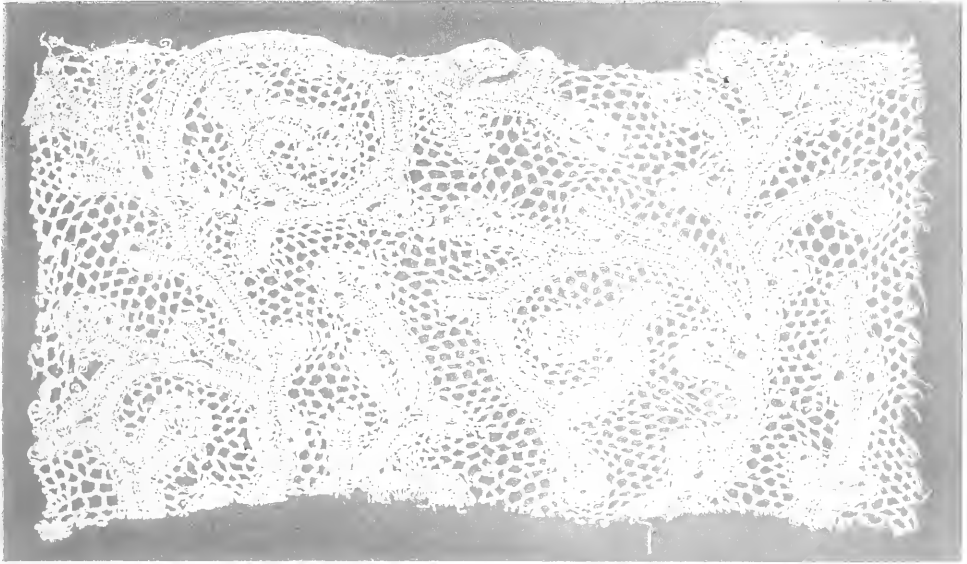
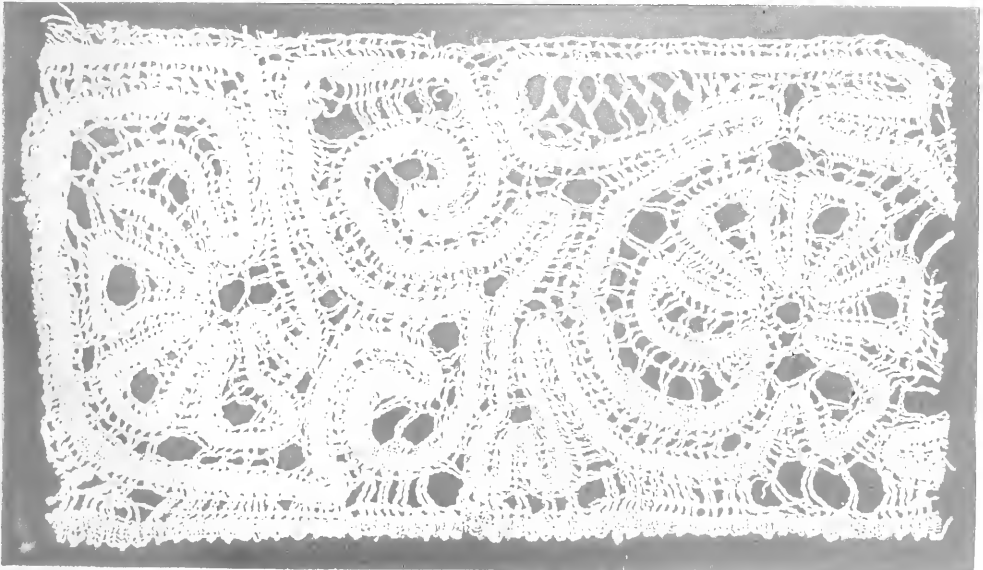


FIG. 789. TORCHON GROUND.

four centre Bobbins and make a *Cloth Stitch*.\* Put up two pairs of Bobbins at *c*, make a *Cloth Stitch*, Twist each pair three times, put up a pin between them, take the nearest pair of Bobbins from the last diamond marked *b*, make a *Cloth Stitch* with one of the pairs from *c*, Twist each pair three times, and set up a pin between them. Repeat from \* for the point not marked with a letter in the illustration. Take up the four centre Bobbins of *c*, make a *Cloth Stitch*, and Twist each pair thrice, and put up a pin between them; inclose the pin with a *Cloth Stitch*, take up the pair of *c* Bobbins nearest the pair of *b* Bobbins, and work a *Cloth Stitch*. Twist each pair three times, and put up a pin between them, and inclose the pin with a *Cloth Stitch*. Take the other pair of *c* Bobbins nearest to the unmarked Bobbins, make a *Cloth Stitch*, Twist each pair three times, and put up a pin between them, which inclose with a *Cloth Stitch*. Repeat for *d*, *e*, *f*, and *g* points. This ground can be worked either with fine or coarse thread, and the three twists given to the Bobbins can be altered to one or two twists, according to the thread used. The rest of the pattern is not altered.



ITALIAN TAPE LACE, WITH PLAITED GROUND (OLD).



TAPE GUIPURE - GENOA (OLD).



**Torchon Lace.**—A simple thread lace that was at one time known as Beggars' Lace, and at another as Gueuse Lace. It is worked upon a Pillow and resembles Saxony Lace, the patterns being of the simplest, and formed with a loose thick thread, while the ground is a coarse Réseau ground. This lace was made in the seventeenth century, and from that time has been largely used on the Continent for common purposes. It is still worked on the Continent and in England, but much of the cheap Torchon Lace now sold is made by machinery.

**Torjok Lace.**—See RUSSIAN LACE.

**Tournure.**—The French term employed to denote the general outline and appearance of a person or costume. It is also used to signify a Bustle, or arrangement of

lengths; linen diaper and damask, to supply a thinner and softer kind of towel; linen having borders in blue or red, and decorated with designs and fringes; Turkish Bath Towelling, with or without a long nap; cotton towels in honeycomb pattern, with coloured striped borders, cotton diapers, Russian, and other kinds. For kitchen use there is the Linen Crash for roller towels; and Russia Crash, coarse and very durable, the widths running from 16 inches to 22 inches; and the White Loom Towelling for best kitchen use. Forfar Towels are coarse, heavy, and of unbleached flax, of 32 inches to 75 inches in width, and suitable for rough kitchen service. Dowlas Towelling, half bleached, with round threads like Russia Crash, but not so coarse, runs from 25 inches to

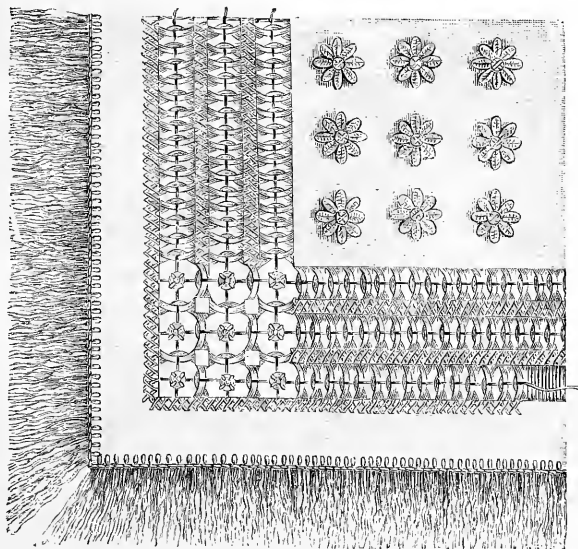


FIG. 790. TOWELLING EMBROIDERY.

puffed out crinoline, or wire, worn for the purpose of dis-tending the back of a skirt, from the waist, and extending more or less downwards, according to the current fashion.

**Tow.**—This is a preparation of the fibres of flax. After the latter have been "hackled," they are divided into two sorts; the short and coarse are called Tow, and the long and fine make, Line Tow; which latter is prepared and spun on machines like cotton.

**Towelling.**—Every description of cloth designed for towels, whether of linen or cotton, sold singly or by the yard, is called by this name. For bed-room use there is Huckaback—the medium quality to be had at one shilling a yard—manufactured in linen, cotton, or a mixture of both, and may be cut from the piece or sold in towel

30 inches in width. In the accounts of Henry VIII.'s wardrobe expenses there is a mention made of "certeyne pieces of diaper for table cloths and towelles," as also still earlier in those of Edward IV. Aillesham, in Lincolnshire, was celebrated for fine linen napery as far back as the fourteenth century. Both Towelling, Glass and Tea Cloths, as well as Linen Damask, are employed for the purposes of Embroidery. Glass Cloths having red and blue stripes are especially so used.

**Towelling Embroidery.**—A modern work so named from the foundation being of thick materials, such as Java Canvas, Honeycomb, and white or stone coloured linens, such as could be used for Towels. The work consists of making handsome borders of Drawn Work, and ornament-

ing the plain squares left between the drawn threads and the centre of the material with Stars made with Satin Stitch and lines of Herringbone, Chain, or Feather Stitches worked either in filoselle, single Berlin wool, double crewels, or ingrain cottons. The embroidery is used for tablecloths, antimacassars, toilet cloths, bed pockets, mats, and for the ornamental towel so frequently suspended in front of the useful towels in a bedroom. To work, as shown in Fig. 790: Select a rather strong and coarse linen material, cut it to the size required, including a space of two inches for the fringe. At the end of this space make a line of wide apart **BUTTONHOLE STITCHES**. Leave an inch of material, and draw out threads beyond it to the depth of half an inch, leave a quarter of an inch of material, and draw out another half inch of threads, leave a quarter of an inch of material and draw out another half inch of threads. Draw out the threads in this manner along the four sides of the material; at each corner the only threads left will be those belonging to the undrawn parts of the material. Great care must be taken in cutting the threads, particularly at the corners, as a wrong cut of the scissors will spoil the whole work. Protect the corners at their edges with a close and narrow line of Buttonhole, worked with fine cotton, so as not to show in the design. Take a bright coloured filoselle or wool, and work a line of **CROSS STITCH** with it round the outer edge of the drawn threads, and fill in the spaces left between them with the same lines of Cross Stitches. Take a piece of fine Crochet cotton and make with it the pattern formed of the threads left in the material where the rest have been drawn away. Fasten the Crochet cotton securely at one of the corners, carry it across the first open space, divide in half the few threads between this and the next open space, take the last half upon the needle, and twist them over the first half, draw up the needle and cotton, and repeat to the end of that corner. When the threads are reached that are close together, divide them off into sets of eight threads, and take the last four first upon the needle, and twist them over the first four. Repeat until every space of drawn threads is worked over. Work small **WHEELS** over the open squares left at the corners. Fill in the centre of the design with stars made with coloured filoselle. Finish by drawing out the threads to form a fringe.

Fig. 791 is a pattern in Holbein Stitch used to em-

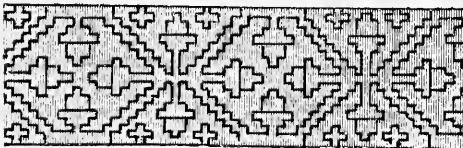


FIG. 791. TOWELLING EMBROIDERY.

broider the centres of Towelling Embroidery. To work: Trace out the design upon fine linen, or count the threads during the progress of the work in coarse materials. Use fine purse silk or Pearsall's washing silk, and work entirely in **HOLBEIN STITCH**.

When working **Towelling Embroidery** for nightgown cases omit the Drawn thread border and the fringe, and work a border with single Cross Stitches close together before commencing a pattern. The simplest design is to cover the centre with six pointed stars, made in a wool of a bright shade, and to connect these together with long lines of **SATIN STITCH** worked in a darker shade of wool.

**Tracery.**—Honiton Pillow Lace making is often enriched with Tracery, which is a kind of raised work, formed over a background of Cloth and Half Stitch. Its use gives to the patterns a very handsome effect, but, of course, increases the difficulty of the work. In Fig. 792

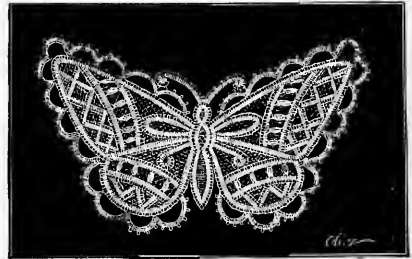


FIG. 792. TRACERY.

this Tracery is illustrated, and the butterfly is worked as follows: Commence at the tail, hang on eight pairs of Bobbins and two Gimp Bobbins, work in **CLOTH STITCH**, crossing the gimps at the narrow part, and tie and cut them off when the head is finished. Add two more pairs of Bobbins and work each of the antennæ with five pairs, finish the tips with two **SEWINGS**, then tie and cut off. Hang on five pairs of Bobbins at the small ring on the lower wing of the butterfly, work round it, join where it touches, then work down the body, add another pair of Bobbins, and work **STEM STITCH** round the inside edge of the lower wing. Sew to the body for the first three rows, work round the wing to the body again, sew once, and carry the Tracery round the oval in the upper wing, then round the inner edge of the wing to the spot where it is joined to the lower one. Sew as the Tracery is crossed and hang on four more pairs of Bobbins, so as to have five upon each side for the **CUCUMBER PLAITINGS**, which are made as follows: Work a row of Stem on each side, and when the working pairs come into the middle again, make a Cucumber Plaiting; when finished, turn Bobbin No. 2 back over the Pillow and keep it there with a pin. Work the Stem rows with Bobbins No. 3 and 4, so that the Cucumber Plaiting will not pull when Bobbins No. 1 and 2 are again used. Make four of these plaitings, joining the little ring to the edge as passed. Cut off five pairs of Bobbins and bring the remaining ones back in a **VANDYKE** tracery, then tie and cut off. Fasten on ten pairs of Bobbins for the Cucumber Plaitings in the upper wing, which work, and then fill up the rest of the space with



two Vandyke Traceries, that cross each other, or with LONG PLATTINGS. Having finished the wings, work the back-ground. Hang on eight pairs of Bobbins to the upper end of the large wing of the butterfly, and work in HALF STITCH; sew to each side, and add a pair of Bobbins to each Sewing for six turns. As there will be most holes on the lower side of the wing, occasionally sew twice into the same hole on the upper side. Cut off three or four pairs of Bobbins as the narrowing down the body proceeds, then turn and fill in the lower wing, adding Bobbins as required, and sew securely before cutting off. Hang on five pairs of Bobbins near the head, and work the open edge with PEARLS.

*Cross Tracery.*—The two arms of the Cross are commenced at the same time from different sides, are brought down to meet in the middle and are carried once more to the side. Two Twists have, therefore, to be attended to. In doing a cross it is always best to put a pin into the middle hole so as to mark it, and when working over a large space to Twist thrice instead of twice. The number of Bobbins used is altered to the space to be filled. To work a Cross Tracing over ten passive pairs of Bobbins without counting those that form the outside edge: First row—Work 1 CLOTH STITCH, TWIST (which means Twist the Workers twice, the Passive pairs on each side once), work 8, Twist, work 1. Second row—Work 2, Twist, work 6, Twist, work 2. Third row—Work 3, Twist, work 4, Twist, work 3. Fourth row—Work 4, Twist, work 2, Twist, work 4. Fifth row—Work 5, Twist, stick a pin, work 5. Sixth row—Work 4, Twist, work 2, Twist, work 4. Seventh row—Work 3, Twist, work 4, Twist, work 3. Eighth row—Work 2, Twist, work 6, Twist, work 2. Ninth row—Work 1, Twist, work 8, Twist, work 1.

*Vandyke Tracery.*—This Tracery is worked much in the same way as Cross Tracery, and forms a zig-zag device on the open parts of leaves and other spaces. It is illustrated in the lower wings of the Butterfly (Fig. 792). It is not marked out with pins, but formed with Twists, and unless great attention is paid to it, will not work out satisfactorily. The Working Bobbins in it are Twisted twice as they pass to and fro, and the Passive Bobbins on each side of the strand thus formed, once. The pattern is made by varying the place of the Twist. To make a Vandyke Tracery across ten Passive Pairs of Bobbins without counting those that form the outside edge which are worked as usual. First row—Begin from the inner side, work 2 CLOTH STITCHES, TWIST (which means Twist the workers twice, the passive pair on each side of the workers once), work 8. Second row—Work 7, Twist, work 3. Third row—Work 4, Twist, work 6. Fourth row—Work 5, Twist, work 5. Fifth row—Work 6, Twist, work 4. Sixth row—Work 3, Twist, work 7. Seventh row—Work 8, Twist, work 2. The point of the Vandyke is now reached. Eighth row—Work 3, Twist, work 7. Ninth row—Work 6, Twist, work 4. Tenth row—Work 5, Twist, work 5. Eleventh row—Work 4, Twist, work 6. Twelfth row—Work 7, Twist, work 3. Another point having thus been made, repeat the Tracery from the first row.

**Tram.**—A kind of doubled silk yarn of inferior raw silk, in which two or more thicknesses have been slightly twisted together. It is wound, cleaned, doubled, and thrown so as to twist in one direction only. Tram is employed for the weft or cross-threads of Gros de Naples velvets, flowered silk stuffs, and the best varieties of silk goods in general. Tram is also known by the name of *Shute*.

**Transfer Embroidery.**—In old needlework it frequently happens that the material upon which the embroidery is placed, and which forms its ground, becomes soiled and worn out, while the embroidery itself is still fresh and good. To transfer Embroidery: Trace the outline of the pattern upon the new material, which frame in an EMBROIDERY FRAME. Procure narrow silk cords, dyed exactly to match the colours used in the embroidery, or use gold cord, edge the Embroidery by stitching a line of cord down to it, then paste tissue paper at the back of the old material, and when that is perfectly dry, cut out the embroidery, leaving but the sixteenth of an inch of material beyond it. Lay the Embroidery upon the traced outlines in the Frame and pin it well down, and stitch it down in its proper lines with fine waxed silk, securing the little edging of old material to the new. Take a second cord like the first, and COUCH this upon the outline, so as to hide the small edging of old material. Work upon the new material tendrils, sprays, rays, and other pieces of the embroidery that could not be transferred. Some people prefer to put the two cords on after the Embroidery is laid upon the new material, but the first method is the best.

**Transfer Lace.**—Laces made with detached sprays, such as Brussels, Honiton, and Point Duchesse, and laid upon net foundations, are easily transferred to new grounds. To transfer: Carefully unpick the tacking stitches that secure the lace to the net, make a design of the lace upon calico, and back this with brown paper, lay the sprigs of lace face downwards upon the pattern, and keep them in place with a few light tacking stitches. Then lay over them some of the finest and best Brussels cream coloured net, and tack this to the margin of the pattern. Thread a needle with the finest cream lace thread, and OVERCAST round the outline of every part of the lace, and thus secure it to the net. Unpick the lace very carefully from the pattern.

**Travail au Metier.**—See FRAME WORK.

**Treble Crochet.**—See CROCHET.

**Treble Diamonds.**—See MACRAMÉ LACE.

**Treble Star.**—See MACRAMÉ LACE.

**Treble Stitch.**—See CROCHET.

**Trefoils.**—These are much used as edgings in Honiton Lace, and are made in various ways. To work the Close Trefoil shown in Fig. 793: Prick the pattern and hang on six pairs of Bobbins. Commence at the upper part of the left hand lower leaf of the first Trefoil, and work down it in HALF STITCH, make a PEARL EDGE to the point of

contact with the next pattern of Trefoil, turn the Pillow, and work the other half of the leaf in CLOTH STITCH, SEWING every row in the middle except the first, which is secured by taking up the Runners or Working pair of Bobbins, that lie idle at the pins. Work the middle leaf

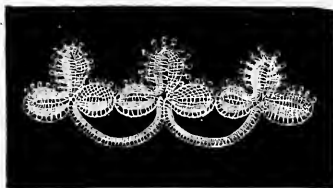


FIG. 793. TREFOILS—CLOSE.

of the pattern like the first leaf, but make the Cloth Stitch before the Half Stitch and put a Pearl Edge to both sides, and lastly, work the third leaf; work the lower side first in Cloth Stitch, and put a Pearl Edge to the upper part. The number of Pinholes in the centre of the leaves is not so great as those upon the outside, a false Pinhole is, therefore, made at the top. Work STEM STITCH with an open edge upon one side to the next pattern, and then repeat the three leaves.

To work the open Trefoil shown in Fig. 794: Prick the

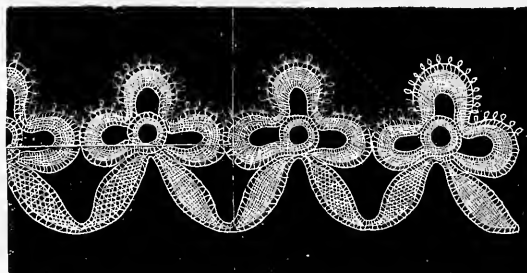


FIG. 794. TREFOILS—OPEN.

pattern and hang on ten pairs of Bobbins at the end of the first leaf, work it in CLOTH STITCH with an open edge upon each side; when it is complete cut off four pairs of Bobbins and commence the Trefoil at the inner circle. Work this in STEM STITCH, Sew as the circle is crossed, and commence the first petal of the Trefoil; work this in Cloth Stitch, hang on two pairs of Bobbins in successive rows, and make false Pinholes where required. The edge will be an open or PLAIN EDGE until the point where the first Trefoil touches the next is passed, at which place work the outer edge as a right-hand PEARL. Work a PEARL EDGE on one side and a plain upon the other to the end of the first petal, when Sew twice to the inner circle. Make plain and not pearl the lowest hole at

the bottom of each petal on the outside edge, where the work turns. Work round the centre petal entirely with Pearl Edge on one side and Plain upon the other, and Sew twice to the inner circle. For the third petal work until seven Pearls have been made on the outer edge, and then work both edges Plain, and where the Pearls leave off TWIST the outside pair of Bobbins three times before making the first stitch. As the leaf narrows, cut off a pair of Bobbins and connect to the leaf at the nearest place, and when the inner circle is reached, Sew to it, and then make a ROPE SEWING down it to the next leaf; here disentangle the Bobbins and commence on the leaf. Hang on two pairs of Bobbins in addition if the leaf is worked in Half Stitch; three pairs if in Cloth Stitch. Work down the leaf, connect to the nearest petal of the Trefoil at the point of contact, and at the bottom of the leaf cut off two or three pairs of Bobbins. Make Stem Stitch for two pinholes, and repeat from the beginning; the only difference being that in the following Trefoils, at the third petal, Sew twice to the Trefoil preceding it. If the Trefoil Edge is to be repeated beyond the four Trefoils given, move the Bobbins thus: Turn the flap of the COVER CLOTH over them, pin the doubled cloth tightly upon each side and to the pillow, so that the threads are a little slack, take out all the pins from the finished lace, but leave those at the last part still in the lace. Detach the cloth containing the Bobbins from the lower end of the pattern and fasten it down again at the

upper end, pin the last made Trefoil and leaf down on the first one of the pattern, putting the pins in half way; undo the Bobbins and continue the work.

Another description of Open Trefoil, and one used for the sprigs in Lace, and not for the edging, is illustrated in STEM STITCH.

**Treille.**—One of the names by which the Réseau Grounds of Pillow and Needle Laces are distinguished from the Toile or pattern they surround. The value of many laces is decided by the thickness or fineness of the thread used in the Treille, and the number of Twists given to the Bobbins when making it.

**Trellis Work.**—An Embroidery of recent date, resembling Strasbourg Embroidery or Roman Work, by being

out away from its background, but made with coloured instead of plain materials. It is intended to represent a climbing plant trailing over trellis work, and for this reason only plants that climb can be used, such as honeysuckles, passion flowers, roses. The materials required are American gold cloth, Sateens of green shades and whole colours, and coloured cretonnes of flower patterns, and filsoelles. The Trellis is made with the gold cloth, the leaves and sprays of the design with the green sateen, and the flowers and buds with the cretonne, while the whole is finished with Embroidery worked with the filsoelles. The work is used for summer fire screens or for mantel boards or cushions. To work: Frame two pieces of strong linen one over the other in an EMBROIDERY FRAME. Trace the design through upon this, and retain the design to cut the leaves and flowers from. Cut out long strips of gold cloth half an inch wide and lay these over the linen in diagonal lines, to form an open diamond-pattern Trellis Work. BASTE the cloth to the linen to keep it in position, but take the basting stitches right over the cloth from side to side, so as not to prick it with a needle. Cut out the leaves and stems from the sateen cloth, varying their shades of colour as much as the material will allow. Place the leaves, &c., upon the linen, and keep them in their right positions by pasting them down, as in Cretonne Work (APPLIQUÉ, BRODERIE PERSE). Cut the flowers and the buds from the ehintz, and paste them to the linen. Bring the leaves and flowers over the Trellis Work, and give them the appearance of twining about it. Leave the work stretched in the frame until the paste is dry, then take it out, and, with filsoelle silk matching the tints of the leaves and flowers, BUTTONHOLE round their edges, to secure them to the linen foundation. Mark out the veins of the leaves with CREWEL STITCH, and the centres of the flowers with FRENCH KNOTS, and heighten the colouring of the flowers by adding in SATIN STITCH some lines of light filsoelle. Buttonhole round the edges of the Trellis Work with Buttonhole Stitch in two shades of old gold, so that one side of the lines is darker than the other. When the Embroidery is finished, cut away the linen from the back where it has not been connected to the pattern by being caught by the Buttonholes.

**Tresse.**—A French term for Braid.

**Tricotage.**—A French term for Knitting.

**Tricot Stitch.**—See CROCHET.

**Triellis d'Allemagne.**—One of the names given to Netting, but generally meaning the head nets made in Germany in this work.

**Trimmings.**—A term of general application to ready-made decorations, varying in material, form, and method of manufacture. Those in Muslin are made in Edgings, Flounces, Insertions, and Scollops. They are made in pieces of from 24 yards, to 36 yards, and in short lengths; but may be bought by the yard. Quillings and Ruches of ribbon, net, and tarlatan, Plaitings of any material for dresses, fringes, spangles, beads, gimps, and braids of every colour, or mixture of colours, in

cotton, silk, and worsted, and every description of lace, are all to be included under the term Trimmings. They may also be had in strips of fur of all kinds, and in arrangements of flowers and feathers.

**Trina de Lana.**—See SHETLAND POINT LACE.

**Trolle Kant.**—An old Flemish lace no longer manufactured, but of great beauty. The flower or Toilé of the lace was usually made with Cloth Stitch, which was completely surrounded with a raised thread, while the grounds used were Trolly, Plaited, and Net, all being frequently employed upon the same piece of lace. The name of this lace has been corrupted into Trolly and given to a coarse English lace.

**Trolly Laces.**—These are Pillow Laces, made in Normandy, in Flanders, and in Buckinghamshire, and Devonshire. The distinguishing feature of these laces is their ground, which is an imitation of the Antwerp Trolly Net or Point de Paris Ground, and is made with twists, while the pattern is outlined with a thick thread like that used in the old Flemish Laces, and known as Trolle Kant. The lace is still made in Buckinghamshire, Northampton, and Devonshire, but like other pillow laces has declined since the introduction of machine made imitations.

**Trouserings.**—This is a term of general significance, denoting a great variety of cloths, specially made for the use which the name indicates, such as varieties of broad-cloth, tartans, drills, &c.

**Tucks.**—These are parallel folds of material, lying either horizontally, or perpendicularly on any article of dress, of whatever material, either for shortening a garment, or for the purpose of ornamentation. These folds, or Tucks, are sometimes graduated, when several of them follow each other successively; and at other times they are made of respectively differing sizes. When about to make them, first measure the cloth accurately, to ascertain how many Tucks of a given size may be made. Fold it from selvedge to selvedge, and press the fold sufficiently firmly so as to form a crease, following a single thread to ensure perfect straightness. Turn down the folded portion to the depth desired, and then make a very close and delicate RUNNING along the double inner fold. Do not take more than three stitches at a time on the needle, when Running. When many Tucks are to be made parallel with each other, as in the case of infants' clothing, shirts, and under-linen in general, make the measurements by means of a piece of cardboard, cut exactly of the right width, and correct any unevenness in the folding before making the Runnings.

When Tucks are to be made in crape, the difficulty of the needlewoman is increased, and the method of making them is somewhat more complicated, as they require to be lined, and the material itself proves troublesome of management. The size of Tucks in crape varies from 2 inches in width to the depth of what are worn on a widow's skirt. Formerly they were made, like those of other materials, simply doubled in an ordinary fold of itself only; now they are lined. Employ mull-muslin for a good and new crape, but

if the latter be of poor quality, or a piece that has been re-calendered, use book-muslin. For wear on a gored skirt, cut the crape from the straight way, across from selvedge to selvedge, not on the bias, as for an old-fashioned "all round" skirt. Then proceed to join the front and side gores of the skirt together. Lay it on the table with the hem towards you, and the roll of crape across it, with the selvedge to the hem. Then pin it down flat, cut off the pieces that come lower than the skirt, at the edge of the last gores, so that the crape may be the same distance from the hem at the sides, as in the middle of the front gore, and allow half an inch for the Running and Turning up with the muslin; and when completed, let the Tuck be quite 1 inch above the hem, as it so quickly frays out, if permitted to touch the ground. When the extreme edge is cut into the right shape, take the yard measure and place pins as far up the crape, measuring from the edge first cut, as the trimming is to be, allowing an additional quarter of an inch for Running it on the dress; then cut off by this pin guide. After this, treat the train in the same way, using the curvature just left by following the top of the front Tuck for the middle of the back breadth, to economise the slope, if it be a long train. By laying on the trimming in this way, there will be a join at each side of the train, but it does not show at that point in gored or demi-trains, and it is a very great improvement to avoid making conspicuous joins, or triangular overlapping plaits, so as to make a straight flounce follow a bend.

Crape is sold in 23 inches, 42 inches, and 60 inches widths, therefore it is very easy to judge which will be most advantageous for dividing into one, two, or three Tucks, according to the degree of mourning demanded. When crape trimmings are taken from the straight way of the stuff, so are the muslin linings; and if the crape be cut crosswise, so must be the muslin. Proper unglazed cotton, called crape cotton, must be used in the making of mourning, as glacé thread would be perceptible on dull black stuffs. In Running the crape and muslin edges together on the wrong side, a quarter of an inch in, hold the former towards you, and do not pull against the muslin. Neither should project beyond the other. Draw the cotton fairly, but not tightly; and set the stitches tolerably closely. Then, when the two are turned right side out, for the seam to be between them, draw the muslin up about a quarter of an inch beyond the crape, so that the extreme edge of the Tuck shall be really double crape for a quarter of an inch. This, and the inner turning, uses up the half inch which was mentioned in reference to the cutting. Tack the upper edge of the crape a quarter of an inch in on the muslin with white cotton, in stitches of the same length in front as behind; as those at the back will serve as a mark for running the Tuck upon the skirt afterwards. A white Basting ought to be previously Run on the foundation, at the height the trimming should reach; the least irregularity in the arrangement of these Tucks is apparent, when devoid of any heading, and to attempt it while working on the inside of a Tuck, on a gored skirt, without an accurate white cotton line on both, would prove a great mistake. This plain mounting is most suitable for deep mourning, but otherwise cording, or

one-eighth of an inch fold standing upwards may head the Tucks; and then this cord or fold can be put on the skirt first, and be used as the guide line for sewing on the Tuck, instead of a Running of white cotton.

Fancy folds and rouleaux may sometimes serve as a suitable finish to Tucks, and by some are made in one with them. But it is better to make them separately, and to lay them on the raw edge of the flounce. Take care in this case to match the rouleau, and the flounce or Tuck, in the diagonal slope of the crape and the grain of the two pieces. If that of the Tuck slope from right to left, and that of the trimming the contrary way, the effect will be very bad.

**Tulle.**—A fine Silk Net, manufactured in the Jacquard looms, and which is a wide description of the material called blonde, which is employed for quillings. It is a silk bobbin-net, the manufacture of which in this country commenced at Nottingham. It originated in France, where it was called after the town in which it was first produced, Point de Tulle. A variety of the same delicate textile is known as Tulle Bruxelles. Tulle may be had in black and white, and in every colour, and is about a yard wide. It is employed for veils, bouquets, and dress trimmings, and is made both with spots of different dimensions, and varying in closeness one to the other; and also plain.

**Tulle Embroidery.**—This is a very simple kind of Embroidery, worked with floss silks upon fine black or white Tulle, and used for trimmings to ball dresses and other light fabrics. To work: Select an easy outline Crewel Work or Embroidery pattern, trace this out upon pink calico and TACK the Tulle on to the calico. Thread a fine darning needle with floss silk and RUN this along so as to trace the pattern out with a run line. DARN the floss silk into the Tulle to fill in any parts of the design that are thick, and work two to three Run lines close together to make stalks or any prominent lines. To work as shown in Fig. 795: Work upon black tulle, and with

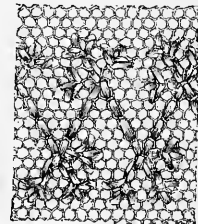


FIG. 795. TULLE EMBROIDERY.

crimson floss silk. RUN the floss silk diagonally across the tulle, to form the chief lines of the pattern, and work the rest with short SATIN STITCHES.

To work Fig. 796: Use white tulle and blue filoselle. Twist the filoselle several times in and out the tulle to form the diamonds, and work the centre of the device by darning the filoselle into the tulle.

To work Fig. 797: Trace the design upon a piece of pink calico, lay the black tulle material upon it, and work

over the traced lines with SATIN STITCH, using a bright floss silk of a yellow shade.



FIG. 796. TULLE EMBROIDERY.

**Tunisian Crochet.**—One of the names given to Tricot. See CROCHET.

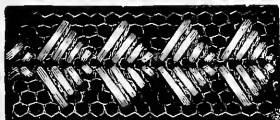


FIG. 797. TULLE EMBROIDERY.

**Tunisian Work.**—A modern embroidery, that consists of working in SATIN STITCH, and with embroidery silks, detached sprays of flowers, or birds, horses, and other animals. These embroideries are cut out, and then Appliqué to a velvet, satin, or plush foundation. A line of gold cord, or silk cord, is COUCHED round the outlines, to hide the stitches that attach the embroidery to the foundations. See APPLIQUÉ and EMBROIDERY.

**Tunisian Crochet.**—One of the names given to Tricot. See CROCHET.

**Turgaux.**—The French term for fluted plaitings. *Turgaux d'Orgue* signify wide flatings, resembling the pipes of an organ, whence its name.

**Turkey Red.**—A cotton cambric, of a bright scarlet colour of indelible dye, made both twilled and plain. It was originally imported from Turkey, whence its name. The art of dyeing this red was practised in the Middle Ages in the East; in the course of the last century it was introduced into France by Greek dyers, and imported thence by Frenchmen, who founded the first manufactory in this country. It is now made in Glasgow and in Lancashire, and is much employed for trimmings and linings, the colour being proof against any amount of washing.

The method of dyeing this cloth is as follows: The bleached yarn is soaked in oil, then dipped in carbonate of soda, and exposed to the action of the air and of steam in a hot room. It is then passed through a solution of nut-galls and a red mordant successively, and is thus ready for dyeing. To effect this it is boiled for two or three hours in a vessel containing madder-root, or *munjeet*, and, lastly, it is boiled in a solution of soap.

**Turkey Red Handkerchiefs.**—These can be had already hemmed, in sizes measuring from 18 inches by 18 inches to 28 inches by 28 inches; the price varying to a considerable extent, according to their quality.

**Turkish Embroidery.**—The Turks, although not so celebrated as the Persians, East Indians, and Japanese for their needlework, have the same true appreciation of design, and fondness for brilliant colouring harmoniously blended, as other Asiatic nations. Their braiding with

gold thread upon cloth is as well-known as the Indian Braiding, as is also their Patchwork or Appliqué Work done with cloth or silk; and besides these they are known for their embroideries with silk and gold thread upon thin gauze-like materials. At the present time attention has been peculiarly directed to this particular class of their work, vast quantities of it having been exported to England and France. This work is done upon Toile Colbert, a thin open canvas material far inferior in value to the elaborate Embroidery of which it forms the background, but in Turkey labour is cheap, and the price of materials considerable, so the workers who earn a scanty living have to obtain the least expensive. The patterns for Turkish Work are all arabesque or of conventionalised flower designs, the silks used are known as raw silks dyed with vegetable dyes, and gold thread or tinsel. The stitches differ from those employed in ordinary European embroideries by being worked very much at the fancy of the worker as to place and uniformity. The stitches most used are Rope Stitch most elaborately twisted, Satin Stitch made with short stitches, Point de Riz, Cross Stitch, Tent Stitch, Herringbone worked so closely that no ground appears between the stitches; also lines of thread thrown across the space and covered with Tent Stitch, while threads are drawn out in a design and Overcast over so as to form small open squares as the centre to a flower or pine-shaped arabesque. The silks used in the two stitches that make a Cross Stitch are frequently of different colours, and the stitches themselves are rarely worked in straight rows, but oblique or following the curves of the pattern, sometimes half of them will start from one side of the piece of the design being worked, and slant to the centre, to be met by others slanting in an opposite direction, these latter being executed in a different kind of stitch to those first made; in fact, there is no rule to the filling in of any of the designs, beyond the employment in the colouring of large quantities of dull yellow and a kind of cinnamon red, with smaller proportions of blue, green, and orange. The borderings to most of the Embroidery upon Canvas are made with Drawn Work, whose threads are Overcast or Buttonholed over with silks of different shades, and are never left visible. The best way to make up this Embroidery for use (the ground being generally dirty and coarse) is to cut out the design from the background, arrange it upon Stamped plush or brocaded silk, slightly OVERCAST the edges to those materials, and cover the Overcasting and the raw edge with a line of gold thread, COUCHED down. Very handsome tablecovers, mantel-boards, and cushions, can thus be obtained without much additional labour.

**Turkish Embroidery upon Cloth.**—This is executed in a variety of colours, and with gold thread, and floss or raw silk. To work as shown in Fig. 798, which is the half of a tablecloth or coverlet: Cut the centre of the pattern, shown by the horizontal lines, out of a fine carmine red cloth, embroider with SATIN STITCH the arabesque design upon it with pale green silk and black silk, arranged as shown in the illustration, and then outline every part of the Embroidery with two lines of gold thread, which COUCH down upon the material with gold silk. Make the background of the outer part of the table-

cloth of fine black cloth, and conceal the join by working it over with pale green silk, and outlining that with gold thread. Embroider the scroll upon the black cloth with bright red, blue, and green, outlining every part with gold

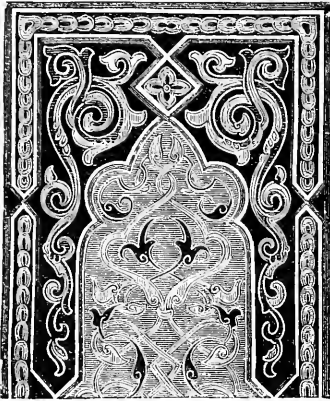


FIG. 798. TURKISH EMBROIDERY.

thread. For the border either cut out the ovals from light red cloth and Couch them on to the background with gold thread, or work them in ROPE STITCH and outline them with yellow silk cord; make the lines enclosing them like those in the centre.

The Turks also embroider with gold thread upon gauze and crape, and also with gold threads upon morocco, and in this latter work they frequently insert gold coins, and execute the minutest designs without spoiling the delicate thread they use.

**Turkish Lace.**—The lace made in Turkey is limited to one description, and is not made for the market, but in the harems, for the use of the ladies of the harem. It is a species of Tambour and Crochet Work, made with a needle and with silk of various colours. It is called Oyah Lace.

**Turkish Towels.**—These are cotton cloths, having a long nap, cut or uncut. Some are all white, some unbleached, and others are bordered with ingrain red stripes, with stripes across from selvedge to selvedge, or cross-bars throughout. They have fringes at each end. Turkish Towelling may also be had by the yard, and has latterly been employed for women's bathing dresses, &c. See TOWELLINGS.

**Turned Row.**—See KNITTING.

**Turn Heel.**—See KNITTING STOCKINGS.

**Turnhout Lace.**—The lace made in this place is Mechlin Lace.

**Turning Scallops.**—In Pillow Laces it frequently happens that the pattern is formed of open petals or scallops that are wider upon their outside curve than upon

their inner. This form of the pattern necessitates more pinholes being pricked upon the outer curve than upon the inner, and in order to keep the threads working backwards and forwards across the lace, and thus forming it, secured at each curve, it is necessary that false pinholes shall be arranged upon the inner curve so as to keep the outer and inner edges level with each other.

*To Turn a Scallop:* Work across to the inside, TWIST thrice and stick a pin, but instead of completing the edge, work back with the same pair of Bobbins, and when the inside is again reached take out the pin and re-stick it in the same hole, then finish the plain inside edge with the idle pair. Repeat until the scallop has been rounded.

*To Turn a Scallop in Stem Stitch:* Use six pair of Bobbins. In making these scallops the last two holes of the scallop belong equally to the scallop upon each side. Work round the first scallop until these holes are reached, stick a pin in the first and complete the plain edge, then lay back by the pins the outside pair. Work across, and as the pins are again reached twist the Hanging or Passive pair of Bobbins lying next them thrice, and make the PLAIN EDGE with these, but do not twist the Worker or Runner pair which is left at the pins, work across, SEW to the inner part of the design, turn the pillow, work back to the pins where the untwisted pair is lying, do not touch the pins, but work across and back with this pair, and when the pins are again reached take out the second one, Sew to the hole, re-stick the pin, and work another row of STEM STITCH. All this is done without Twisting, the work having arrived at the second scallop, here twist the outside pair, and stick a pin, and finish the Plain Edge with the pair put away.

**Turning Stitch.**—See TURN STITCH.

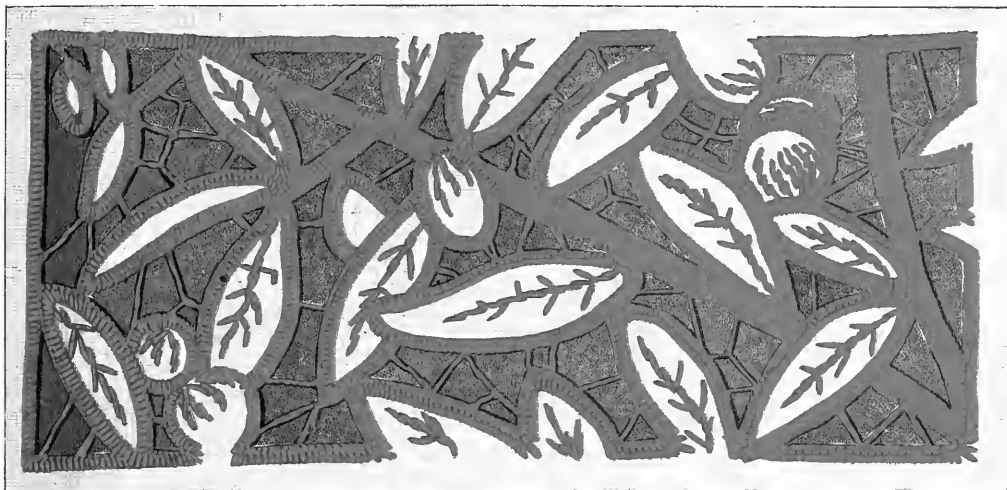
**Turn Stitch.**—Also known as Turning Stitch, and used in Honiton and other Pillow Laces at the end of a row. It is made with a Cloth Stitch and a half Cloth Stitch as follows: Work a CLOTH STITCH, give each pair of Bobbins one TWIST to the left, put the middle left hand Bobbin over the middle right; lift the two pairs with each hand, and give them a little pull.

**Turn Stitch.**—See KNITTING.

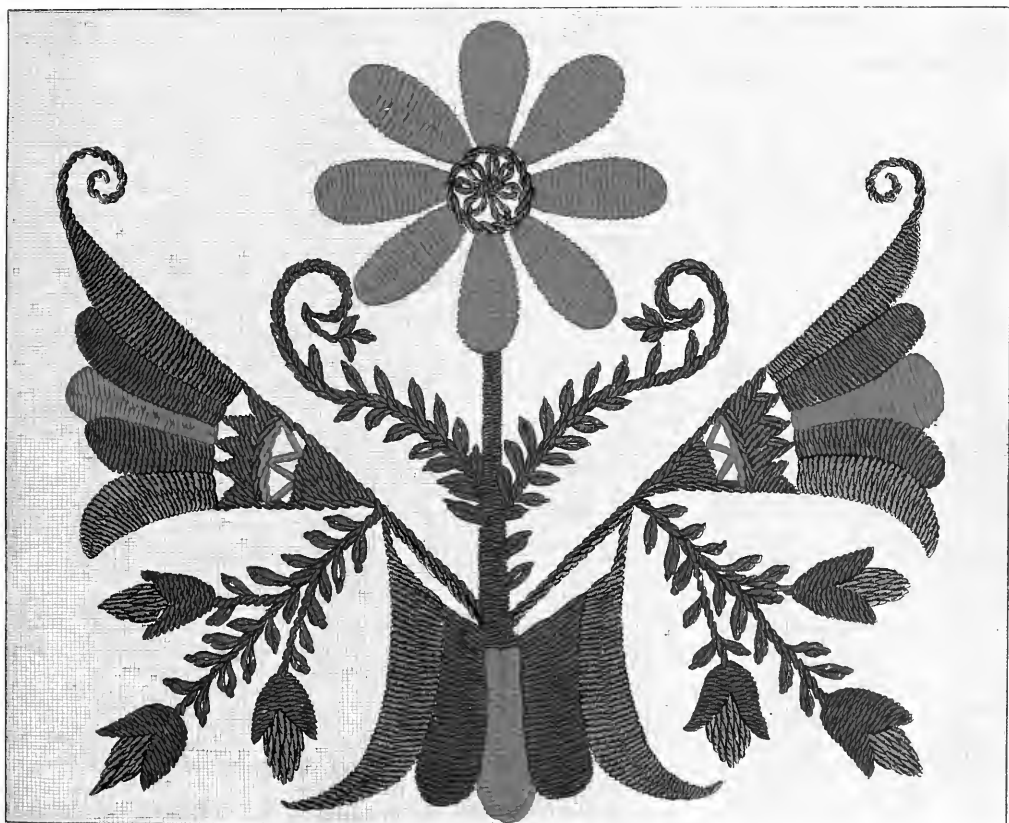
**Turquoise Silk.**—This silk is likewise known as Gros de Suez. It is a description of material made for bonnets and trimmings, which measures from 18 inches to 22 inches in width.

**Tuscan Straw Work.**—Finely plaited straw of wheat, having a delicate and slender stalk, and golden hue; growing in Tuscany, and manufactured into circular "flats," for hat and bonnet, mat and basket making, in the neighbourhoods of Florence, Pisa, and Sienna. The "tress" is sometimes formed of seven or nine straws, but generally of thirteen; and, being tied at one end, it is plaited by hand, till a length of about 20 yards is made. The hat when completed is made of but one piece.

**Tussore Silks.**—These are of Indian manufacture, and are all "wild" and raw silks, plain made, and without any cord or woven patterns, although some are stamped or printed in England from Indian blocks. They are sold by



FRET WORK EMBROIDERY



ORIENTAL EMBROIDERY





the piece of  $9\frac{1}{2}$  yards, are 34 inches in width, and vary much in price. They are produced by the larvæ of the *Antheræa mylitta* of Linnæus, while the cultivated silk fibres come from the *Bombyx mori*. These silks in their unbleached state are of a darkish shade of fawn colour, unlike the golden and white hues of that produced by the mulberry-fed worms. The particular characteristic of the Tussar silk fibre is that it is flat, while that spun by the *Bombyx mori* is round. The silk textile made from the former is strong, yet light in wear, soft to the touch, very suitable for summer costumes, and will bear both cleaning and washing. The silks of this description are respectively known by a variety of names; that previously given is the French application, but the native names are Tussar, Tussah, and Tasar; it is the most important of the wild silks of India.

**Tweed.**—A woollen cloth woven of short lengths of wool, and lightly felted and milled, the yarn being dyed before it is woven. It is soft, flexible, and durable, being unmixed with either shoddy or cotton. Tweed of the finest quality is made of Saxony and Australian wools, while the common sorts are of the Danish and South American sheep. It is manufactured at Selkirk, Hawick, and Jedburgh, in the neighbourhood of the Tweed—whence its name. There is also a variety, produced by a very peculiar method of manufacture, called the Harris Tweed, having its origin in the island after which it is called. It is a homespun material in diagonal weaving, undyed, and of a kind of warm sand colour. Others of older date are distinguished by the names Cheviot, Glengarry (which is mottled), Scotch, and Waterproof Tweeds; they may be had either checked or plain, and their average widths run to about 48 inches. In former times they were known as Tweel. The Donegal Tweeds are exceedingly thick and warm, being of pure wool, undyed, and also to be had in all colours. See TWILL.

**Twill, or Tweed.**—A term descriptive of a certain process of weaving—i.e., passing the weft thread across diagonally, so forming small ribs, the weft going over one and under two warp threads alternately, or else over one and under three or more, which method is reversed on its return. The thread is generally doubled one way. In plain weaving it would pass over one and under the next in succession. All stuffs, whether of silk, woollen, or cotton, are stronger when of this make.

**Twist.**—This term is used when one Bobbin has to be turned over another, and a twist together thus given to the threads. In Pillow Lace directions, the worker is constantly told to Twist once, twice, or three times, as the case may be. To make a Twist: Lift the pair of Bobbins in the hand, and hold them loosely, Twist them over each other with a rapid motion of the forefinger and thumb, and then give them a pull.

A description of cotton yarn made in several varieties, and also of sewing silk, is known as Twist, such as Purse Twist and Tailors' Twist, also Gold and Silver Twist, employed for purposes of Embroidery. The Silk Sewing Twist is sold in balls, hanks, and reels, in all colours. Of the cotton-yarn Twist there are three kinds—

viz., the Green, Mule, and Water, of which the numbers run from 20 to 100.

**Twisted Bar.**—See MACRAMÉ LACE.

**Twisted Chain.**—A name by which the Ridge or Twisted Bar in Macramé is sometimes called; it is also used instead of Rope Stitch. See EMBROIDERY STITCHES, and RIDGE BAR, MACRAMÉ.

**Twisted Net.**—The ordinary kind is of cotton, which was machine-made early in the present century, and before that by hand. It is composed of three threads; one passing from right to left, another proceeding the opposite way, while the third winds about them both, in a serpentine course, intertwisting so as to form regular openings, which in the best qualities appear rather elongated in the direction of the selvedge. The common kinds are used as linings and foundation. The Brussels is the best, and may be had for dresses in widths of 2 yards. The meshes in this quality are extra twisted. Fancy sprigs and spotted patterns may be had in net, from 18 inches to 36 inches wide.

**Twist Stitch.**—See EMBROIDERY STITCHES.

**Twisting Bobbins.**—When making Pillow Lace, the Bobbins used are first tied together in pairs, and then knotted together in greater or smaller numbers, according to the width of the lace and the Bobbins required to make it. When any part of the lace is finished, and the Bobbins have to be cut off, the Bobbins are first secured together by a movement known as Tying-up. Take the two outside Bobbins, turn their tails to one another, and tie them by passing one over, one under, the opposite thread, and draw through. Do this twice; take two other Bobbins and repeat, and then cut away the Bobbins that are not required.

## U.

**Ulster.**—A loose overcoat, worn by men and women the breadths of which are cut straight, and confined at the waist by a belt of the same material. Sometimes Ulsters are made of thick tweed; a double-faced cloth of uni-colour, and a plaid inside; or of other warm woollen cloth; and also of alpaca of different colours, for summer wear. Ulsters are well-furnished with pockets, and sometimes have either a hood or cape of the same stuff.

**Umbrella.**—An appliance made to give shelter to the person when exposed to the rain, and for which a variety of textiles are expressly made, and rendered waterproof. Amongst these are certain twilled, or plainly-woven silk stuffs, to be had in several colours; also in alpaca, gingham, Orleans cloth, and dyed calico. There are many varieties in the construction of umbrella frames, as also in the sticks and handles; and the ribs may be either of whalebone or metal. Umbrellas were employed by the Anglo-Saxons, an illustration of which may be seen in Harleian MSS., in which a figure wearing some description of hat, a cloak, tight-sleeved tunic, and boots to the ankle, is followed by a bare-headed attendant, who holds over him an Umbrella, or Sunshade, having a handle with a joint, the stick slanting obliquely from the centre. But the use of this ap-

pliance is of far more remote antiquity. The Chinese have employed it from time immemorial, and there, as in various Oriental countries, it is used as an article of State rather than a mere shelter from the sun. Illustrations of those in use in the ancient metropolis of Persia (Persepolis) may be seen on the ruined wall. Umbrellas are also represented on the ruins of Nineveh (1,200 years before Christ). Dr. Layard states that, "on the later bas-reliefs, a long piece of embroidered linen or silk, falling from one side like a curtain, appears to screen the King completely from the sun." He also observes, in reference to the Ninevitic illustrations, that "the Parasol was reserved exclusively for the Monarch, and is never represented as borne over any other persons." In Eastern lands they were and are very handsome; composed of silk, and decorated with an openwork border, with tassels, and a flower on the top of the stick. In ancient Greece and Rome they were also employed as a mark of distinction, as well as a shelter from the sun; but they were not of so decorative a character, being made of leather or skin.

On occasions, however, when the Veil could not be spread over the roof of the Amphitheatre, women, and effeminate men used to shield themselves from the sun by these rude Umbrellas, or *Umbraculum* of the period. Amongst the ancient Greeks, the Dayshade, or *Skiaedion* was employed at a certain Festival (the Panathenia) by the Athenian maidens, held over them by the daughters of the aliens.

In later times, they have been in use all over Europe, and much employed in ecclesiastical processions, and in the Regalia of the Pope. The State Umbrella of the native Princes of India continues to be employed, the handle of which is of gold or silver, and the silk cover splendidly decorated and embroidered with gold and silver thread. Only in the last century was its use adapted to shield the person from the inclemency of the weather. The first man who made a practice of carrying one was Jonas Hanway, and in the *Statistical Account of Glasgow*, by Dr. Cleland, it is said that about the year 1781-2 Mr. John Jamieson, surgeon, brought with him, on his return from Paris, an Umbrella, which was the first seen in the city, and attracted universal attention. When first introduced into England as a protection from the rain, their use by men was regarded as very effeminate.

Those first made in England were exceedingly coarse and heavy, and by no means a decorative article of use. They were covered with oilsilks, and were not easily opened when wet; the frames were made of rattan canes, split and dried. Afterwards whalebone replaced them, and a ring attached to a narrow ribbon was employed to draw the folds together. We find a mention of the article in one of Ben Jonson's comedies, in 1616, and in Beaumont and Fletcher's *Rule a Wife and have a Wife* (1640):

Are you at ease? Now is your heart at rest?  
Now you have got a shadow—an umbrella,  
To keep the scorching world's opinion  
From your fair credit. . . .

When selecting a silk Umbrella, it is as well to hold it up to the light and look through it, to judge of the evenness of the grain and the shade of the black dye, which in the best black silks will have a greenish hue

when the light is seen through. When wet, they should not be placed near the fire, and neither shut up nor stretched open, but left to hang in loose folds in some dry place. A silk case drawn over them when travelling is a good protection against injury, but the continual drawing on and off of a case will rub and wear out the folds. Large oiled cotton yellow Umbrellas are still in use amongst the Italian peasantry, and enormous specimens, of a bright red colour, are employed as tents to cover fruit, flower stalls, &c., in the streets of Continental towns, and have a very picturesque effect.

**Umritzur Cashmere.**—A peculiar manufacture of Cashmere, having a kind of zigzag chevron pattern, produced in the weaving, instead of a twill. It is made in every variety of Indian colour, and is exceedingly soft and warm. It is 26 inches wide, and is sold in pieces of about 9 yards each.

**Unbleached Thread Tassels.**—These are employed, amongst others, for Window Blind Tassels. See TASSELS.

**Underlinen.**—This is a comprehensive term, applied to almost every article worn beneath the external garments, by day or at night, both of men and women. Underlinen is made of a variety of materials, although the several articles of wear come under the general denomination of Underlinen. These may be made of silk, stockingette, spun silk, lawn, cambric, murino, flannel, longcloth, pine wool, elastic cotton cloth, &c. The several articles of Underclothing, such as shirts, chemises, drawers, nightdresses for men and women, "combination" garments, square-cut and high petticoat bodices, knickerbockers, white petticoats, and infants' clothing—comprising the barrow, petticoat, shirt, and stays—are all described under CUTTING OUT; as also FRILLS and LININGS, for all measurements and placing. In the great ready-made Underlinen manufactories, where the several articles are all hand-made, the cloth, of whatever quality, is folded in immense blocks, in appropriate lengths and widths, of which a certain thickness is laid on a long table to be cut out *en masse*. In the centre of this table there is a hollow space, occupied by a steam-propelled circular tape saw, without teeth, like the blade of a knife, which turns rapidly round, and the folded cloth—sufficient for some three hundred or upwards of shirts, or other articles—is pressed against it, and turned according to the outline pencilled on the top layer of cloth, when the whole is cut sharply through; the pieces taken out of the neck and other places are cut into cuffs and collars. The plain sewing is then executed by hand, and with such extreme cleanliness, that it is not washed, but passes at once into the hands of the ironers. The several smoothing irons are heated by gas, introduced into the hollow of each through a tube and lighted. Thus, greater expedition in the work is obtained.

There is a new description of Underlinen, made on the system of Professor Gustav Jäger, M.D., of Stuttgart, and patented by the Messrs. Benger, in this country, America, and most of the kingdoms of Europe. The material is pure wool, woven after the method of stockingette cloth, and designed to clothe the body from the throat to the extremities, including the feet. The

shirts and chemises can be had separately from the drawers: but "combinations" are also produced. This description of Underlinen is called the "Normal" wool Underclothing. In substance it is light, fine, and smooth, and is made both for summer and winter wear.

The Underlinen of the institution called the "Rational Dress Society" forms a portion of what is called the "Hygienic Wearing Apparel," and the new improvements which this Society is endeavouring to introduce, in lieu of the ever-changing fashions, are patronised by the National Health Society. Amongst other changes in the style of outward apparel, this Rational Dress Society advocates and produces stays without whalebones, underpetticoats and skirts divided in the form of leggings, called dual, or divided skirts; and stockings, manufactured like gloves, or digitated, which is very clumsy, and not likely to meet with favour. There is also an extensive manufacture of ready-made Pine-wool Underclothing. See PINE WOOL; also see CUTTING OUT.

**Undyed Cloths.**—These woollen cloths are produced both for trouserings and suitings, in greys, drabs, and buffs, of various shades.

**Undyed Stockingette Cloth.**—This description of elastic cloth may be had in single, double, and treble width. See STOCKINGETTE CLOTH.

**Union Cord.**—A round white cord, made for stay-laces, of firm quality, being composed of both linen and cotton thread. The combination of the two substances is supposed to improve the quality of the cord, the cotton supplying a degree of pliability and softness, and the linen thread the requisite firmness and strength.

**Union Cord Braid.**—This kind of Braid consists of two or more cords, woven together, of Mohair or worsted, also called Russia Braid. It may be had in black or in colours; the numbers run 0 to 8. It is cut into short lengths, and sold by the gross pieces, each gross containing four pieces. The wider lengths measure 36 yards.

**Union Diaper.**—This cloth is made of a combination of linen and cotton thread; but, in the method of weaving, and the small diamond-shaped designs, of two or three varieties, it in all respects resembles linen diaper.

**Unions.**—Stout materials composed of a mixture of linen and cotton, much dressed and stiffened, and chiefly used for linings and window blinds. There are imitations made of cotton. The width is regulated by inches, and the sizes required to fit the various widths of window frames are always to be had. In procuring Union Cloths for window blinds, it is advisable to purchase inferior kinds, well glazed, as they do not bear washing satisfactorily, and when soiled should be replaced by new ones.

**Unwinding Bobbins.**—All workers of Pillow Lace, until they become thoroughly acquainted with the art, will experience great trouble with their Bobbins, either in keeping them disentangled and straight down the Pillow, or in keeping them the same length, which requires continual unwinding and settling.

To *Unwind a Bobbin* so that the thread hanging from it is to be longer: Tighten it, and slowly turn the Bobbin to the left; if the thread will then unwind nothing more

is needed, but should it not do so, raise the Half Hitch of thread that keeps the Bobbin thread secure, lift this off over the head of the Bobbin, unwind the length required, and then make the Half Hitch again.

To *Shorten or Wind up the Thread*: Lift the Bobbin with the left hand, hold it horizontally, raise the Half Hitch with a pin, and keep it raised until sufficient thread is wound up, when drop it over again into its old position.

**Upholstery.**—A term by which every description of textile employed in the making and covering of furniture is designated. Varieties of silk, velvet, horse-hair, reps, chintz, leather, cloth, morcen, Utrecht velvet, cretonnes, muslin, dimity, and cotton, are all included under the name of Upholstery Cloths or Stuffs.

**Upholstery Cotton.**—A coarse description of sewing cotton, made in scarlet, crimson, blue, green, yellow, drab, and brown, to suit the colours of furniture coverings and curtains.

**Utrecht Velvet.**—A very strong and thick material, composed of worsted, but of velvet make, having a raised deep pile, and sometimes a cotton back. It may be had in all colours, and is used by upholsterers and coach-builders. It derives its name from the town in Holland to which it owes its origin. There is an imitation made, which is woven in wool, and is called Banbury Plush.

## V.

**Valenciennes Lace.**—The beauty of this Pillow Lace and its solidity has earned for it the name of "belles et éternelle Valenciennes," and a fame extending from 1650 to the present time. The first manufacture of Valenciennes was in the city of that name, which, though originally one of the towns of Hainault, had been transferred by treaty to France. When first the lace was made, it had to contend for public favour with the beautiful Needle-points of Italy, and those of Alençon and Brussels; but Louis XIV. encouraged its growth, and it soon attained celebrity as a lace useful for ordinary occasions and for all descriptions of trimmings, being especially used for the ruffles then so much worn. It attained its greatest celebrity between the years 1720 and 1780, and, in Valenciennes alone, 14,000 workers were employed in its manufacture, while in the surrounding villages it was also made. The number of these workers, however, declined, and during the French Revolution the ones that remained were dispersed, fleeing to Belgium from their persecutors, and giving a trade to that nation, which it has made most flourishing. In Belgium there are six centres for Valenciennes lace making—Alost, Ypres, Bruges, Ghent, Menin, and Courtrai, and the work produced has individual marks by which it can be separately known. The distinguishing characteristics of this lace are that it is a flat lace, with ground and pattern worked simultaneously with the same thread, and no different kind of thread introduced to outline the pattern or to work any part of it. It is worked in one piece, and by one person, unlike Brussels Lace, which passes through many hands.

In the manufacture of this lace, so much depends upon the whole fabric being made by the same person, that it always commands a higher price when this can be certified; and in the old days, when the manufactory was carried on in Valenciennes, the difference between lace worked in the town and lace worked out of the town could be detected, although made by the same person. This difference arose from the peculiarly damp climate of Valenciennes, which was favourable to the smooth passing backwards and forwards of the Bobbins, and the lace being there formed in underground rooms. From these circumstances, the lace made in the town was known as *Vraie Valenciennes*, and commanded a much higher price than that made in the surrounding villages and in Flanders, which was known as *Fausse Valenciennes*, and *Bâtarde*. The flax employed was of the finest quality, but in the oldest specimens it has a slightly reddish tinge,

instead of being close, were formed of hexagon and octagon meshes, and what is known as the *Dotted style* introduced, in which the design is small, and is thrown as powderings over the ground, instead of taking up the greater part of the work. This style has been somewhat altered in the laces lately made at Ypres, through the exertions of Felix Brunfaut, who has designed connected patterns and bouquets of flowers far superior to those worked during the *Dotted period*; but Valenciennes Lace of the present day cannot compete in its graceful arrangements of pattern, evenness of work, and variety of ground, with the old *Vraie Valenciennes*. In each town where it is worked the ground is made differently; in Alost the ground is square-meshed, and is made by the Bobbins being twisted five times, which adds to the solidity of the lace, although the patterns from this town are inferior. In Ypres the ground is square-meshed, the

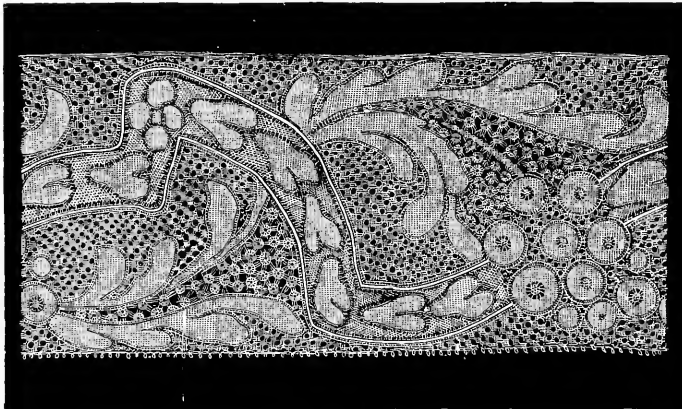


FIG. 799. VALENCIENNES—OLD.

while the number of Bobbins used (300 being required for a piece 2 inches in width, and 12,000 being often in use together), and the labour required in forming the lace, made it most expensive, a yard of a flounce, or a pair of broad ruffles, frequently taking a year to execute, although the work was continued for fourteen hours of the day.

The earliest patterns of Valenciennes are of great beauty; they consist of conventionalised scrolls and flower designs, made in thick Cloth Stitch, so that it resembles the finest cambric, upon grounds varied in several ways in one piece; sometimes these grounds resemble minute circles, surrounded by another circle, and pierced with numerous pinholes; at others they are formed of small squares, each containing five pinholes; while some patterns have twisted and plaited grounds of great beauty. Fig. 799 represents an old Renaissance pattern. These Flemish designs were gradually changed, and the patterns became much simpler, while the grounds,

Bobbins twisted four times, and the lace made of the widest and most expensive kind. In Ghent the ground is square-meshed, and the Bobbins only twisted two and a half times; the lace is there made only in narrow widths, but is of good quality. In Courtrai and Menin the grounds are square, and twisted three and a half times; the lace produced is among the cheapest manufactured. In Bruges the grounds are circular, and the Bobbin twisted three times; this lace is the one most imported into England.

The Valenciennes Lace which is now manufactured is not nearly so elaborate as that of earlier date, and the narrow widths are quite within the power of an amateur to make. To work as shown in Fig. 800: In this design the manner of pricking the pattern is shown as a continuation of the lace. The pattern requires 130 Bobbins, five of which form the Engreclure, and the rest the ground and the thick part, or pattern. The ground is formed of

Twists, and is the same as used in some of the Mechlin Laces. To work the ground, which is shown enlarged in Fig. 801: For each mesh four Bobbins are required. Hang on two Bobbins at each pinhole, at the top of the pattern, and seven at the Footing. Work the Footing by twisting four of the Bobbins together, leave two, which carry

divide them. Cross, and repeat from \*. The illustration shows the manner of working the ground in diagonal lines. Work in Cloth Stitch for the thick parts of the design, and hang on extra Bobbins, which cut off when no longer required, and run through as shown, where possible. To work Fig. 802: This narrow edging is very simple; it is

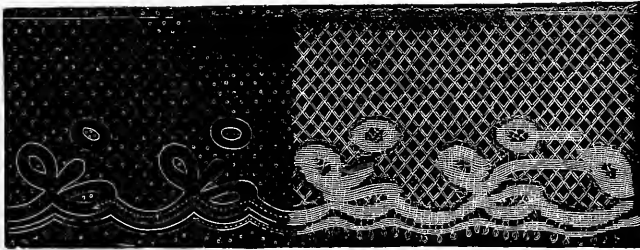


FIG. 800. VALENCIENNES LACE EDGING—MODERN.

through the three other Bobbins belonging to the Footing, and which remain hanging straight down through the length of the work. Twist the two Bobbins taken from the

worked with the ground already explained, and with Cloth Stitch and a PEARL EDGE. The pricked pattern is shown in Fig. 803, Detail A. Use fine Lace thread, No. 300, and forty-four Bobbins, six of which are required for the

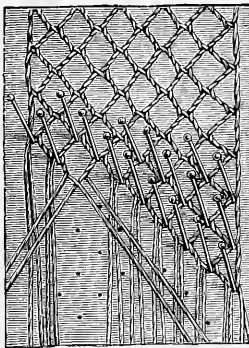


FIG. 801. VALENCIENNES TWISTED GROUND.

Footing three times, take the two Bobbins from the next pinhole, Twist them three times, divide them, cross, set up a pin, leave one right-hand and one left-hand Bobbin



FIG. 802. VALENCIENNES LACE EDGING.

at the pinhole. \*Twist one right and one left-hand Bobbin together thrice to the next pinhole, here stick a pin, Twist the two Bobbins from the right-hand down to this pin,

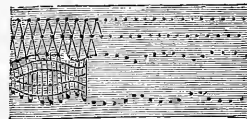


FIG. 803. VALENCIENNES LACE EDGING—DETAIL A.

double Footing. To work: Make the ground with three Twists to each pair of Bobbins, cross, and set up a pin; work the thick part in Cloth Stitch, Twist two Bobbins

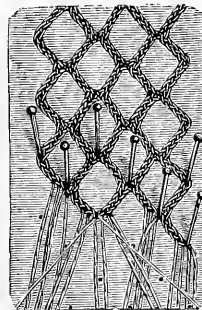


FIG. 804. VALENCIENNES PLAITED GROUND.

for the edge to it on the inner side, and use four Bobbins for the outside Twist.

To Work a Valenciennes Plaited Ground: The ground shown in Fig. 804 is one of the original Valenciennes

Grounds, and is more difficult to execute than the simple Twist; it is, however, much more durable. To work: Eight Bobbins are required for each mesh; PLAIT four of these together down on the left side to a Pinhole, and four on the right, set up a pin, and cross a pair of threads as shown in the illustration; take two of the original Bobbins, and two from the other side, and plait them together.

**Valentia.**—A mixed material, having a cotton warp, or a cotton and silk warp, for the silk pattern, and a worsted weft of British wool. Valentias are produced at Spitalfields, and many are showy in appearance. They are manufactured for waistcoats, and are very similar to TOILINETTES.

**Vandyke Albigosa Point.**—An Italian Lace, worked in the sixteenth century, but now obsolete.

**Vandyke Couching.**—See COUCHING.

**Vandykes.**—This term is descriptive of a particular pointed form cut as a decorative border to collars and other portions of wearing apparel, and to the trimmings of dress skirts and bodices. It may be described as the form called chevron. The style owes its name to the great painter, who immortalised it in his portraits, and it may be seen in those of Charles I., and men of his time.

**Vandyke Stitch.**—See EMBROIDERY STITCHES.

**Vandyke Tracing.**—See TRACERY.

**Vegetable Lace.**—This is a product of Jamaica, obtained from the *Lagetta lintearia*, or Lace-bark tree, which grows in the most inaccessible rocky parts of the island. The inner bark consists of numerous concentric layers of fibres, interlacing in every direction, forming delicate meshes. By lateral stretching it is made to represent the finest lace manufactured. It is said that Charles II. received as a present a cravat, frill, and pair of ruffles, made of this material, from the Governor of that island; and up to the present time it is employed for bonnets, collars, and other articles of apparel, by the natives. It is much worn for evening attire by the Creole women, by whom it is studded with the brilliant fire beetles, or *Cucujos*, the effect produced being very beautiful.

**Veils.**—These articles, chiefly worn with hats and bonnets, for the protection of the face, may be had of lace, net, spotted net, gauze, tulle, and crape. They may be purchased ready-made, cut, woven, or pillow-made, in shapes, or purchased by the yard. The gauze material sold for Veils for country, travelling, or sea-side wear, may be had in blue, brown, grey, green, and black. Large white muslin and coloured cotton Veils may still be seen at Genoa. In Spain they are made of lace, in large squares, covering the head, and lying over the shoulders. In Lima the Veils cover one eye. Brides wear them of great size, made of white lace, and covering them, from the crown of the head to the knees. The widths of gauze for Veiling measure from half a yard to three-quarters in width; some being worn so long, especially in very cold countries, as to take 2 yards of material. The ordinary size would take three-quarters of a yard. Spotted net is about half a yard in width, and, for an ordinary Veil, three-quarters of a yard would be sufficient. Eastern Veils are worn very large, covering the forehead, and bound round the mouth.

**Vellum.**—The skins of calves, kids, and lambs, prepared for the purposes of engrossing, bookbinding, and illumination. Vellum is a superior kind of parchment. For the method of preparing Vellum, see PARCHMENT, which, as well as Vellum, is employed in the process of making certain Laces and Embroideries.

**Velluto.**—A description of Velvet Cloth, with a fast pile and colour. It measures from 24 inches to 27 inches in width, and is produced in various colours.

**Velours.**—The French term signifying Velvet, derived from the Latin *Villosus*, "shaggy." Amongst our old writers, and in the entries made in lists of Royal wardrobes, we find the terms *Velure* and *Valures*; as well as *Vallonettes*, mentioned by Chaucer. It also denotes a special description of furniture, carpet velvet, or plush, partly of linen, and partly of double cotton warps and mohair yarn wefts, manufactured in Prussia.

**Velours Venitien.**—A magnificent new material, made of silk, having large bouquets of *Chéné* velvet "printed" or embossed upon the silk ground. It is only suitable for the trains of Court dresses. It measures about 36 inches in width.

**Velouté.**—The French name for a description of Velvet Lace employed as a trimming.

**Velveret.**—An inferior sort of Velvet, employed for trimmings, the web of which is of cotton, and the pile of silk. The cotton makes it stiff; and when black, its inferiority to velvet, as in Thickset, is especially remarkable, as it does not keep its colour equally well. It is not to be recommended for a dress or jacket material, owing to its stiffness, and tendency to crease; besides which, the cotton which forms a part of its substance does not retain the blackness of the dye.

**Velvet.**—A closely-woven silk stuff, having a very thick, short pile, or nap, on the right side, formed by putting a portion of the warp threads over a needle, more or less thick, so as to regulate the quality of the Velvet, and, when the needle is removed, by passing a sharp steel instrument through the long opening it has left, to cut all the loops that had been formed. This nap always lies in one direction, and thus it must only be brushed that way, and that with either a piece of Velvet or cloth. The finest qualities of this material are made at Genoa and Lyons. When required for the purpose of trimmings, it should be cut diagonally. There are inferior sorts made with a cotton back. Others consist of a mixture throughout of silk and cotton, called *Velvetten*, of which there are many qualities, and which may be had in all colours, and also broaded. There are also Cotton Velvets, produced in various colours, and having small chintz patterns. According to Planché, in his *History of British Costume*, Velvet, under the Latin name of *Villosa*, or the French *Villuse*, is stuff mentioned during the thirteenth century. Shakespeare, in the *Taming of the Shrew*, and à propos of a saddle, speaks of

One girt, six times pieced, and a woman's cruppe of Velure.

And in *Henry IV.*,

I have removed Falstaff's horse, and he frets like a gumm'd velvet.

Also in *Measure for Measure*, the First Gentleman replies to Lucio:

An thou the velvet; thou art good velvet.  
Thou'rt a three-piled piece, I warrant thee.  
I had as lief be a list of an English Kersey,  
As be piled, as thou art piled, of a French velvet.

The large northern cities of Italy (especially Genoa) were the first to excel in the manufacture of Velvet. The French followed in acquiring a great proficiency in this branch of silk-weaving, and, at the revocation of the Edict of Nantes, the French silk weavers introduced the art into this country, and established it at Spitalfields.

**Velvet Cloth.**—A plain cloth with a gloss, employed in Ecclesiastical Embroidery.

**Velvet Cloths.**—These are beautifully soft and warm descriptions of cloth, suitable for ladies' jackets. They may be had both checked and striped, as well as in plain uniform colours.

**Velveteen.**—A description of fustian, made of twilled cotton, and having a raised pile, and of finer cotton and better finish than the latter. It is made in claret, blue, green, and violet. Rain drops do not spot it, but the heat of a fire is injurious to the dye. It is a thick, heavy material, useful for winter dresses, children's clothing women's outdoor jackets, and men's coats.

**Velvet Flowers.**—These, as well as the leaves, are cut by means of a punch for purposes of Appliqué Embroidery, when the stems can be worked in gold bullion. When to be thus employed, paste a piece of thin paper at the back of the velvet before it is cut out into the desired forms, and cut through both, otherwise the edges will become frayed. Flower-making, including those of Velvet for wear on bonnets, and the trimmings of evening dresses, is an art which has latterly been brought to great perfection.

**Velvet Ribbons.**—Of these there are many varieties, the plain, black, and coloured, plain Terry, figured, and embossed plush, and Tartan, both fancy and original checks. See RIBBONS.

**Velvet Work.**—From the nature of this material but few Embroidery Stitches can be executed upon it. It is, however, largely used in Church Embroideries as a background for altar cloths and hangings. The chief parts of the Embroidery are then worked upon linen stretched in a frame and transferred to the velvet when finished, and only tendrils, small scrolls, and tiny rounds worked as a finish to the Embroidery upon the velvet. For this description of work see CHURCH EMBROIDERY.

Another Way: The second kind of Velvet Work is made with embossed velvet, and is very effective and easy. It consists of outlining with gold thread the embossed flowers and arabesques, and filling in the centre of such parts with Satin Stitch worked in coloured floselles. To work; Select a deep and rich toned piece of embossed velvet, and Couch along every outline of the embossing two threads of Japanese gold thread. Then take two shades of green floselle, and vein any of the leaves of the design with CREWEL STITCH and a pale shade of floselle of the same colour as the velvet, and fill in the centres of any flowers or geometrical figures with long SATIN STITCHES.

Another Way: Frame the velvet, and back it with

holland. Trace out the design to be worked on the velvet with the help of white chalk, and work it over with floss silk. Bring the floss silk up from the back of the material, and put it down again to the back, making a long SATIN STITCH. Make as few stitches as the pattern will allow of, as, from the nature of the material, they are difficult to work; ornament parts of the work with gold or silver thread, or silk cords, Couched down with silks matching them in shade.

Another Way: This is really Velvet Appliqué, and consists in cutting out of various coloured pieces of velvet, leaves, flowers, and scroll work, and attaching them to silk or satin backgrounds. To work: Back the pieces of velvet with brown holland, which paste evenly on them; lay a paper design of the right size over these pieces, and carefully cut them to the right shapes. Frame the satin or silk background, after having backed it with linen, and arrange the pieces of velvet upon it as they should be laid. First TACK them slightly down to the foundation with tacking threads, to judge of their effect, and, when that is decided, OVERCAST each piece carefully to the foundation. To conceal these Overcast Stitches, Couch down upon them, either two lines of gold thread, or one of silk cord and one of gold thread, and work stalks and tendrils upon the background in SATIN STITCH; finish off the centres of the flowers with FRENCH KNOTS.

**Venetian Bar.**—This is used in modern Point Lace. To work Fig. 805: Work the first row from right to left

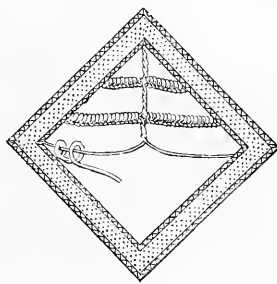


FIG. 805. VENETIAN BAR.

in **SORRENTO BAR**. Second row—work a number of close **BUTTONHOLE STITCHES** on the lines thrown across the space. Third row—work from right to left like the

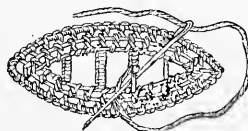


FIG. 806. VENETIAN BAR.

first row, and return with **Buttonhole Stitch** as before. Continue these two lines to the end of the space. For

Fig. 806: Take the thread from left to right across the space, and work over it in **BUTTONHOLE STITCHES**. Work a number of these bars, a little distance apart, until the space is filled.

**Venetian Carpets.**—These are manufactured both in England and Scotland. They are composed of a worsted warp, traversed by a woollen weft, and arranged in stripes of different colours, the shoot being invisible, in consequence of its very dark colour. By a peculiar interchange of the two threads, the production of the design on both sides of the stuff is accomplished. The pattern is necessarily a simple "diced" one, and the carpets are durable as well as thick, and suitable for bedrooms and nurseries.

**Venetian Embroidery.**—This is work resembling

parts of the design that are intended to imitate light and open flowers and leaves with **WHEELS**, **POINT DE BRUXELLES**, **HERRINGBONE**, **POINT DE GRECQUE**, and other **POINT LACE STITCHES**, and vein the heavier leaves with lines of **ROPE STITCH**. Having finished the whole of the Embroidery, carefully cut away the linen that is not secured by the Buttonhole lines from underneath the Buttonhole Bars, and the Lace Stitches. Use a very sharp and small pair of scissors, and cut with the utmost care.

Another Way: In this second description of Venetian Embroidery, the work is formed upon Brussels net, and is an imitation of lace. To work: Trace a lace design of some arabesque and running pattern upon pink calico, which back with brown paper. Then **TACK** net over it, and,

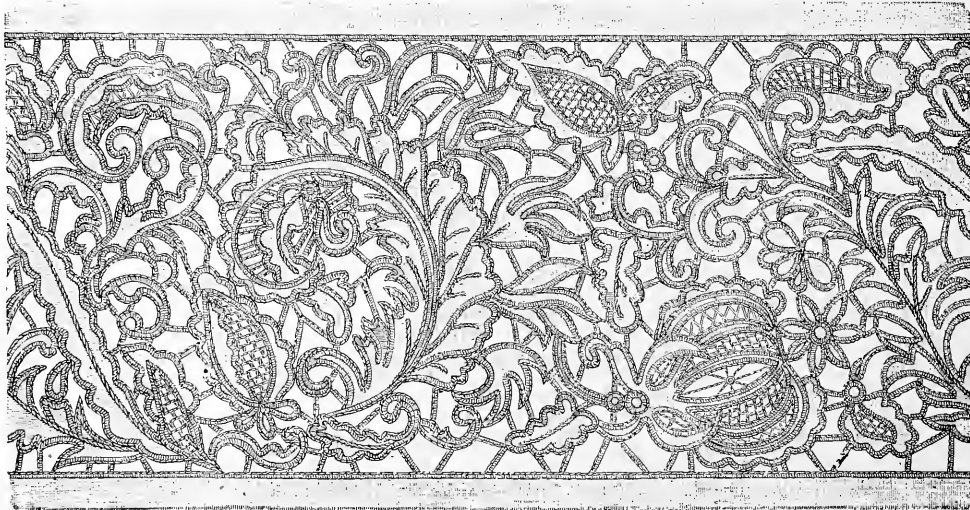


FIG. 807. VENETIAN EMBROIDERY.

Roman Work and Strasbourg Embroidery, but is lighter than either in effect, on account of the introduction of Lace Stitches in some of the parts where the material is cut away. The work is done upon strong linens, hollands, and batiste, and is used for furniture trimmings, such as mantel and table borders, banner screens, and curtain borders. To work as shown in Fig. 807: Trace the outlines of the pattern upon *écru*-coloured linen, and **RUN** these outlines with thread, both on their scalloped and plain side. Work them over with **BUTTONHOLE** lines, made of silk matching the linen in colour, and while doing so connect the various parts with plain Buttonhole Bars. Be careful that the lines of Buttonhole always turn their edges as shown in the illustration, as, should they be made otherwise, they will not secure the design when the material is cut away. Take some fine *écru* silk, and fill in the

with a needle and fine thread, **RUN** the outlines of the design on the net. Work these over with lines of **BUTTONHOLES**, made with various coloured fluss silks or filosselles, and work a scalloped Buttonhole edging. Cut the net away from the outside of the edging, and work in the centres of flowers or other centres to the outlines with a few long **SATIN STITCHES**. Use more than one shade of colour on each piece of lace, but let them blend together, and only use the soft shades of yellow, pink, blue, salmon, and green, and no dark or vivid colours.

**Venetian Guipure.**—One of the names given to Venetian Point, the word Guipure originally meaning lace made either of silk or thread upon parchment. See **VENETIAN LACE**.

**Venetian Lace.**—The Venetians dispute with the Spaniards the invention of Needle-made laces, considering



that they obtained the rudiments of the art from the Saracens settled in Sicily before the Spaniards became acquainted with it. It is difficult to decide which nation has the superior claim, particularly as lace was in early times almost exclusively made in convents, and the nuns were not always of the same nationality as the people amongst whom they lived; but there seems to be no doubt that both Needle and Pillow Laces were made in Italy in the fifteenth century, although they attained their greatest renown during the sixteenth and seventeenth centuries, being then used at most of the Continental Courts, and rivalling for many years the productions of Flanders.

The laces made in Venice during the sixteenth and seventeenth centuries included Reticellas (Punto à Reticella), Cutwork (Punto Tagliato), Flat Venetian Point (Punto in Aria), Raised Venetian Point (Punto à Fogliami), Macramè (Punto à Groppo), Darned Netting (Punto à Maglia), Drawn Work (Punto Tirato), and Burano, or Argentella Point, a grounded Venetian Lace. Of these numerous kinds, the flat and raised Venetian Points were not worked before 1600, but they gradually superseded the others, and, though very costly, became the universal decoration of dress for all occasions, besides being largely used for ecclesiastical purposes; and it was not until the middle of the seventeenth century that their fame at all declined. In 1654, Colbert prohibited the importation of the Venetian Laces into France, in order that the lace manufactories he had founded in Alençon and Argentan might be protected; and these same laces, although at first only intended to imitate Venetian Points, developed into something lighter and finer, and soon became the fashion. The fine Needle-points made at Brussels also shared in this change of taste, and were worn by the nobles of the Italian and French Courts in preference to the heavier Venice Points. Under these adverse circumstances, the making of Venetian Points was discontinued, and at present the manufacture is quite extinct.

The Venetian flat Needle-points made when the lace was declining are difficult to distinguish from the Spanish flat Points, but their patterns are generally lighter and finer. They are connected with Brides that do not run straight from one part of the pattern to another, but are irregular, and broken up into several short Bars, each of which is trimmed with two plain Picots, and not with Couronnes. The Venice Raised Points are extremely rich and varied as to their designs, which are either arabesque or conventionalised scrolls and flowers. They are sometimes worked in coloured silks, such as purple, yellow, and cream. They are distinguished by their Bride grounds, highly raised Cordonnets, solid stalks, and chief parts being worked in high relief, surrounded by Fleurs Volants, sometimes three rows deep; while many lace stitches, known as Fillings, are introduced into the various parts of the pattern, so that the effect of the lace is less solid and heavy, and more running, than the Raised Spanish Points. To work these Needlepoints: Draw the pattern upon detached pieces of parchment, outline with a FIL DE TRACE, and OVERCAST with BUTTОНHOLE STITCHES, either padded or flat; to make the raised or flat Cordonnet,

trim this with PICOTS, and fill with fancy stitches the spaces surrounded by the Cordonnets; TACK each separate piece when finished to a tracing of the whole design, and secure by BRIDES ORNÉES; make the raised work separately, and then attach to the flat parts. For the detailed manner of making the lace, see SPANISH LACES.

The grounded Venetian Lace known as Burano, or Argentella Point, was made long after the disappearance of the Venetian Raised and flat Points. It resembled both Brussels and Alençon Laces, but was distinguished from them by its extreme flatness, and absence of all raised parts, the lines of Buttonhole that surrounded the Fillings being as flat as those stitches, and the designs consisting chiefly of powderings, either shaped as circles, ovals, or small sprays thrown upon the net-patterned ground. By many critics Burano Point is considered superior to Needle-made Brussels Lace, from the whiteness of its thread and the great delicacy of its designs. It was made in Burano at the beginning of the present century, and the manufacture has now revived.

*Imitation Venice Points.*—An imitation of the celebrated Venice raised and flat Points has lately been worked by ladies with much success. The design is all drawn upon one piece of linen, and the raised outlines made by working over a linen cord. The rest of the lace follows the old manner of making. To work as shown in Fig. 808: Trace the design upon Toile Ciré or thin Parchment, obtain some of Catt's fine linen cord, and slightly TACK this to the Toile Ciré, marking out with it all the outlines of the thick parts of the lace. Take fine Mecklenburgh thread, No 20, and fill in the parts surrounded with the cord, chiefly in rows of thick BUTTОНHOLE STITCHES, but also with POINT DE BRABANÇON and POINT DE GRECQUE (see POINT LACE). In the process of the work, make the Bars that connect the detached parts of the pattern with BUTTОНHOLE BARS, ornamented with PICOTS, SPINES, and COURONNES. Cover the cord over with even rows of Buttonholes with the same fine thread, and ornament the raised CORDONNET thus made with Picots. Make the edge of the lace with a cord covered with Buttonholes, and with loops covered over with Buttonholes and trimmed with Picots.

**Venetian Long Stitch Embroidery.**—This is an old-fashioned description of Worsted Work, in which the design is worked with coloured worsteds or crewels upon open canvas, such as Toile Colbert, or upon net, or white silk canvas, the ground being left exposed. To work: Select an arabesque or geometrical Worsted Work pattern, containing several colours, but with little shading. Frame the canvas or net in an EMBROIDERY FRAME, to keep it well stretched, and work the design upon it in LONG STITCH. Let each Long Stitch pass over four, five, six, eight, or ten squares of the material one way, but only cover one square the other way (a square being two warp and two woof threads); arrange the length of these stitches according to the space one shade of colour has to cover, and make their greatest length either across the width of the material or perpendicular, according to the shading required. In shading the designs, use the old-

fashioned colours, and not those obtained from aniline dyes.

**Venetians.**—A heavy kind of tape or braid, resembling double Londons. They are employed more especially for Venetian blinds, whence the name. The colours are ingrained, and the widths run half an inch,  $1\frac{1}{2}$  inches, and  $1\frac{3}{4}$  inches. Another kind of braid or tape is made for Venetian blinds—thread webs, in white, unbleached blue, and green; sold in lengths of from 18, 24, to 36 yards, the widths running from 1 inch to  $1\frac{1}{4}$  inches.

**Venetian Stitch.**—A term sometimes applied to close rows of Buttonholes as Fillings in Needle-point Laces, as this particular stitch is the one most used in Venetian Points. To work: Fasten the thread to the right side of the place to be filled in, and take it across to

**Venice Point.**—See VENETIAN LACES.

**Vest.**—A generic term, signifying a garment, but adopted to denote a special article of wear, as in the case of the word Vestment. A Vest now means a waistcoat, or a closely-fitting elastic article of underclothing, worn by both sexes, with or without long sleeves, and with either a high or low neck. They are worn inside a shirt or chemise, and are to be had in spun silk, merino, lambswool, cotton, or gauze, the latter of silk, or a union of silk and cotton, or silk and wool. These latter may be worn all the year round, and do not shrink when washed. Cotton vests are to be had both bleached and unbleached, and are strong and thick. Vests may be had both hand-made and machine-made; the trade in the former is extensively carried on by Scotchwomen, who knit them at a reasonable charge.



FIG. 803. VENETIAN POINT-IMITATION.

the left; cover it with a line of close and even BUTTON-HOLES, and secure to the right side; fasten the thread again to the left side, and work it over with Buttonholes, working each new stitch into the rib of the stitch above it in the first line. Repeat the second line until the space is filled.

**Venezuelan Drawn Work.**—The lace that is made at Venezuela is remarkable for its beauty. It resembles the Oriental Drawn Thread Work and the Italian and Swedish Drawn Works. The work is executed upon cambric or linen, and the threads are drawn away and divided, as shown in Drawn Work, but instead of being Overcast or Buttonholed over with plain linen thread, fine purse silks of various shades of colour are used, as in the Oriental Embroideries. See DRAWN WORK.

Vests, as well as other undergarments, may be had woven of the Norwegian Pine Wool in its natural colour; this material is strongly to be recommended for persons exposed to a damp or very changeable climate, as it contains very curative properties in cases of rheumatism, a strong essential oil being procured from the bark of this pine for application to affected parts.

**Vêtement.**—The French term signifying a garment.

**Victoria Crape.**—A comparatively new description of crape, composed entirely of cotton. It is made in different widths, from 1 to 2 yards, like ordinary crape. In appearance it is like silk crape, and is very inexpensive; but it is not economical to the purchaser, as it does not wear at all well.

**Victoria Frilling.**—This is a description of cotton

cambric Frilling, produced at Coventry, for the purpose of trimming bed and under-linen. Its distinctive characteristic consists in the fact that the drawing cord is woven into the fabric, which is an advantage in every respect. Victoria Frilling may be had in three different widths for bed linen, viz., of 2 inches, 2½ inches and 3 inches. It is also made, for the trimming of underlinen, as narrow as half an inch. It is a patent manufacture.

**Victoria Lawn.**—This is a description of muslin, semi-transparent, and employed as a lining for skirts of dresses. It is rather stiff, and may be had in black and white, and is also used for frillings, and for petticoats worn under clear muslin dresses. It was at one time employed for evening dresses.

**Vicuana Cloth.**—This beautiful cloth is made from the wool of the vicuana, which is a species of the llama of Peru and Chili. It is employed as a dress material, is very soft in texture, and is produced in neutral colours. It measures 29 inches in width.

**Vienna Cross Stitch.**—See *Persian Cross Stitch*, EMBROIDERY STITCHES.

**Vigogne.**—A delicate all-wool textile, twilled, and produced in neutral colours—greys, lavenders, and steel—as well as black. The widths run from 45 inches to 48 inches, according to the quality; the commoner kinds have a small *Armure* pattern woven in them. Vigogne is the French name for the wool of the Peruvian sheep, or for a woollen stuff of the finest Spanish wool. It is very suitable as a summer dress material, for which it is designed.

**Volant.**—The French term denoting either a flounce or a frill, both of which are descriptions of dress trimmings.

**Vraie Réseau.**—This term indicates that the Network ground to either Needlepoint or Pillow Laces has been either worked with a Needle, or with Bobbins. Before the introduction of machine-made net, all the grounds of lace were worked in this way, but since then the lace flowers or pattern has been Appliqué on to the machine net, except when especial orders for the *Vraie Réseau*, or real ground is given, as the costliness of the thread used, and the time the real ground takes to manufacture, more than trebles the price of the lace. Two of the *Vraie Réseau* Grounds are shown enlarged in VALENCIENNES LACE, but there are a great many varieties both of the plaited and twisted net patterns, besides the DAME JOAN, TROLLEY, TORCHON, STAR, POINT DE PARIS, and ITALIAN, all of which are described under their own headings. The term *Vraie Réseau* is often given exclusively to the ground used in Brussels Lace, but in reality all the lace grounds made without the assistance of machinery are *Vraie Réseau*.

## W.

**Wadding.**—Wadding, as sold in the shops, is carded cotton wool; bleached, unbleached, slate-coloured, and black, cut into sheets of various sizes, and sold by the gross; but it is also manufactured in lengths of 12 yards for quilting. It is placed between the outer material and

the lining of any garment; if not quilted, it is necessary to attach it to the linings, or it is apt to form into lumps. It has latterly been regarded as preferable to flannel or domett for shrouds, for which the bleached Wadding is employed. The French name for Wadding is *Ouate*, which was that originally given to the downy tufts found in the pods of the plant called *Apocynum*, imported from Egypt and Asia Minor. To make Wadding, a lap or fleece, prepared by the carding machine, is applied to tissue paper by means of a coat of size, which is made by boiling the cuttings of hareskins, and adding alum to the gelatinous solutions. When two laps of cotton are glued with their faces together, they form the most downy kind of Wadding.

**Waistcoatings.**—These are fancy textiles made of worsted and cotton, or worsted only, or of silk in which there is a pattern, worked in the loom, different coloured yarns being employed. The name by which these cloths are known explains the use to which they are applied. Huddersfield is the chief seat of the industry.

**Wamsutta Calicoes.**—Various descriptions of cloth made at New Bedford, Massachusetts, and known as Wamsuttas. One of them is a double warp cotton sheeting, which may be had in Manchester, where there is a depôt. The Wamsutta Mills produce some 12,000 miles of sheeting and shirting, or 20,000,000 square yards of cotton cloth, every year; they were opened in the year 1846, and the annual consumption of cotton is about 19,000 bales. The cotton chiefly employed is what is called in the markets “benders,” because raised within the bends of the Mississippi river, where the rich soil produces a peculiarly strong-fibred variety. The strength of these yarns is tested by a machine, eighty threads together being steadily stretched by means of a screw, to prove their endurance, until they part, and the breaking weight is indicated on a dial. Thus, according to the results of this daily test, the yarn produced in these mills is claimed to be 20 per cent. stronger than the standard for “super extra” wearing yarns, according to the tables laid down in English books; and every piece of cloth is examined by a committee of inspectors before it is allowed to leave the mills. Not only are bleached and brown sheetings and shirtings, both heavy and fine, produced at Wamsutta, but also muslin and cambric muslin, for underclothing.

**Warnerized Textiles.**—These medicated stuffs are produced of every description of material made, in silk, wool, cotton, linen, and leather, by means of a process rendering them water, mildew, and moth-repellent. By the same method, which appears to be a great improvement on ordinary waterproofing, ready-made articles of wear, and of household use, are likewise treated by the “Warnerizing Company.”

**Warp.**—This term is employed by weavers to denote the threads that run longitudinally from end to end of a textile and are crossed by the weft, otherwise called the wool. The Warp passes through the treadles and reed, and the Weft, otherwise called the Wool, which is wound round the shuttle, crosses it.

**Warp Stitch.**—See EMBROIDERY STITCHES.

**Washing Lace.**—See LACE.

**Wash-leather.**—An imitation of chamois leather, made of split sheep's skins, from which gloves and linings for waistcoats, bodices, and petticoats are produced. The skins go through a process of oiling and aluming, and, when thoroughly prepared for use, may be washed until worn out, without losing their buff colour. Wash-leather is formed into regimental belts, and into gloves for both sexes; it is employed for household purposes, such as the cleaning of plate and of brasses. It also goes by the name of Buff Leather.

**Watered.**—This term, as applied to any kind of textile, signifies that a wavy pattern has been impressed upon it, which has not been woven into its texture. The method of producing it is, to place two pieces of material together lengthwise in triangular folds, and to pass them between two cylindrical metal rollers; into the hollow within one of the latter a heated iron is introduced. Thus, as the two pieces of stuff will not exactly coincide in their respective positions with the rollers, one portion will be subjected to a greater degree of pressure than another, resulting in the wave-like pattern desired. As only one side needs to be waved, pasteboards are placed between each second fold, so that, when hot-pressed, the side next the pasteboard comes out glazed throughout, while the opposite side is watered or waved.

**Watered Linings.**—These cloths may be had both in linen or cotton, in cream, slate, and dove colour, and are chiefly employed for the lining of men's coats. The width is 38 inches. See LININGS.

**Watered Twist.**—Cotton thread, manufactured for the weaving of calicoes by means of water mills. It is spun hard, and is much twisted. Arkwright's water mill was the first ever erected. He set up the works at Cromford, Derbyshire, employing the Derwent as the water power. The kind of machines employed used to be called "water-spinning" machines, and thus the name of the cloth produced was Water Twist, but had no reference to the process called "watering."

**Watered Woollen Cloths.**—These are new materials, produced at Bradford, for women's dresses. They are soft and undressed, and are to be had in black. For the method of watering, see WATERED.

**Waterproofed Fabrics.**—An extensive variety of textiles rendered impervious to moisture without thereby being injured in their texture or colour. They may be had in thick and thin woollen cloths; in silk, alpaca, and in what is called "Macintosh;" but the latter, being air tight, as well as waterproof, is a very unwholesome article for wear, and is only suitable for hot water bottles, air cushions, water beds, &c.

**Waterproofed Zephyr Tweed.**—This is a very light material, employed for summer wear, and rendered waterproof. It measures 55 inches in width, and is suitable for wear as a dust cloak, as well as in rain. It can be had in different shades of drab and grey.

**Wavy Couching.**—See COUCHING.

**Weaver's Knot.**—See KNOTS.

**Weaving.**—The method by which the web of every kind of textile is produced, and of which there are many

varieties. Plain Weaving signifies that the warp and weft intersect each other in regular order, crossing at right angles, and producing a simple web of uniform face and construction. Tweeling, that every thread of the weft passes under one and over two or more threads of the weft. Twilled silk yarn is called Satin, twilled cotton is fustian, or jean, and twilled wool is Kerseymere, or serge. This tweeling may be executed on both sides of the material, as in shalloon; and this method of weaving may be so diversified, by various dispositions of the loom, as to produce stripes and decorative designs, such as those exhibited in damask, diaper, and dimity. Pile Weaving is the method by which velvets are produced, a third series of short threads being employed, besides those of the warp and weft, and introduced between the two latter, being doubled under the weft so as to form loops. These are afterwards cut to form the "pile," and, when uncut, they present an appearance like Terry Velvet. When pile weaving is adopted in the production of cotton cloth, the result may be seen in fustians, corduroys, &c. Figure Weaving is another and beautiful method of Weaving, by which designs—either of different materials, or colours—are introduced in the warp or weft. To effect this, the threads are so disposed as that certain colours shall be concealed, whilst others are drawn to the front, and they must change places from time to time, according to the necessity for their re-introduction, in carrying out and completing the design. In producing stripes, a variety of dissimilar threads may be arranged in the warping, and so left without change; or the threads of the warp and those of the weft may be of different colours respectively, which will produce that changeable hue on the cloth which is known by the term "shot." The Jacquard loom is the most perfect kind of "draw-loom" yet produced to carry out Figure Weaving in its most beautiful and intricate varieties; and damasks in silk, linen, cotton, and wool are now wholly manufactured by it. Stockingette, or Elastic Cloth Weaving, is another form of the art, which is very distinct from those branches already named. Instead of a foundation consisting of two threads—the warp and weft—there is but one continuous thread employed for the whole web. This single thread is formed into a perpetually successive series of loops, and the loops of one row are drawn through those of its predecessor. Stockingette Cloth is produced in imitation of knitting; and, besides the large looms in which it is manufactured wholesale, there are hand-worked machines, in which small articles may be woven—such as stockings, scarves, and vests. Ribbons are woven in the same way as ordinary cloth.

The power-loom, which succeeded the hand-loom, was invented by the Rev. Dr. Edmund Cartwright, in 1757. Horrocks' loom was afterwards produced, and Monteith's in 1798; and the "Jacquard," invented in 1752, has been greatly improved in England since the time it was first introduced. Hand Weaving is now confined to cloth produced in gaols by the felons. Weaving is an art of the most remote antiquity, and of Eastern origin. In this country it can be traced back to the Anglo-Saxons and early Britons. In London, the weavers formed one

of the most ancient of the Guilds, and were called the *Telarii*. The domestic title, "wife," is derived from the verb "to weave," as she was distinguished so much in olden times by her labours with the distaff. The Saxon for weave was *wefan*, and the German is *weben*, whence, in the same way, *weih*—a woman, one who works at the distaff and makes a web—is derived. King Alfred, when speaking in his will of his descendants, distinguishes the sexes as those respectively of the "spindle side" and the "spear side"; and this idea may be seen exemplified on many graves in Germany, which are severally distinguished by the effigies of spears and spindles. In reference to Queen Anne, Dryden speaks of "a distaff on the throne." This adoption of the name "wife" from the art of weaving is a natural sequence to that of giving the name "spinster" to an unmarried woman—the girl is supposed to spin the yarn for her future clothing, which she is to wear woven into webs for garments, as a wife.

**Webbing**.—This is a strong, thick tape, woven in a peculiar way, usually striped in blue and white, or pink and white, and may be had from 2 to 3 inches in width. It is made of hemp thread, and designed for the support of sofa squabs, and bedding, being nailed to the wooden framework at both ends and sides, and interlaced successively in and out, at regular distances apart. It is also employed for the stands of butlers' trays and trunks, for trunk lid supports and trunk trays; and also for girths, &c. The various kinds are known as Manchester, and Holland, black or red, and stay tapes. The term "Webbing" is also used to signify Warp as prepared for the weaver.

**Webbing (Elastic)**.—A preparation of indiarubber inclosed in silk, mohair, or cotton. Their respective widths are given according to the number of cords—from one to sixteen, or upwards. The narrow single cords are to be had in two lengths of 72 yards to the gross; the wider makes are in four pieces, containing 36 yards each, and are generally sold by the gross. These goods should not be kept in air-tight parcels, or they will lose their elasticity. Webbing is produced of appropriate dimensions for belts, the sides of boots, known as "spring sides," and narrow frilled cotton ones, employed for underlinen.

**Weeds**.—The description of mourning attire which is distinctively that of a widow. With this exception, the term is obsolete as regards general use; though it may be found in Spenser's *Faerie Queene*, in Milton's *L'Allegro*; and in Shakespeare, employed in its original sense, as denoting a dress or garment:

The snake throws her enamelled skin,—  
Weed wide enough to wrap a fairy in.

The word "weed" is derived from the Anglo-Saxon *wæod*—i. e., "clothing."

**Weft**.—The yarns or threads running across the length of the cloth—that is, from selvedge to selvedge, in a web. The Weft is also known by the name of Woof, and is wound round the shuttles during the process of weaving, while the Warp is extended in many successive threads, and passes through the treadles and reed.

**Weldbores**.—This is a description of woollen cloth manufactured at Bradford, Yorkshire.

**Welsh Flannels**.—Welsh-made flannels are of a bluish shade, and have a broad grey selvedge on both sides. They somewhat resemble the Lancashire Flannels, and measure from 30 inches to nearly 36 inches in width. There are also Patent Welsh Flannels, which are very fine, and of superior texture, but not very durable, and are made for infants' clothing. Wales is the country where Flannel was originally made. Much is still produced, by hand labour, from the fleeces of the flocks on the native mountains, and this is of peculiar quality and finish; but the most extensive manufacture of Flannels, not only in England, but in the whole world, is in Lancashire, especially in the neighbourhood and town of Rochdale, where the greatest variety of widths, finish, and substance is produced, in the thin gauze, medium, thick, double raised, and Swanskin.

**Welted**.—This term signifies the ribbing of any material, by the insertion of wadding between it and the lining, and Run in parallel lines. It is of the same nature as Quilting, only that the Runnings do not cross each other so as to make a diamond pattern. Stays are Welted to stiffen them, in places where whalebones would be objectionable; black petticoats are sometimes Welted, to make them stand out, after the style of hoops.

**Wetling**.—See *Ribbing* in KNITTING.

**Welts**.—These are the rounds of Ribbing worked in Stocking Knitting as the commencement to a stocking, and are intended to keep the top of that article from rolling up.

**Whalebone**.—This bone is taken from the upper jaw of the whale, and is utilised for umbrella frames; it is also very extensively employed by staymakers and dressmakers. For the use of the former, it is cut into suitable lengths, the widths varying between three-sixteenths and 1½ inches. It is sold by the pound. For the use of dressmakers it is also prepared, neatly cut into lengths, and sold by the gross sets, or in small quantities. The price of Whalebone fluctuates much, being dependent on the success of the whalers. Steels, cut in lengths, and sold in calico covers, have greatly superseded the use of Whalebone, both for the stay and dressmaking trades. About 1½ tons of the bone are produced in the mouth of one whale of 16 feet long, the ordinary value of which is about £160 per ton. This bone forms a kind of fringe, or strainer, in the mouth of the Baleen whale, acting as a net to retain the small fish, on which the creature preys, which, when his jaws are open, are washed in and out. This bone takes the place of teeth, and consists of numerous parallel *laminae*, descending perpendicularly from the palate. In a whale of 60 feet long, the largest piece of Baleen would be 12 feet in length. To prepare Whalebone for use, immerse it for twelve hours in boiling water, before which it will be found too hard for the purposes of manufacture.

**Wheatear Stitch**.—See EMBROIDERY STITCHES.

**Wheeler Tapestry**.—An embroidery executed in New York, and which takes its name from the inventor. It is a hand-made Tapestry upon silk stuffs, woven in colours, and especially for the embroidery. The designs are of

still life, pastoral scenes, Cupids with garlands of flowers, &c., and these are produced upon the material by **DARNED LINES** executed in coloured embroidery silks, and so carefully and closely done, that they are quite flat upon the surface, and yet start out from their backgrounds. Wheeler Tapestry is not worked in England. Its principal stitch is the Darned Line; but thick embroidery stitches are sometimes worked, to bring into prominence some especial portion of the design.

**Wheeling.**—A description of yarn used for charitable purposes. It may be had in all colours.

**Wheels.**—These are required in all descriptions of ornamental needlework, and in Pillow and Needle Laces. They are made in a variety of forms, from the simple

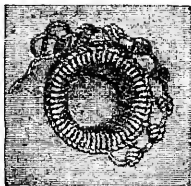


FIG. 809. WHEEL.

Wheel formed of Corded Bars, to the most elaborate device. To work Wheels used in Needle-made Laces and Embroidery, and as shown in Fig. 809: This design

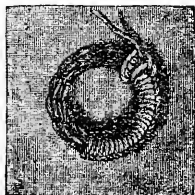


FIG. 810. WHEEL-DETAIL.

illustrates a Wheel wherein the centre of the material is retained. Trace a circle upon the material, and **RUN** threads round the tracing to the thickness of a quarter of

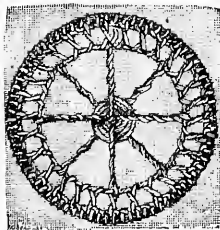


FIG. 811. WHEEL.

an inch. **BUTTONHOLE** over these threads with a close and even line of Buttonholes, as shown in Fig. 810, Detail, and turn the Buttonhole edge to the outside.

Work a line of **POINT DE VENISE** as an edging to the Buttonholes.

To work the Wheel shown in Fig. 811: This Wheel is chiefly used in Embroideries and in Point Lace. Outline the circle, **RUN** a thread round it, and **BUTTONHOLE** over the thread with close Buttonholes, turning the edge of the

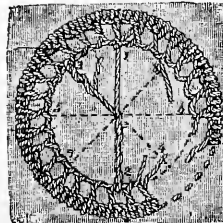


FIG. 812. WHEEL-DETAIL.

Buttonholes to the inside. Work upon that edge a row of loose **POINT DE BRUXELLES** into every other Buttonhole. **RUN** a thread into these loops, to draw them together into a circle, and make **BARs** across the open space left in the centre of Wheel. Commence at 1 in Fig. 812, Detail, and cross to 2, **CORD** the line to the centre of the



FIG. 813. WHEEL.

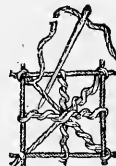


FIG. 814. WHEEL.

Wheel, then take the thread to 3, and **CORD** back, and so follow all the numerals, always **CORDING** the thread back to the centre. When the lines are all made, fill the centre of the Wheel up by passing the thread over and under the threads for five rounds, and then finish by **CORDING** the thread up 1, which has been left uncorded in order to bring it back.

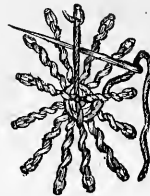


FIG. 815. WHEEL.

*To Work an Open Wheel:* This Wheel is formed with Corded Bars, which are many or few according to the size of the space to be filled.

Fig. 813 shows a Wheel worked with four Bars, Fig. 814 a Wheel worked with eight Bars, and Fig. 815 one worked with thirteen Bars. They are all worked alike. **Fasten**

the thread to the corner of the space, and take it across to the opposite corner. CORD it back to the centre, and carry it to the angle on the other side. Cord it back to the centre, and take it to the last angle, Cord back, and fill up the rest of the space with the same kind of lines, always returning to the centre; fill that in with rounds of thread worked over and under the lines, and where these are sufficient, Cord the thread up the first line that was made.

To work Fig. 816: This open Wheel is much more elaborate than the others, and is chiefly used in fine Embroidery or Lace Work. Run a line of thread round the space, and cover it with a close row of **BUTTONHOLES**. Turn the edges to the inside, make a tiny loop in the centre of the Wheel, which cover with a round of Buttonholes, and TACK this down with tacing threads to keep it steady; work a round of open Buttonholes with six loops, and continue to work in rounds with close Buttonholes where the spokes of the Wheel come, and loose Buttonholes to divide them. Finish the spaces between the spokes with a Vandyked CORDED BAR, but take the spokes in lessening rows of close Buttonhole down to the edge of the Wheel. Finish by taking the tacking thread out of the centre, and cutting the material away underneath, if there is any.

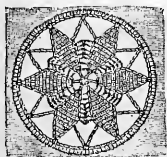


FIG. 816. WHEEL.

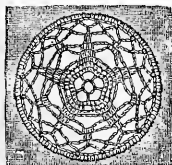


FIG. 817. WHEEL.

To work Fig. 817: This Wheel is of the same kind as the last. Enclose the circle with a round of **BUTTONHOLE**, and then make **POINT DE BRUXELLES** loops round; work a second round of **Point de Bruxelles**, and gradually thicken with closer stitches where the spokes come; then work three rows of close Buttonhole, and finish with a circle of six Buttonhole Stitches.

- To Make a Pillow Lace Wheel.—Prick a pattern with holes, eighteen holes to the inch, and a quarter of an inch wide. Hang on twelve pairs of Bobbins, work in the pins right and left six times, take the four centre Bobbins and TWIST the pair to the left three times. Take the pair to the left and work it to the left-hand pin, and Twist the pair now nearest the centre pair three times, put up a pin in the centre between the two pairs of twisted Bobbins, make a **CLOTH STITCH** to enclose the pin, and Twist the two pairs three times, leave them, take up the pair of Bobbins behind the left-hand pin, work in the pin, and work across to the pair of centre Bobbins nearest the left hand, Twist the working pair three times, make a **CLOTH STITCH**, Twist each pair three times, and carry back the pair nearest the left hand to the left-hand pin, putting a pin between the two pairs to the left. Take up the right-hand Bobbins

behind the right-hand pin and work in the pin; bring the Worker Bobbins to the pair of centre Bobbins nearest the right-hand pin, Twist the workers three times, and make a **Cloth Stitch** with the right-hand centre pair, Twist each pair three times, and take back the pair nearest the right hand to the right-hand pin; having put a pin between the twisted Bobbins in the centre, take up the four centre Bobbins, make a **Cloth Stitch**, and Twist each pair three times, put up a pin between the twisted pairs. The pins will be in the form of a small diamond, and the design will form a Star with an open hole in the centre and six small ones round it.

**Wheel Stitch.**—See EMBROIDERY STITCHES.

**Whipcord Couching.**—Similar to Wavy Couching. See COUCHING.

**Whipping.**—A term used in needlework, denoting a method of drawing up a piece of frilling of any fine material into gathers, by means of sewing loosely over a delicately rolled edge of the same. To work: Hold the cambric with the wrong side towards you, and insert the needle at the back of the proposed roll, not through, but just below it. Secure firmly the end of the thread there, at the extreme right. Then hold the cambric in the left hand, close to where the roll should begin; and damping the thumb, roll the material over towards you, very closely and finely, first passing the thumb upwards, and then downwards. As soon as space is made for the setting of two or three stitches, make them, inserting the needle at the back as before, and at very regular distances apart; the thread should be drawn a little at first, to test its capability for running easily, when required as a drawing string, and then drawn a little from time to time. The second part of the work is to adjust the frilling in equal proportions to the article for which it is intended. To do this, it is essential that the cambric frill be "halved and quartered," and even divided into smaller spaces; pins are inserted to mark the several measurements. The article to be trimmed must be marked with pins in the same way, and when ready for the drawing of the string, place each centre, and each quarter, one against the other, the Frilling next to you; secure them to each other by means of pins, one being now sufficient at each division of the material, the corresponding pin may be removed. The article and its trimming will thus be equally divided, and there will be no greater fulness in one quarter than in another. This done, adjust the Whipping evenly in each compartment, and secure the needle end of the loose drawing thread temporarily, by twisting it round the top and end of a pin several times. Then hold the two pieces of pinned material between the thumb and forefinger of the left hand; keeping the work very flat, lying along the finger. Take up every Whip, or portion of the roll, between the stitches, in sewing the two parts together, and insert the needle in a slanting direction that the thread may exactly lie in the folds of the Whipping.

**White Embroidery.**—See EMBROIDERY.

**White Wolf Skins** (*Canis occidentalis*).—The fur of wolf skins is very thick, warm, and durable, the tail bushy and handsome; but the skin of the white wolf of northern latitudes is the most valuable, and rarest of any of the varieties known. The hair is long, and tipped with a darker colour. Wolf skins are made into carriage and sofa rugs, and mats for the hearth, &c.

**Whittles**.—These consist of a description of fringed Shawls, or Squares, to cover the shoulders. They are now made in colours, but were originally white. The Anglo-Saxon was *Heittle*, denoting a "white cloak."

**Whole Stitch**.—A name sometimes applied to the Cloth Stitch of Pillow Lace. See CLOTH STITCH.

**Widen**.—See KNITTING.

**Widow's Lawn**.—This material can only be procured in certain shops, and for Widows' Weeds. It is a linen muslin, very clear, and even in make, 52 inches in width.

**Widows' Weeds**.—This is a comprehensive term, denoting the whole mourning apparel of a widow, of which, the broad flat fold of crape, extending backwards over the top of the bonnet, and falling straight down the back; the peculiarly shaped muslin cap, with very long broad muslin strings, which are never tied; and the broad muslin cuffs, thinner in the centre than at the two borders, form the most remarkable features. The custom for widows to wear a peculiar style of cap is of Roman origin, and the wearing of their "weeds" was compulsory for a period of ten months. See the *Epistles of Seneca*, 65. The term "Weeds" was used in the Middle Ages to signify an entire dress. In such a sense it is employed in Ritson's *Ancient Popular Poetry*, in which the cloak, or complete suit, is denoted by it, viz.:

He cast on him his Royal weed;

and, again, in reference to Ecclesiastical vestments:

His cope, and scapulary,  
And all his other weed.

The poet Spenser speaks of "lowly shepherds' Weeds"; and Milton of "Palmer's Weeds." Also, as a badge of sorrow, he says:

In a mourning weed, with  
Ashes upon her head, and tears  
Abundantly flowing, &c.

**Width**.—A term employed in dressmaking synonymously with that of Breadth, meaning the several lengths of material employed in making a skirt, which—according to the fashion of the day—is composed of a certain number, gored or otherwise. The term Breadth is more generally in use.

**Wigans**.—These consist of a description of calico so named after the place of its manufacture. In quality they are soft, warm, and finished; but are stout and heavy, and are employed for many purposes. They are made for sheetings, amongst other purposes, and measure from 2 to 3 yards in width.

**Wild Rose Border**.—The design shown in Fig. 818 is one made in Honiton Lace. To work: Commence at the flower, and work the centre round of that in STEM

STITCH, with five pairs of Bobbins, Sewing each row to the edge of the round. Make the petals alternately in CLOTH and HALF STITCH, with eight pairs of Bobbins and a GIMP. Work down the flower stem to the knot of the next pattern with six pairs of Bobbins and in Stem Stitch, make the knot and work in Stem Stitch to the leaves. Make the small leaf touching the flower first, carry Stem up the side and return, making Cloth Stem with eight pairs of Bobbins, connect to the flower with a SEWING. Work the large leaf on the opposite side in the same way, and with ten pairs of Bobbins. Cut off four pairs when they reach the leaf stem, and work in Stem Stitch to the last leaf, cut off a pair, and take the Stem Stitch down the middle of that leaf; here hang on two pairs of Bobbins, turn the pillow, and work down one side in Cloth Stitch, RAISED WORK and PEARL EDGE. At the bottom of the leaf cross the leaf stem, cut off a pair of Bobbins, turn the Pillow, and work the other half of the leaf in Half Stitch and PLAIN EDGE. Cut off a pair of Bobbins at the tip, and work the centre fibre of the leaf touching the last made one, and when the bottom of it is reached, turn the Pillow, work down one side in Half Stitch and Plain Edge, turn the pillow, and work the other in Cloth Stitch and Pearl Edge. When finished, work the stalk in Stem Stitch to the next flower with six pairs of Bobbins, then cut off the Bobbins.

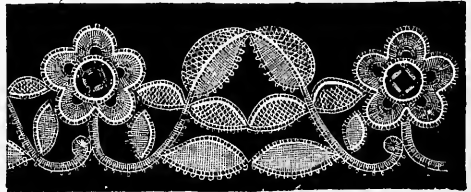


FIG. 818. WILD ROSE BORDER.

In working the stalks, make the Pearls to the inner side, and not to the outer, as shown in the illustration, as they would be lost when the lace is sewn to a foundation. Fasten on six pairs of Bobbins, and work the two lower leaves in Cloth Stitch, with Pearls upon the edge towards the flowers, and connect them at the tips; and, lastly, work the four middle leaves with Raised Work, and join each to the main stalk, and work them in pairs. Work the centre of the Rose in CUCUMBER PLAITINGS.

**Wilton Carpets**.—Carpets of this description are rather expensive, in consequence of the large amount of material demanded, and the slow process of the weaving. Nearly 3,000 threads of yarn are employed on a web of linen only 27 inches wide. Wilton Carpets much resemble Brussels in the manner of manufacture, the surface yarn being worked on a linen web, the designs raised entirely from the warp, and the yarn carried over wires, more or less fine, which, when withdrawn, leave a series of loops. These wires are sharp, and cut through them in their removal, leaving a velvet pile. In the manufacture of Brussels carpets the wires are round, and are not



designed to cut the pile, but to leave the loops intact, after the style of Terry velvet. The original seat of the industry was at Axminster, Devonshire, but the manufacture is now principally carried on at Wilton, near Salisbury. Inferior imitations are made in Yorkshire, and also in Scotland.

**Wimple.**—An article of Mediæval dress, now only retained in conventual houses by the Nuns. It is a neck-cloth, which is sometimes drawn across the chin, as well as up the sides of the face and temples, meeting the band which tightly covers the forehead, passing straight across it just above the eyebrows. It is made of linen, but formerly was sometimes made of silk. Wimples may be seen on monumental effigies of many of our early Queens, abbesses, nuns, and great ladies.

In Chaucer's *Romaunt of the Rose*, this ancient, and still existing article of dress is mentioned, viz.:

Wering a vaille instead of wimple,  
As nounes don in their abbeie.

**Winseys.**—These are made of two descriptions—all wool, and of wool and calico. They are very durable, and are used by the poorer class of people. There is a quantity of oil in the common qualities, accompanied by a disagreeable odour.

**Wire Ground.**—This ground is sometimes used in Brussels Luce; it is made of silk, with its net-patterned meshes partly raised and arched, and is worked separately from the design, which is sewn on to it when completed.

**Wire Ribbon.**—A narrow cotton ribbon or tape, used for the purposes of millinery, into which three or four fine wires are woven. It is sold in packets, which respectively contain twelve pieces of 12 yards each, eight of 18, or six of 24 yards.

**Witch Stitch.**—See EMBROIDERY STITCHES.

**Wool.**—This is the soft curled or crisped species of hair or fur of which the coat or fleece of the sheep consists. It is also to be found on other animals. There are two classes of wool, the short and the long stapled; the short, not exceeding 4 inches, keeps the name of wool; the long, which measures from 6 to 10 inches, is prepared for weaving in a different manner, and is combed and made into worsted stuffs. The longest length of staple obtained has been 20 inches. The long-stapled wool sheep of England are of four breeds: those of Dishley in Leicestershire, Lincolnshire, of Teeswater, and Dartmoor, those of Lincolnshire sometimes growing wool a foot in length. The average weight of these fleeces is reckoned from 8 to 10 pounds. Our short-stapled sheep are those of Dorsetshire, Herefordshire, and the South-downs. The manufacture of woollen cloth is commenced by cleaning the wool, which is a long process of boiling, &c. It is then dyed, sprinkled over with olive oil, and beaten with rods. It then passes through a scribbling engine, to separate the fibres into light flakes, called "laps," thence through the carding engine; after that through the slubbing or roving machine, to make the wool into the soft, loose thread, which is subsequently spun into yarn and made into cloth. Milling and fulling then follow, by which a length of 40 yards, and 100 inches in

width, would be reduced to the proper thickness of ordinary superfine cloth, by shrinking it to some 30 yards long and 60 inches wide.

The manufacture of woollen cloths by the ancient Britons is demonstrated by their presence in the tumuli or barrows already opened; and it is a matter of historical record, that not its use alone, but its manufacture, is connected with the names of the highest ladies in the land. In the spinning of wool, King Alfred's mother was distinguished for her skill; and Edward I., while he wisely arranged to "settle his sons at schole," set his daughters to "woolwerke." In the reign of Edward III. the export of wool from England was made a felony, and the exportation of the woollen yarn forbidden under a penalty of forfeiture.

**Woollen-backed Satin.**—A very serviceable make of Satin, chiefly employed for jackets and mantles, and which, owing to the mixture of wool with the silk, does not form creases in its wear. It is 24 inches in width.

**Woollen Cord.**—This is one of the varieties of corduroy. It has a warp of cotton and a weft of wool, and is cut after the same manner as cotton cord—another description of the same class of textile—but the face is wholly woollen, whence its name. It is suitable for men's riding breeches or trousers, and is both warm and strong.

**Woollen Matelassé.**—This description of cloth is manufactured exactly after the manner of silk Matelassé, and is chiefly employed for the making of mantles, being a thick material, of handsome appearance, and satisfactory in wear. It has much the appearance of being quilted in the form of leaves, flowers, and other devices. The width measures from about 1½ yards to 2 yards.

**Woollen Textiles.**—These are spun from the soft, curly, short-stapled woollen yarn, crossed and roughed in spinning, which varies in length from 3 inches to 4 inches, and is the only kind employed for making cloth. The term cloth, like stuff, has a general significance, and is applied to textiles composed of every kind of material, but is of more particular application to goods made from short-stapled wool. Amongst those made from it are broadcloth, kerseymere, pelisse cloths, frieze bearskin, Bath coating, duffel, tweed, hoddie grey, plush, flannel (of many descriptions), domett, baize blanketing, and PINE WOOL (which see).

**Woollen Yarn.**—All wool which has not passed through the process of combing, whether by hand or machinery, is distinguished by this name. Lambswool fingering is sent out by the manufacturers in ½ pounds, consisting of eight skeins, of 1 ounce weight each; but the correctness of the weight cannot be relied upon. They are from two to ten-fold, are supplied in 3-pound, 6-pound, and 12-pound packages. The fleecy wools are produced in a great variety of colours. Lambswool yarn of a superior quality may be had in white, grey, drab, and other colours, in 3-pound, 6-pound, and 12-pound parcels, the numbers running from 0½ to 4. Smaller quantities may be purchased. Berlin lambswools are dyed in every description of colour; the numbers run from 0½ to 4. They are supplied in parcels of 3 pounds, 6 pounds, and 12 pounds, and may be had

of single and double thickness, and by weight or skein, according to the requirements of the purchaser. There is also the Leviathan wool, which is composed of many strands, and is full and soft, and designed for Embroidery on canvas of considerable coarseness; the Lady Betty wool, in black, white, and scarlet, sold by weight or skein; the Eider Yarn, which is peculiarly delicate and glossy, and employed for hand-made shawls and scarves; the Andalusian, a tightly-twisted wool, about the thickness of single Berlin; the Shetland wool, which is finer than the latter; the Pyrenean, which is of a still finer description; and Zephyr wool, which is remarkably thin and fine. Wool mendings, sometimes incorrectly called Angola, consist of a mixture of wool and cotton, and may be had in small skeins, or on cards or reels, in many shades of colour. See WOOL.

**Wool Needles.**—These are short and thick, with blunt points, and long eyes, like those of darning needles. They are sometimes called Tapestry Needles. See NEEDLES.

**Wool Velours.**—A description of very soft, thick, and close-grained flannel, having much nap, and employed for making dressing jackets and French peignoirs, and peasants' or maidservants' short, loose, square-cut jackets, having pockets on each side. It is made in many colours and patterns, and chiefly striped like Ribbon-grass.

**Woolwork Flowers.**—These are flowers made by winding wool round wire foundations, so that they stand erect, and can be used as detached bouquets, or placed simply round the borders of mats. The flowers that are suitable are convolvulus, poppy, Marguerite daisy, geranium, and lily of the valley. The materials required are netting Meshes, from half an inch to 1½ inches in width; pieces of thin wood, round in shape, 2 inches in diameter, with a small hole in the centre, and with scalloped edges; the same thin pieces of wood shaped as squares of 2½ inches; very fine cap wire, and single Berlin wool matching the colouring of the flowers.

*To Work a Convolvulus:* Take a round-shaped piece of wood, and in every scallop round its edge lay down a line of fine wire, bringing all the ends of the wire to the back of the wood, through the centre hole, where twist them together and cut off. Thread a wool needle with white wool, fasten the wool in the hole in the centre of the wood, and pass it round and round in circles between the wires and the wood; as each wire is reached make a stitch over it to enclose it, then carry the wool along to the next wire and make a stitch over that, and so continue to work round after round, each one slightly larger than the other, until half the rosette is covered. Fasten off the white wool, and continue the work with pale blue wool instead, which carry up nearly to the edge of the rosette; cut the wires at the back, close to the edge, and turn these pieces so as to secure them into the edge of the flower, which will assume a trumpet shape as soon as released. Curve the edge of the convolvulus over, make very short stamens, by covering wire with yellow wool, which insert into the flower centre, and then wind

green wool round the ends of wire left in the centre of the flower to form the stalk.

*To Work a Daisy:* Take a netting Mesh three-quarters of an inch wide, some white wool and fine wire; wind the wool round the Mesh and secure it with the wire (as described for making the poppy) forty-eight times, then take the wool off the Mesh (the wire this time will form the bottom of the petals). To form the top, tie together with a little knot every loop in sets of three. Take a round piece of brown velvet, the size of the centre of a Marguerite, which line with buckram, and work a number of FRENCH KNOTS upon it with yellow filoselle; sew round this the bottom or wired part of the petals, and arrange so that it is twice encircled with the wire, and so that the petals from each round come alternately.

*To Work a Geranium:* The petals of this flower are so small that it does not require a wooden foundation. Take a piece of fine wire, and bend it into a heart shape without the indent in the centre, half an inch in length. Fasten a doubled piece of wool up the centre of this, and work over this foundation with soft shades of rose colour wool. Thread a wool needle, fasten it to the top of the petal, pass it in between the doubled wool and over the wire on the right side, in and out through the doubled wool, and over the wire on the left side; continue this form of plaiting until the wire is entirely concealed with a close and thick line of stitches. Make five petals in this manner, join them by twisting the ends of the wire together, and cover that by winding green wool round the end. A primrose is made in the same manner as a geranium, but with the petals more indented in the centre, and with pale lemon-coloured wool.

*To Work a Lily of the Valley:* Make the petals with a wire outline, pointed in the centre and wide in the middle; work them over with white wool, as described in the geranium, turn their edges over, and make up four of them as a flower. Arrange them along a stalk to form a lily spray, and make small round buds of twisted white wool for the top part of the spray.

*To Make the Leaves:* These are all made upon wire, like the geranium, the only alteration being in the shape the wire is bent into.

*To Make the Stamens:* Cover straight pieces of wire with yellow wool, and turn the end of the wire round to thicken the top part.

*To Work a Poppy:* Take a netting Mesh, 1½ inches in width, some deep scarlet wool, also some fine wire, and cover with red silk. Wind the wire upon two small pieces of wood or cardboard, to keep it from getting entangled, and leave a piece of it in the centre, double it, and leave 2 inches of it hanging, and also 2 inches of the scarlet wool, which wind once loosely round the Mesh over one of the wires (which open out again) at the edge of the Mesh; lay the other wire over the wool where it has gone over the first wire, and thus secure it. Wind the wool loosely round the Mesh again, this time over the second wire, and lay the first wire over the wool. Wind the wool twenty times round the Mesh, each time securing it with the wires alternately over

and under it; then take it off the mesh. The part where the twisted wires are will be the top of the petal; run a wire through the other end of the petal, and draw the loops there up quite tightly with it, then bring the piece of doubled wire down to the bottom of the petal and the piece beyond the loops on the other side, and twist them both in to the bottom part. Make four of these petals, and either put into the centre of them the dried head of a small poppy, or make a knob of green wool on the top of a piece of wire and put that in.

*To Work a Rose:* Take a piece of thin wood,  $2\frac{1}{4}$  inches square, make a hole in it in the centre, and one at each edge; through these pass fine wires, which lay across the centre, and make quite tight. Take wool of the right shade of rose colour, and, commencing at the centre, wind it carefully round and round under the crossed wires, but never attached to them; keep them flat and evenly laid by holding them down with the left thumb. When sufficient rounds have been made, thread the wool on to a fine darning needle, and draw it through the centre of the petal, from the outside edge at one part to the opposite outside edge, so as to secure the rounds of wool, and to make the cleft in the centre of the rose leaf; then take the petal off the woodwork by undoing the wires. A finished petal is shown



FIG. 819. WOOLWORK FLOWERS—ROSE PETAL.

in Fig. 819. Make a dozen petals in this way, six of which should be large, and the others rather small. Make the centre of the rose with loops of yellow thread, run a wire through them, tie them up tight a quarter of an inch from the wire; cut them off a little beyond the tie, and comb the wool out beyond the tie, to make it fluffy. Sew the petals to the centre, and wind green wool round as a stalk.

The best way of making up Woolwork Flowers is to KNIT a quantity of moss with various shades of green wool, bake it in an oven, unravel it, put it round a centre of black velvet, and insert the flowers into the moss. When an urn stand has to be made, by Buttonholing with dark wool over rounds of window cord a thicker centre to the mat is made than by knitting.

**Worcesters.**—These are woollen cloths, named after the place where they had their origin, as far back, at least,

as the fourteenth century. It appears that Worcester cloth was considered so excellent, that its use was prohibited to the Monks by a Chapter of the Benedictine Order, held in 1422. Bath was equally famous for the cloth manufactured there, by the Monks of Bath Abbey, from the middle of the fourteenth century.

**Work.**—A generic and very comprehensive term, often applied to the accomplishments of the needle, whether of Plain Sewing or of Embroidery.

Taylor thus speaks of Queen Katharine of Arragon:—

Although a Queen, yet she her days did pass  
In working with the needle curiously.

*The Needle's Excellency.*

\* \* \* My soul grows sad with troubles;  
Sing, and disperse 'em, if thou can'st: leave working.

*Henry VIII., Act 3.*

\* \* \* I'll have the work ta'en out,  
And give't Iago. *Othello.*

Work Tibet, work Annot, work Margerie.  
Sew Tibet, knit Annot, spin Margerie.  
Let us see who will win the victory.

NICHOLAS UDALIS, "Work Girls' Song," in *Royster Doyster*.

**Workhouse Sheeting.**—This is a coarse twilled and unbleached cloth, employed for sheeting, and likewise for bedroom curtains, embroidered with Turkey red, and worked in crewels. It is very much utilised for purposes of embroidery, and is of the ordinary width for sheeting.

**Work over Cord.**—A term sometimes used in Church Embroidery to denote basket, whipcord, and other couchings that are made over laid threads.

**Worsted.**—A class of yarn, well twisted and spun, of long staple wool, varying in length from 3 inches to 10 inches, which, after being cleansed, is combed, to lay the fibres parallel before it is spun, and afterwards wound on reels, and twisted into hanks. The wool was originally thus treated and prepared at Worsted, in Norfolk, whence its name, the manufacture having received a great impetus through Edward III. and his Queen, Philippa of Hainault, who introduced a great number of woollen manufacturers from the Netherlands, who settled at Norwich, York, Kendal, Manchester, and Halifax; although it was first established in England in the reign of Henry I., when some Dutchmen, escaping from an inundation, came over and settled at Norwich. In the reign of Queen Elizabeth, a fresh immigration of Flemings took place, who likewise settled at Norwich, and also at Colchester and Sandwich, bringing with them great improvements. Textiles called "Stuffs" are, properly speaking, those composed of Worsted, although frequently used as a comprehensive term applied to all fabrics alike. The principal stuffs made of this fine, long-fibred wool, include moreen, lasting, Denmark satins, rataan, merino, damask, bombazet, tammies, callinanco, shalloon, cubica, serge, plaid, camlet, mousseline de laine, challis, shawls, carpets, crapes, poplins, and hosiery. These are stiffer

and more rough than woollen-made fabrics. Cotton warps are often introduced into them, which impair their durability; but, when combined with silk, as in poplins and bombazines, it is otherwise. The term *Worsted Stuffs* applies equally to those made of combed wool, combining cotton or silk, which are not "failed" (like woollen cloth), as to those entirely of *Worsted*. The manufacture of *Worsted* stuffs, although very ancient, has only reached its present state of excellence within the last fifty years. According to tradition, we owe the invention of the wool-comb to St. Blaise, and the anniversary of his canonisation (3rd Feb.) used for centuries to be kept as a gala day at Bradford. The Flemish refugees who escaped from the tyranny of the Duke of Alva (1570), settling in Yorkshire, made Halifax for many years the seat of the *Worsted* industry, which became famous for its damasks, lastings, and other such goods. The first spinning machinery was set up at Bradford, in 1790, in a private house, and, five years later, the first manufactory was built. In the year 1834, the union of a cotton warp with *Worsted* was made, and in 1836 the wool of the Peruvian alpaca was introduced; and, at about the same time, that of mohair or goats' hair of Asia Minor. See *Wool*.

**Worsted Bindings.**—These are employed by upholsterers and saddlers, produced in a variety of colours, and can be procured in various lengths to the gross: 6-18, 9-16, or 6-24. The several widths have been designated "double London," "shoe," "double shoe," "extra quality."

**Worsted Braids.**—These Braids vary in width and make, are employed as dress trimmings, and produced in various colours, though chiefly in black. The numbers run 53, 57, 61, 65, 69, 73, 77, 81, 85, 89, 93, 97, 101. They are sold in 36-yard lengths, four pieces to the gross, or a shorter piece if desired. Many Braids that are called mohair or alpaca are really of *Worsted*. There are also *Waved Worsted Braids*, sold in knots, containing from 4 to 5 yards each. The numbers run 13, 17, and 21, and the Braid is sold by the gross pieces. It is employed for the trimming of children's dresses. *Skirt Braids*, said to be of mohair and alpaca, and called *Russia Braids*, are, many of them, made of *Worsted*. They consist of two cords woven together, cut into short lengths, and sold by the gross pieces. The wider ones are in 36-yard lengths, four pieces to the gross. The numbers run from 0 to 8, and the Braid may be had in black or colours.

**Worsted Damasks.**—These are thick cloths, to be had in many varieties of excellence, for the purposes of upholstery. They are produced in all colours, and the widths are suitable for curtains, &c. The chief seat of the industry is at Halifax.

**Worsted Fringes.**—These are made in very extensive varieties of length and pattern. They run generally from 2½ inches to 4 inches in depth, and the several varieties are classified under three descriptions—viz., *Plain-head*, *Plain-head and Bullion*, and *Gymp-head*. They may be had in all colours and degrees of richness. There are also *Worsted Fringes*, designed for dress, which are called *Fancy Fringes*, and are made of *Worsted*

or silk, from half an inch in width to 2 or 3 inches. *Worsted tassels*, if required for dress or furniture, may be had to match any of these fringes.

**Worsted Work.**—This needlework, once known as *Opus Pulvinarium*, then as *Cushion Style*, and *Worsted Work*, is now generally entitled *Berlin Work*, a name given to it when coloured patterns and *Berlin Wools* were first used in its manufacture. The origin of *Worsted Work* is very ancient, it being undoubtedly known and practised in the East before its introduction into Europe from Egypt; but it is difficult to trace an account of it, from the practice of ancient writers classing all descriptions of needlework under one heading, until the latter end of the thirteenth century, when the various methods of Embroidery were distinguished and classed with great accuracy, and what was then known as *Cushion Style* was especially mentioned as being used for kneeling mats, cushions, and curtains in cathedrals, and occasionally upon sacred vestments, as can still be seen on the narrow hem of the *Sion Cope* (date 1225), now in the *South Kensington Museum*. Like all other works of Art during the *Middle Ages*, it was chiefly practised in convents and nunneries, and used for the adornment of sacred objects; but as the nuns were the only instructors in those days, noble ladies were sent to them to learn to work as well as to read, and beguiled many tedious hours by adorning their homes with specimens of their skill. *Worsted Work*, distinguished from Embroidery by being made upon a foundation of loosely woven canvas, that requires to be thoroughly covered instead of being worked upon materials that can be left visible, was in favour after the Reformation, and much of it, worked by *Anne Boleyn*, and *Mary Queen of Scots* and her ladies, is still in existence. In the time of *Queen Anne* and *Queen Mary*, silk Embroideries and *Crewel Work* were more fashionable; but in the reign of *George III.*, much *Worsted Work* was done, that executed by the *Duchess of York* for *Oatlands Park* being particularly noticeable, from the designs, colouring, and workmanship, being her own. The *Linwood Exhibition* of *Worsted Work*, during the earlier part of the present century, consisting of sixty-four full-length pieces, deserves notice, as these were all executed by one lady (*Miss Linwood*), who copied the designs from oil paintings, upon a canvas, known as *Tummy*, and worked them out in *Worsted*s that were especially dyed to suit the required shades.

When it is remembered that, before the year, 1804 all designs for *Worsted Work* had to be drawn by hand, and coloured according to the taste of the worker, and that the *Worsted*s used were harsher and coarser than those now employed, some idea of the labour of the work then, as compared with what it is at present, can be gathered. It was to remedy this that a printer at *Berlin* produced a series of designs, copied from pictures, and printed upon *Point paper* so that each stitch was plainly visible; these were coloured by hand with due regard to the real colouring of the pictures they represented, and afterwards worked out in *Tent Stitch* upon very fine canvas with fine *Worsted*s and *Silks*. Shortly afterwards, a large and coarser canvas began to be substituted for the fine, and

Cross Stitch instead of Tent Stitch; and finally, the Worsted were superseded by Berlin Wool, and the good patterns by large unwieldy flower or impossible animal designs, which, coupled with their execution in the brightest colours producible, was the death blow to Worsted Work from an artistic point of view. For the last twenty years, and since the public mind has become more alive to the beauty and fitness of needlework for decorative purposes, these abominations have been justly discarded; but they must not be confounded with the work itself, which, when executed in fine stitches upon fine canvas, in soft and harmonious colouring and correct designs, is as capable of embodying an artist's idea as other needlework mediums. The design shown in Fig. 820

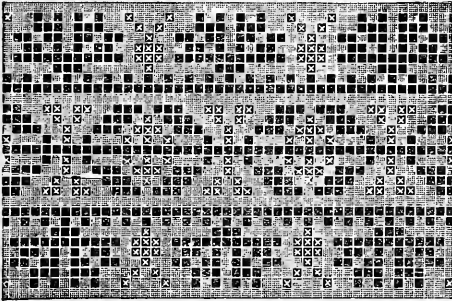


FIG. 820. WORSTED WORK.

is an arabesque pattern, worked with three shades of Berlin Wool, the darkest of which is shown by the dark squares, the next by the squares filled with crosses, and the lightest by the check pattern squares. To work: Fill in the dark squares with CROSS STITCH and with deep ruby-coloured wool, the check squares with pale olive green wool, and the squares filled with crosses with pale blue filoselle. For manner of working, see BERLIN WORK.

**Worsted Yarns.**—There are many varieties in these yarns, such as Worsted, for carpet mending, which is very coarse, and may be had in many bright colours, and which is sold in paper bags, wound in balls; the bags contain from 3 to 6 pounds each. Also Hank Worsted, for knitting stockings, dyed in various colours—white, black, speckled, grey, scarlet, &c.—and sold by the half-dozen or dozen pounds, made up in  $\frac{1}{2}$ -pound skeins. Also Fingering Worsted, sent out in  $\frac{1}{2}$  pounds by the manufacturers, comprising eight skeins of 1 ounce weight each. It may be bought in small quantities in retail shops. Also Scotch Fingering, which is a loosely spun yarn, produced in very bright colours, and sold by the spindle of 6 pounds. Scotch Fingering is much employed for the knitting of children's gaiters, stockings, scarves, and mittens. Ordinary Fingering Worsted is sent out by the manufacturers in  $\frac{1}{2}$  pounds, or eight skeins, each skein being considered an ounce in weight. There are also

Worsted balls, sold for the purpose of mending. These can be had in black and white, speckled and grey, made up in balls of 3, 4, or 6 "drams" each, and sold in bags containing 3 pounds, 6 pounds, or 12 pounds weight of yarn.

**Wristbands.**—These form an important part of a shirt, and the method of making them should, therefore, be known. Although some portion of the garment may be of calico, the breast, collar, and cuffs, or wristbands, must always be of linen. They must consist of three pieces of material, two of linen, and one of thin calico. To work: Cut the wristbands by a thread, the selvedge way of the linen, lay all the triple thickness together, and as the calico must be placed between the other two, lay it outside them, and the two pieces of linen together, when commencing to work. RUN all neatly together on the wrong side, and then turn over one of the linen sides, so that the running and raw edges shall be turned in. Press the edge to make it lie flat, and then draw a thread in the linen, on the side farthest from the ridge made by the portions folded over on the inside. Compare the band with that of another shirt, to regulate the measurement for the drawing of the thread, as the Hemstitching should always be made at a certain depth from the edge. TACK the opposite side and the two ends, to secure them in their right positions, and then stitch the band where the thread has been drawn. The ends of the band will have to be treated in the same way—a thread drawn and a stitching made. The shape of these wristbands, as well as of collars, changes continually, thus a pattern should be obtained, and if the corners have to be rounded, or any new slopings be required, they must be so cut before the first Tacking is made. Great care will be needed where any curve has to be made, as no thread can be drawn in such a case. The method of making a shirt collar is precisely the same as of making a cuff; and while the exact form must depend on the current fashion, these general directions apply to all.

## Y.

**Yak Crochet.**—See CROCHET.

**Yak Lace.**—This is a coarse Pillow Lace, made in Buckinghamshire and Northampton, in imitation of Maltese Silk Guipure. The material used is obtained from the fine wool of the Yak. The patterns are all simple, and are copied from the geometric designs of real Maltese Lace. They are connected with plaited Guipure Bars, ornamented with Purls, that form part of the pattern, being worked with the same threads, and at the same time. The thick parts of the design are worked in Cloth Stitch and Plaitings.

Yak Lace has been most successfully imitated in Crochet (see Fig. 821); it is there worked in Maltese thread, and in black, white, or *écru* colours, according to taste. To work the pattern given, see CROCHET directions.

Besides the Yak Lace made with Crochet, an imitation of it is formed with the needle upon a foundation of coarse grenadine, which is afterwards cut away; the work closely resembles the lace made upon the pillow. It can be used for dress and furniture trimmings, though it will not wash. The materials required are strong and rather coarse black, coloured, or white grenadine or tarlatan, Mohair yarn matching the grenadine in colour, strips of cartridge paper, and prepared linen, such as is known as carbonised linen. To work as shown in Fig. 822: Trace the design, which can be taken from the finished scallop on the left-hand side of the illustration, upon the carbonised linen, back the pattern with calico, and lay the grenadine over it, which TACK down quite evenly upon it. Take the cartridge paper, and from it cut out the straight line that forms the FOOTING, the leaves surrounding the scallop, and the scallop. Lay

the scallop four, and for the Footing two. DARN each of these lines in and out of the short threads, taking up one and leaving the next, as in ordinary Darning, and where a BAR has to be made to connect the leaves to each other or to the Footing, or the scallops to the centre star, make it as a CORDED BAR with the thread as it is working; as joins of all kinds must be avoided wherever possible, and fresh threads taken in in the darning. Cord the long lines in the Footing, like the Bars, but the other long lines will not require this unless the thread used is very thin. Work the stars in the centre of the pattern so that they are connected to the leaves and the scallops. Make them in GENOA STITCH thus: Carry along their length four lines of thread, and then DARN over them thickly, drawing the stitches in tight at the points of the star, and loosening them in the centre. Make a loop of thread, for the scalloped edge, which secure

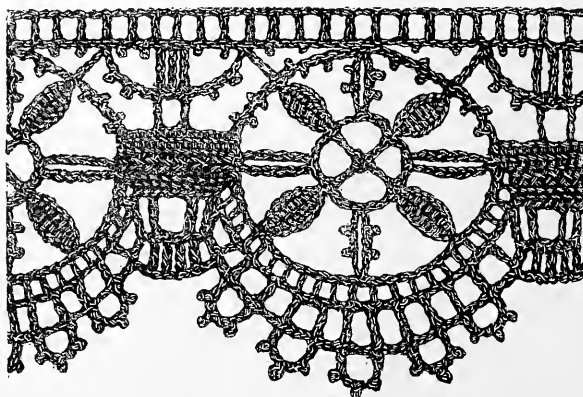


FIG. 822. YAK LACE—IMITATED IN CROCHET.

these bits of paper down upon the grenadine, and stitch them down to it by a securing line in their centres. (They are used to keep the stitches worked over them from taking up the grenadine, where it has to be cut away). Now commence to work. Take an Embroidery needle with a blunt point, thread the Mohair upon it, and work in all the short up and down lines in the lace first, which form the foundation for the long lines. Run a thread across a space, and let it take up two strands of the grenadine beyond the cartridge paper, bring it to the other side, and let it take up two strands of the grenadine there; work backwards and forwards in this way, leaving only one strand of grenadine between each stitch, until the space is filled in; then return over the lines with a second thread, and CORD every one. This Run foundation is shown in the right-hand leaves of the illustration. Take a good long thread and work in the long lines. For the leaves there will be five long lines required, for

into one of the short lines on the scallop, miss the next short line, and make a second loop into the third; continue to the end of the pattern, and make the loops larger at the broad part of the scallop than at the narrow. Cord this line of loops, and run a plain thread through them, which also Cord. Having finished the work, cut away the tacking threads, and so release the lace from the pattern; then carefully cut away the grenadine from the back of the stitches, and leave them without any support.

**Yard.**—A measure of length employed for every description of textile or material for personal wear, upholstery, &c., or for needlework. One yard equals 3 feet, or 36 inches, and is the standard of British and American measurement. The cloth yard in old English times was of the length of the arrows employed both in battle and for the chase. A Statute of 5 & 6 Edward VI. enacted that the measure of cloth should contain, to every yard,

"one inch containing the breadth of a man's thumb," or 37 inches. This "thumb measure" still obtains in the trade. Goods for export are measured by the "short stitch," or 35 inches and the thumb—that is, the bare yard; while goods for the home market are measured by "long stitch"—or the yard of 36 inches and the "thumb"—that is, what is designated "good measure."

**Yarn.**—This term signifies thread spun from fibres of any description, whether of flax, hemp, cotton, silk, or wool.

**Yarn Measure.**—A hank of worsted yarn is generally estimated in England at 560 yards, or seven "leas," of 80 yards each. Linen yarn is estimated by the number of "leas" or "cuts," each of 3 yards, contained in 1 pound weight. In Scotland, it is estimated by the number of rounds in the spindle, or 48 "leas." Thus, No. 48 in

at the back of the shoulders, or forming a sort of stomacher at the front of the skirt. This rule holds good for those made of crape likewise, which must be so folded as that there shall be no seam made. Woven Yokes may now be purchased in all colours, made of cotton, and at very low prices, for petticoat skirts. Yokes such as employed in dress are copied from those made of wood, and worn on the shoulders by those who carry pails of either water or milk.

**Yokohama Crape.**—This is a very fine, close make of Crape, otherwise known as Canton Crape, employed especially for mantle-making, but also for the trimming of dresses. It is made in two widths, measuring respectively 25 inches and 2 yards. There is much more substance in it than in ordinary Crape, and it is not transparent like the latter. The Yokohama is the costliest of all descriptions of Crape, and the most durable in wear.

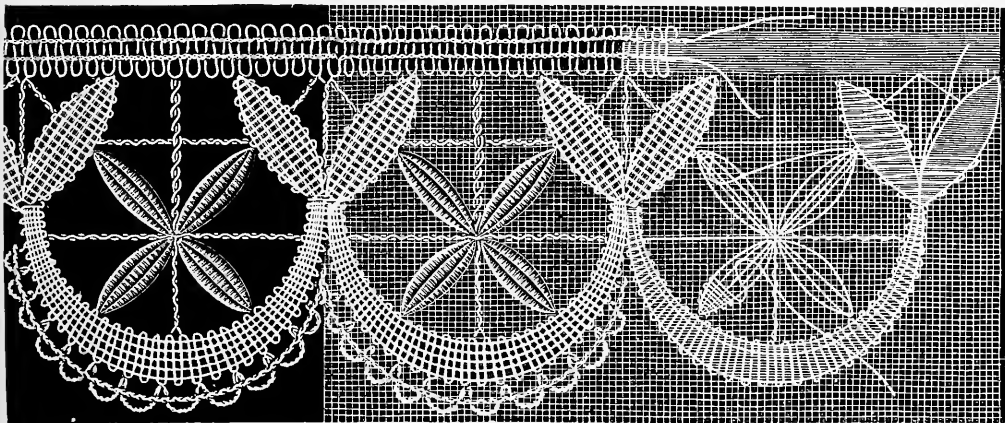


FIG. 822. YAK LACE IMITATION.

England, is called 1 pound yarn in Scotland. One hank of cotton yarn is 840 yards, and a spindle of 18 hanks is 15,120 yards.

**Yaws.**—A vulgar term denoting the thin places in cloth.

**Yokes.**—These are headings, or shaped bands, into which plaitings or gatherings of garments are sewn, and which are so cut as to fit either the shoulders or the hips, and from which the rest of the bodice, nightdress, dressing gown, or the skirt, is to depend. The Yoke of a shirt or nightdress is sometimes called a neck-piece, and is always made of double material, like that of a skirt. Of whatever the cloth may consist, one rule applies to all Yokes—viz., that the straight way of the stuff should be placed at the centre of the Yoke, whether that centre be

**Yorkshire Flannels.**—These Flannels have a plain selvedge, and are superior to those made in Lancashire. They are made in the natural colour of the wool, so that they are improved in appearance by washing, contrary to the ordinary rule.

**Youghal Lace.**—The lace made at Youghal is the best of all the Irish Lace, and is called IRISH POINT. It is a copy of ITALIAN POINT LACE, the old Lace being carefully copied, and new Stitches invented. The making of Irish Point is an industry carried on in the convent schools of New Ross, Kenmare, Waterford, Kinsale, Killarney and Clonakilty, but that produced at Youghal is acknowledged to be the best.

**Ypres Lace.**—The lace made at Ypres is Valenciennes Lace. See VALENCIENNES LACE.

## Z.

**Zante Lace.**—This lace is similar to the Greek Reticellas. It is still to be purchased in the Ionian Isles, but the manufacture of it has long been discontinued.

**Zephyr Cloth.**—A fine, thin, finely spun woollen cloth, made in Belgium, thinner than tweed, and employed for women's gowns. Shawls, also, are made of this material, the wool being fine, and loosely woven, and very light in weight. It can be dyed in very brilliant colours, and resembles a Kerseymere.

**Zephyr Ginghams, or Prints.**—These are pretty delicate textiles, resembling a cotton batiste, designed for summer wear, and produced in pale but fast colours, which bear washing. They are to be had in pink and blue,

and measure from 30 inches to 1 yard in width. They are also to be had spotted with Plush woven into the cloth, in two or three contrasting colours.

**Zephyr Merino Yarn.**—The term employed by the woolstaplers of Germany to signify what is usually called German, or Berlin.

**Zephyr Shirting.**—This is a kind of gauze flannel, having a silk warp. It is manufactured for use in hot climates, and is a superior description of cloth. The groundwork is grey, showing the threads of white silk, and there is a pattern formed of narrow stripes, either of black or of pink, running the lengthway of the stuff. Zephyr Shirting measures 32 inches in width.

**Zulu Cloth.**—A closely-woven cloth, twill-made, designed for Crewel Embroidery or Outline Work, the closeness of the weaving facilitating the drawing of the designs.





# APPENDIX.

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## OUR \* COLOURED \* PLATES.

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**F**OR convenience of reference, we have arranged the following particulars of the subjects of the Coloured Plates Alphabetically, according to the first word of their Titles. Thus, in such cases as are not sufficiently described in the body of the Work the special information will be readily found here.

Every one of the Plates has been prepared from the Work itself, and the Plates of the various Laces are facsimiles of existing Specimens (some of them of great value), reproduced by a patent process, which, it will be admitted, has very beautifully retained all the delicacy and richness of the real Lace.

**Alençon Lace (Old).**—Several delicate “fillings” are shown in the flowers and foliage of this sprig, which is a Needle Point Appliqué on open-meshed net foundation.

**Alphabet.**—The letters are given full working size, and are suitable for embroidering sachets, handkerchiefs, or body linen. To work: Trace the outlines upon cambric or silk, and work the letters with the finest French embroidery cotton, or with silks, in SATIN STITCH.

**Anglo-Saxon Embroidery.**—The border shown is used for a child’s pinafore, four o’clock tea-cloths, and other washable articles. Foundation material, blue linen. To work: Outline the pattern with Overcasting fine cord, and work the centres of the flowers and leaves with crochet cotton, and with fancy EMBROIDERY STITCHES.

**Appliqué, Baden.**—The foundation of the tablecloth border is of blue cashmere, the Appliqué of red silk. Lines of wide-apart HERRINGBONE and lines of CHAIN

STITCH surround each outline, and Chain Stitch centres are worked for the flowers. See APPLIQUÉ.

**Appliqué on Linen, for a Chair-back.**—The foundation is of strong but fine linen; the pattern is worked upon Turkey twill. Stitches used: BUTTONHOLE, SATIN, and CREWEL. See APPLIQUÉ.

**Appliqué on Muslin.**—Foundation, fine Swiss muslin. To work: Trace the pattern upon muslin, and work with fine embroidery cotton the eyelet holes, edge, and flowers, in OVERCAST. For the centres of the flowers, lay Brussels net over the muslin, Overcast it to the muslin, cut the latter away from beneath it, and the net beyond the Overcast edge.

**Appliqué on Net.**—Materials used, Brussels net and Swiss Muslin. See APPLIQUÉ ON NET.

**Appliqué, Sabrina.**—The border given is worked with ingrain cotton materials, and used for summer tablecloths.

Double rows of **BUTTONHOLE** surround each outline of the design, and are worked with grey linen thread or scarlet ingrain cotton. **CHAIN STITCH**, **CORAL STITCH**, **CREWEL**, and **SATIN STITCH**, complete the embroidery.

**Arrasene upon Plush.**—The spray shown is worked upon a pale blue ground, with fine Arrasene. It is intended for a glove or collar sachet, or to ornament one corner of a sofa-cushion. To work: *See* **ARRASENE EMBROIDERY**.

**Backstitch Embroidery** (copied from a priest's stole).—The foundation is of fine linen, and the design worked in crimson silks, with **BACKSTITCH** and **BUTTONHOLE**. The work is suitable for a table border.

**Bedfordshire Lace.**—*See* **BEDFORDSHIRE LACE**.

**Berlin Canvas and Stitches.**—Three sizes of canvas are given in this illustration, and the raised lines show the various fancy and plain stitches that are worked in Berlin wool work. These consist of **CROSS**, **TENT**, **GOBELIN**, **SATIN**, **BACK**, and other fancy stitches.

**Berlin Wool Work.**—These designs are all worked with single Berlin wools and filoselles, and in **CROSS STITCH**. The Geometrical pattern is used for slippers; the Butterfly design for needle-books, work-cases, &c. The pattern with the initials M. S. upon it, is taken from bed-hangings in Hardwicke Castle, and is believed to be a design invented, if not actually worked, by Mary Queen of Scots. The lilies of France form the finish to the letter S, and the Thistle and Crown of Scotland to the letter M.

**Brussels Appliqué Lace (Modern).**—*See* **BRUSSELS LACE**.

**Brussels Lace (Old).**—The Brussels lace sprig is a Needle Point; it is Appliqué to a fine net foundation. *See* **BRUSSELS LACE**.

**Buckingham Point Lace.**—*See* **BUCKINGHAMSHIRE LACE**.

**Bulgarian Needlework.**—For description, *see* **BULGARIAN NEEDLEWORK**.

**Burano Lace (rare).**—This fine Needle Point is transferred to a net ground, except in one corner, where the original Résean ground is still perfect. *See* **BURANO LACE**.

**Canadian or Log-house Patchwork.**—The squares, when completed, are sewn together, and form a quilt. *See* **CANADIAN PATCHWORK**.

**Chain Stitch Embroidery.**—The design forms a border to a child's dress. The foundation material is of blue linen, and the Chain Stitch is worked with crochet cotton. *See* **CHAIN STITCH EMBROIDERY**.

**Chantilly Blonde Lace.**—*See* **CHANTILLY BLONDE LACES**.

**Cloth Appliqué.**—This design is intended for a Border to a tablecloth. The blue and white cloths are laid upon the foundation, and secured with lines of green cord, caught down with yellow filoselle. Stitches used:

**RAILWAY**, **SATIN**, **FRENCH KNOTS**, and **COUCHING**. *See* **APPLIQUÉ**.

**Coloured Laces made in France during the Eighteenth Century.**—The art of making Coloured Laces on the Pillow has gradually died out. The foundation for all the specimens selected for illustration is a Blonde Lace. In the first design, the blonde ground is black, and the leaves and flowers coloured; in the narrow edging, the peculiarity of the lace lies in the coloured silk cord, which is plaited in to the foundation during the making; and in the third specimen, a line of a deeper-coloured pink than that used for the rest outlines the pattern.

**Crete Lace (Imitation).**—The lace is used for evening-dress trimmings. To work: For the foundation, procure imitation blonde lace, and fill in its design with coloured filoselles, and with **SATIN STITCH**. Outline the whole design with a thick gold cord, or a coloured silk cord, which **OVERCAST** over.

**Crewel Work Curtain Border.**—Foundation material, cream-coloured crash. To work: Trace the design, and work with crewels, in **CREWEL STITCH**. For the poppy, use five shades of crimson; for the leaves, three shades of green; for the stalk, red-brown wool. In the border, the darkest and the third shade of crimson wool are required, and a line of **DOUBLE CORAL STITCH** finishes the edge.

**Crazy Patchwork.**—The pattern is given full working size, and is intended for a cushion or footstool cover. *See* **CRAZY PATCHWORK**.

**Crochet Lace (Irish).**—The edging shown is of Irish manufacture, and is Point Crochet, in imitation of Guipure Lace. *See* **HONITON** or **POINT CROCHET**.

**Crochet Mantel Border.**—The stitches used are all described in the body of the work; they consist of **CHAIN**, **SINGLE**, **DOUBLE**, and **TREBLE CROCHET**, **CROSS TREBLE**, and **PICOTS**.

**Cyprus Lace (Imitation).**—The pattern shows the corner of a square chair-back. To work: Select a square of coarsely-woven machine lace, and **COUCH** down along the border a thick strand of Berlin wool. For the centre, select the same description of wool, and **BUTTONHOLE** it to the lace. Work **SATIN**, **HERRINGBONE**, and **CORAL STITCHES**, with Berlin wools, to fill up the design.

**Darned Lace (Old).**—One of the old laces worked by hand. The foundation is made of drawn threads, twisted together to form squares, and the pattern is darned into these squares. *See* **DARNED LACE**.

**Embroidery upon Plush** (for a Cushion).—The foundation is dark green plush, with a design stamped upon it. To work: Outline the design with double lines of gold thread, **COUCH** down, and fill in parts of the pattern with coloured filoselles, and with **SATIN STITCH**.

**Embroidery upon Roman Sheeting for a Table Border.**—Foundation material, a shade of art blue Roman sheeting. Work the flower sprays upon thin linen, with filoselles, and in natural colours. Cut them

out and **APPLIQUÉ** them to the foundation, and **COUCH** round their edges with double lines of gold thread.

**English Braiding.**—The conventional design is intended for dress trimmings, and is worked out with fancy braid. The star pattern is used to ornament serviettes when executed with white cord upon a linen foundation, or for tablecloths, tea cosies, chair-backs, when gold thread is used instead of cord, and the foundation is of oriental silk. See **BRAIDING**.

**English Thread Lace (Old).**—See **THREAD LACES**.

**Fine English Embroidery.**—Foundation material, thin muslin. Fine embroidery cotton and the very finest lace cotton are used for the embroidery. The specimen is taken from a baby's cap.

**Fretwork Embroidery.**—This pattern requires to be lined with silk, and is intended for a cushion cover. To work: Trace the design upon strong écaru-coloured linen, and work over the outlines in **BUTTONHOLE STITCH**, with crimson purse silk. Work the **CORDED BARS** at the same time as the Buttonhole lines, and cut away the linen beneath them.

**Genoa Plaited Lace.**—This is a pillow lace resembling Greek Point, and is finished with a border of Drawn Work. It is no longer made at Genoa. See **GENOA LACE**.

**German Cross Stitch.**—Cross Stitch is worked by most European and Eastern nations, but the patterns differ in their construction. Of the three specimens given, the second is of German design, and is intended for a satchet. It illustrates the solidity of pattern that is the characteristic of this nation's designs.

**Glass-cloth Embroidery.**—This pattern is used for embroidering aprons. It is worked upon the bib, and as a wide border on the skirt. The foundation is of Glass-cloth. To work: Make the **WHEELS** with scarlet ingrain cotton, the crosses with blue ingrain cotton, and in **RAILWAY STITCH**.

**Gold Thread upon Plush.**—The design is stamped upon a plush table mat, and the work executed with Japanese gold thread, tinsel, and floselles. The gold thread and tinsel are **COUCHED** to the outlines, and the centre star and rounds worked in **SATIN STITCH**.

**Greek Lace of Reticella Pattern.**—Taken from a priest's vestment. See **GREEK LACE**.

**Guipure d'Art.**—A half-square of lace is here shown. Four squares are required for making a chair-back, and they are sewn in between silk squares. The stitches used are: **POINT D'ESPRIT**, **POINT DE TOILE**, and **GUIPURE EN RELIEF**. See **GUIPURE D'ART**.

**Honiton Lace.**—See **HONITON LACE**.

**Imitation Brussels Lace.**—The edging given is made with a Brussels net foundation, fancy and plain lace braids, and point lace stitches. See **BRUSSELS POINT (IMITATION)**.

**Indian Braiding.**—The design shows two-thirds of a lamp mat. It is worked upon orange-coloured cash-

mere, with white silk, and with **CHAIN STITCH**. See **BRAIDING**.

**Italian Cross Stitch.**—The filling in of the background and leaving the foundation material unworked, to form the design, is a favourite variety of Cross Stitch, much practised in Italy and Spain. In the illustration, **CROSS STITCH** is used for the background, and the few lines embroidered on the pattern are worked in **HOLBEIN STITCH**.

**Italian Tape Lace with Plaited Bride Ground.**—This variety of Tape Lace illustrates a groundwork made of loose, untwisted **BRIDES**.

**Italian Tape Lace with Plaited Ground.**—The manner of working a plaited ground to resemble honeycomb net is well shown by this piece of old Italian Pillow Lace. See **TAPE LACES**.

**Italian Thread and Pillow Laces.**—These illustrate the varieties in ground and pattern to be met with in Pillow Laces. See **ITALIAN LACE**.

**Knitting Sampler.**—The varieties of open-work knitting shown are used for sock making, and worked either with knitting silk or the finest knitting cotton. The name of each pattern, and its position on the Sampler, is shown by the Key given below.

RECTANGULAR.	BOX.	STROMBERGER.	DIAMOND.
DOTTY.	SMALL DIAMOND.	GERMAN.	HERRINGBONE.
LEMON.	LOZENGE.	BRYONY.	PETTIFER.
SHELL.	HEMSTITCH.	CORAL.	LADDER.

KEY TO COLOURED PLATE.

The directions for the Patterns worked upon the Sampler are as follows:—

**RECTANGULAR PATTERN.**

Cast on nine stitches for each pattern, and two stitches over for edge stitches.

First row.—Slip 1, Purl 1, \* Knit 2 together, make 1,

Knit 1, make 1, Slip 1, Knit 1, pass the Slipped Stitch over, Knit 3, Purl 1; repeat from \*. At end of the row there will be one stitch to Knit plain.

Second row.—Slip 1, Knit 1, \* Purl 8, Knit 1; repeat from \*.

Third row.—Slip 1, Purl 1, \* Knit 2 together, make 1, Knit 2, make 1, Slip 1, Knit 1, pass the Slipped Stitch over, Knit 2, Purl 1; repeat from \*.

Fourth row.—Slip 1, Knit 1, \* Purl 8, Knit 1; repeat from \*.

Fifth row.—Slip 1, Purl 1, \* Knit 2 together, make 1, Knit 3, make 1, Slip 1, Knit 1, pass the Slipped Stitch over, Knit 1, Purl 1; repeat from \*.

Sixth row.—Slip 1, Knit 1, \* Purl 8, Knit 1; repeat from \*.

Seventh row.—Slip 1, Purl 1, \* Knit 2 together, make 1, Knit 4, make 1, Slip 1, Knit 1, pass the Slipped Stitch over, Purl 1; repeat from \*.

Eighth row.—Slip 1, Knit 1, \* Purl 8, Knit 1; repeat from \*.

Repeat from the first row.

#### BOX PATTERN.

Cast on any number of stitches divisible by eight, and one stitch over for an edge stitch.

First row.—Slip 1, Knit 1, \* make 1, Knit 2 together, and repeat from \* to the end of the row.

Second row.—Purl.

Third row.—Slip 1, Purl 1, \* make 1, Purl 2 together, Purl 2; repeat from \*. At end of the row Purl 1 instead of 2.

Fourth row.—Knit 2, Purl 1, \* Knit 3, Purl 1; repeat from \*, and Knit 2 at the end of the row.

Fifth row.—Slip 1, Purl 1, \* make 1, Purl 2 together, Purl 2; repeat from \*. At end of the row Purl 1 instead of 2.

Sixth row.—Purl.

Repeat from the first row.

#### STROMBERGER PATTERN.

Cast on any number of stitches divisible by four, and two over for edge stitches.

First row.—Slip 1, Knit 1, \* Knit 2 together, turn the cotton twice round the needle, Purl 2; repeat from \*.

Second row.—Slip 1, Knit 1, \* purl 2, Knit 2; repeat from \*.

Third row.—Slip 1, Purl 1, \* Knit 2, Purl 2; repeat from \*.

Fourth row.—Slip 1, Knit 1, \* Purl 2, Knit 2; repeat from \*.

Fifth row.—Slip 1, Knit 1, \* make 1, Knit 2 together, Purl 2; repeat from \*.

Sixth row.—Slip 1, Knit 1, \* Purl 2, Knit 2; repeat from \*.

Seventh row.—Slip 1, Purl 1, \* Knit 2, Purl 2; repeat from \*.

Eighth row.—Slip 1, Knit 1, \* Purl 2, Knit 2; repeat from \*.

Repeat from the first row.

#### DIAMOND PATTERN.

Cast on eight stitches for each pattern, and three stitches over for edge stitches.

First row.—Knit 3, \* Knit 2 together, make 1, Knit 1, make 1, Knit 2 together, Knit 3; repeat from \*.

Second row.—Purl.

Third row.—Knit 2, \* Knit 2 together, make 1, Knit 3, make 1, Knit 2 together, Knit 1; repeat from \*.

Knit the one stitch remaining at the end of the row.

Fourth row.—Purl.

Fifth row.—Knit 1, Knit 2 together, \* make 1, Knit 5, make 1, Slip 1, Knit 2 together, pass the Slipped Stitch over; repeat from \*. When three stitches are left on the needle, make 1, Knit 2 together, Knit 1.

Sixth row.—Purl.

Seventh row.—Knit 2, \* make 1, Knit 2 together, Knit 3, Knit 2 together, make 1, Knit 1; repeat from \*. One more stitch to Knit at the end of the row.

Eighth row.—Purl.

Ninth row.—Knit 3, \* make 1, Knit 2 together, Knit 1, Knit 2 together, make 1, Knit 3; repeat from \*.

Tenth row.—Purl.

Eleventh row.—Knit 4, \* make 1, Slip 1, Knit 2 together, pass the Slipped Stitch over, make 1, Knit 5; repeat from \*. There will be only four to Knit at the end of the row.

Twelfth row.—Purl.

Repeat from the first row.

#### DOTTY PATTERN.

Cast on any even number of stitches.

First row.—Plain.

Second row.—Purl.

Third row.—Slip 1, Knit 1, \* make 1, Knit 2 together; repeat from \*.

Fourth row.—Plain.

Repeat from the first row.

#### SMALL DIAMOND PATTERN.

Cast on six stitches for each pattern, and three over for edge stitches.

First row.—Slip 1, Knit 2 together, \* make 1, Knit 3, make 1, Slip 1, Knit 2 together, pass the Slipped Stitch over, make 1, and repeat from \*. At the end of the row Knit 2 together, Knit 1.

Second row.—Purl.

Third row.—Knit 3, make 1, Slip 1, Knit 2 together, pass the Slipped Stitch over, make 1, and repeat.

Fourth row.—Purl.

Repeat from the first row.

#### GERMAN PATTERN.

Cast on twenty-one stitches for each pattern.

First row.—Knit 2 together, Knit 3, Knit 2 together, Knit 1, make 1, Knit 1, make 1, Knit 1, Slip 1, Knit 1, pass the Slip Stitch over, Knit 3, Knit 2 together, Knit 1, make 1, Knit 1, make 1, Knit 2.

Second Row.—Purl.

Third Row.—Knit 2 together, Knit 1, Knit 2 together, Knit 1, make 1, Knit 3, make 1, Knit 1, Slip 1, Knit 1,

pass the Slip Stitch over, Knit 1, Knit 2 together, Knit 1, make 1, Knit 3, make 1, Knit 2.

Fourth row.—Purl.

Fifth row.—Slip 1, Knit 2 together, pass the Slip Stitch over, Knit 1, make 1, Knit 5, make 1, Knit 1, Slip 1, Knit 2 together, pass the Slip Stitch over, Knit 1, make 1, Knit 5, make 1, Knit 2.

Sixth row.—Purl.

Seventh row.—Knit 2, make 1, Knit 1, make 1, Knit 1, Slip 1, Knit 1, pass the Slip Stitch over, Knit 3, Knit 2 together, Knit 1, make 1, Knit 1, make 1, Knit 1, Slip 1, Knit 1, pass the Slip Stitch over, Knit 3, Knit 2 together.

Eighth row.—Purl.

Ninth row.—Knit 2, make 1, Knit 3, make 1, Knit 1, Slip 1, Knit 1, pass the Slip Stitch over, Knit 1, Knit 2 together, Knit 1, make 1, Knit 3, make 1, Knit 1, Slip 1, Knit 1, pass the Slip Stitch over, Knit 1, Knit 2 together.

Tenth row.—Purl.

Eleventh row.—Knit 2, make 1, Knit 5, make 1, Knit 1, Slip 1, Knit 2 together, pass the Slip Stitch over, Knit 1, make 1, Knit 5, make 1, Knit 1, Slip 1, Knit 2 together, pass the Slip Stitch over.

Twelfth row.—Purl.

Repeat from the first row.

#### HERRINGBONE PATTERN.

Cast on any number of stitches divisible by six, and one stitch over for an edge stitch.

First row.—Slip 1, Knit 2 together, \* make 1, Knit 1, make 1, Knit 1, Slip 1, Knit 2 together, pass the Slipped Stitch over, Knit 1, repeat from \*, and when four stitches are left on the needle, make 1, Knit 1, make 1, Knit 2 together, Knit 1.

Second row.—Purl.

Repeat these two rows for the length required.

#### LEMON PATTERN.

Cast on five stitches for each pattern, and three stitches over for edge stitches.

First row.—Purl 2, \* Slip 1, Knit 2 together—passing the wool *over* the needle so as to make a stitch, pass the Slipped Stitch over the Knitted ones, wool *twice* round the needle, Purl 2; repeat from \*.

Second row.—Knit 2, \* Purl 3, Knit 2, and repeat from \*.

Third row.—Purl 2, \* Knit 3, Purl 2, and repeat from \*.

Fourth row.—Knit 2, \* Purl 3, Knit 2, and repeat from \*.

Repeat from the first row.

#### LOZENGE PATTERN.

Cast on any number of stitches that can be divided by six, with two extra for the beginning and one for the end of each row.

First row.—Slip 1, Knit 1, \* make 1, Slip 1, Knit 1, pass the Slip Stitch over the Knitted one, Knit 1, Knit 2 together, make 1, Knit 1; repeat from \*, ending with Knit 2 plain.

Second row.—Purl.

Third row.—Same as first.

Fourth row.—Purl.

Fifth row.—Same as first.

Sixth row.—Purl.

Seventh row.—Same as first.

Eighth row.—Purl.

Ninth row.—Slip 1, Knit 2, \* make 1, Slip 1, Knit 2 together, pass the Slip Stitch over, make 1, Knit 3; repeat from \*.

Tenth row.—Purl.

Eleventh row.—Slip 1, Knit 1, Knit 2 together, \* make 1, Knit 1, make 1, Slip 1, Knit 1, pass the Slip Stitch over, Knit 1, Knit 2 together; repeat from \*, ending with pass the Slip Stitch over, Knit 2.

Twelfth row.—Purl.

Thirteenth row.—Same as the eleventh.

Fourteenth row.—Purl.

Fifteenth row.—Same as the eleventh.

Sixteenth row.—Purl.

Seventeenth row.—Same as the eleventh.

Eighteenth row.—Purl.

Nineteenth row.—Slip 1, Knit 2 together, \* make 1, Knit 3, make 1, Slip 1, Knit 2 together, pass the Slip Stitch over; repeat from \*, ending with make 1, Knit 3 together, Knit 1.

Twentieth row.—Purl.

Repeat the pattern from the first row.

#### BRYONY PATTERN.

Cast on six stitches for each pattern.

First row.—Purl 3, pass the wool *over* the needle so as to make a stitch, Knit 2 together, Knit 1; repeat.

Second row.—Purl 3, Knit 3, and repeat.

Third row.—Purl 3, Knit 1, make 1, Knit 2 together; repeat.

Fourth row.—Purl 3, Knit 3, and repeat.

Repeat from the first row.

#### PETTIFER PATTERN.

Cast on any number of stitches that can be divided by six, also three extra stitches to keep the pattern even.

First row.—Knit 2, \* make 1, Knit 1, Slip 1, Knit 2 together, pass the Slipped Stitch over, Knit 1, make 1, Knit 1; repeat from \*, and Knit the last stitch plain.

Second row.—Purl.

Third row.—Knit 3, \* make 1, Slip 1, Knit 2 together, pass the Slipped Stitch over, make 1, Knit 3; repeat from \*.

Fourth row.—Purl.

Fifth row.—Knit 1, Knit 2 together, Knit 1, \* make 1, Knit 1, make 1, Knit 1, Slip 1, Knit 2 together, pass the Slipped Stitch over, Knit 1; repeat from \*, and when within five stitches of the end of the row, make 1, Knit 1, make 1, Knit 1, Knit 2 together, Knit 1.

Sixth row.—Purl.

Seventh row.—Knit 1, Knit 2 together, \* make 1, Knit 3, make 1, Slip 1, Knit 2 together, pass the Slipped Stitch over; repeat from \*, and when within six stitches of the end of the row, make 1, Knit 3, make 1, Knit 2 together, Knit 1.

Eighth row.—Purl.

Repeat from the first row.

## SHELL PATTERN.

Cast on eleven stitches for each pattern.

First row.—Purl 2 together, Purl 2 together, make 1, Knit 1, make 1. Knit 1, make 1, Knit 1, make 2, Purl 2 together, Purl 2 together; repeat.

Second row.—Purl.

Third row.—Plain.

Fourth row.—Purl.

Repeat from the first row.

## HEMSTITCH PATTERN.

Cast on three stitches for each pattern, and one stitch over for an edge stitch.

First row.—Slip 1, \* Knit 1, make 1, Knit 2 together; repeat from \*.

Every succeeding row is the same as the first row.

## CORAL PATTERN.

Cast on six stitches for each pattern, and one stitch over to keep the work even.

First row.—Knit 3, \* make 1, Slip 1, Knit 1, pass the Slipped Stitch over, Knit 4; repeat from \*, and at the end of the row there will be only two stitches to Knit instead of four.

Second row.—Purl.

Third row.—Knit 1, Knit 2 together, make 1, Knit 1, make 1, Slip 1, Knit 1, pass the Slipped Stitch over; repeat and end the row with Knit 1.

Fourth row.—Purl.

Fifth row.—Knit 2 together, \* make 1, Knit 3, make 1, Slip 1, Knit 2 together, pass the Slipped Stitch over; repeat from \*, and end the row with make 1, Slip 1, Knit 1, pass the Slipped Stitch over.

Sixth row.—Purl.

Repeat from the first row.

## LADDER PATTERN.

Cast on eight stitches for each pattern, and one over for edge stitch.

First row.—Slip 1, \* make 1, Knit 2, Slip 1, Knit 2 together, pass the Slipped Stitch over, Knit 2, make 1, Knit 1; repeat from \*.

Second row.—Purl.

Repeat these two rows for the length required.

**Linen Embroidery (German).**—Foundation material, of linen and embroidery, executed with linen thread. Stitches used: CHAIN, CREWEL, HERRINGBONE, SATIN, and FRENCH KNOTS. See EMBROIDERY STITCHES.

**Linen Embroidery (Hungarian).**—The corner of a square tea-table cloth. Foundation material, cream-coloured linen. Embroidery worked with washing silks, and in CREWEL STITCH, LONG STITCH, CORAL, WHEELS, KNOTS, and plain BARS. See EMBROIDERY STITCHES.

**Macramé.**—One Vandyke of a bracket. Six to seven Vandykes are required. To work: Each Vandyke takes twenty-four doubled threads, or forty-eight strands of thread. In the heading, pin down on the cushion sets of four strands,  $\frac{1}{4}$  in. apart; or, if working upon a frame, arrange along a cord sets of four strands together, with  $\frac{1}{4}$  in. between. First row—With each four strands

work two SOLOMON KNOTS. Second row—A CORD. Third row—With each four strands work SINGLE MACRAMÉ KNOTS three times. Fourth row—A Cord. Fifth row—Work DOUBLE DIAMONDS with sixteen strands to each. In the centre of each diamond make an ORNAMENTAL KNOT with eight strands. Sixth row—A cord. Seventh row—With every four strands work single Macramé knots three times. Eighth row—A cord. Ninth row—Like the fifth. Tenth row—Leave the first twenty-four strands unworked, then work two double diamonds with the next thirty strands, \* miss the next twenty-four strands, and work two double diamonds with the next thirty; continue from \* to the end of the row. Eleventh row—Work one double diamond with the centre strands used in making the two double diamonds in the last row, and leave all the strands unworked except these centre ones, which form the points of each Vandyke.

**Mechlin (Old).**—These specimens of lace are made with VRAI RÉSEAU grounds, and with great delicacy of pattern. The specimen of Modern Valenciennes is a coarse Pillow Lace. See MECHLIN LACE.

**Modern Drawn Work.**—This pattern is part of a chair-back; it is worked with flosselles, upon coarse German canvas. When withdrawing the threads from the squares, cut them half-way across, turn them back, and sew down on the wrong side. Leave ten threads, and withdraw but nine at each corner. See DRAWN WORK.

**Modern Italian Laces (Pillow).**—The varieties of Pillow Lace now made in Italy are here shown; they are all of a coarse description, and are not valuable, the industry having deteriorated in modern times. See ITALIAN LACES.

**Modern Point Lace.**—The butterfly shown forms the end of a lappet. It is worked with straight lace braid, PICOT BARS, WHEELS, and POINT NOUÉ. See MODERN POINT LACE.

**Modern Valenciennes Lace.**—This is a specimen of a coarse Pillow Lace. See VALENCIENNES LACE.

**Mosaic Patchwork with Embroidery.**—Needle-books, sachets, and Bradshaw covers, are decorated with this variety of MOSAIC PATCHWORK. The embroidery is either worked in SATIN STITCH upon the centre patch, or bought, and OVERCAST down to it.

**Old Alençon Lace (Rare).**—This specimen of Alençon Lace is worked with a VRAI RÉSEAU ground, and some of the finest and best fillings are found in the design, also the raised outline. See ALENÇON LACE.

**Old Brussels Lace (Rare).**—This delicate pattern is worked with very fine thread, and with a VRAI RÉSEAU ground. See BRUSSELS LACE.

**Old Buckingham Lace (Rare).**—See BUCKINGHAM LACE.

**Old Devonshire Lace.**—See DEVONSHIRE LACE.

**Old Greek Embroidery (Rare).**—Executed with coarse silk, upon a linen background. The stitch used

is extremely fine, and worked very thick, both sides of the linen being worked. The illustration is taken from a very old piece of Greek Embroidery.

**Old Valenciennes Lace** (Rare).—This is made with the *VRAI RÉSEAU* ground, and with great delicacy of pattern. See *VALENCIENNES LACE*.

**Oriental Embroidery, No. 1.**—Portion of an embroidered towel, of modern workmanship. The close stitch is similar to the one used in *GREEK EMBROIDERY*, but is worked with wool; while the background is ornamented with silver foil.

**Oriental Embroidery, No. 2.**—Used for chair-backs and other ornamental purposes. To work: Trace the design upon linen or satin, and work all the thick parts of the pattern with very close *HERRINGBONE STITCH*. Use *RAILWAY, CHAIN, and SATIN STITCH* for the lighter parts. Work with purse silks of rich Oriental shades.

**Pillow Lace of Aloe Fibre.**—This description of lace, made at Albissola in olden days, is more valuable because of the material employed than for its workmanship. The lace was made on a pillow from Blonde Lace designs

**Raised Embroidery on Muslin.**—Foundation, a clear muslin, embroidery executed with darning cotton. To work: Commence at the point of a leaf, and work from side to side in *HERRINGBONE STITCH*, until the centre of the spray is arrived at; then *OVERCAST* down the centre fibre, and work the stalks and sprays as in *RUNNING*. The right side of the embroidery, when complete, is the under side when working.

**Raised Venetian Lace** (Rare).—The fine *PICOTS, RAISED CORDONETTE*, and delicate fillings of this lace are well shown in the illustration. See *VENETIAN POINT LACE*.

**Richelieu Guipure.**—See *RICHELIEU GUIPURE*.

**Roman Work.**—See *ROMAN WORK*.

**Rug Work formed with Couching.**—This variety of Rug Work is made on Berlin canvas, with single

Berlin wools, and is used for all descriptions of mats. To work: Fill in each space with long stitches, carried across the whole of the space, either as diagonal or horizontal lines. *COUCH* down these stitches, and work *CROSS STITCH* along every outline. Make a large *STAR* for the centre space.

**Rug Work, or Smyrna Knitting.**—A coarse knitting, made in strips, and used for rugs. Materials required: Smyrna rug wools, soft netting cotton, and knitting needles. To work: Cut the wools into 1½ in. lengths, and arrange the colours according to a carpet pattern. Cast on forty stitches, and knit the first row plain. In the second row, in every second stitch insert a piece of wool, and knit it in, leaving its ends of equal length on the same side of the work. Repeat these two rows to the end of the strip. The strips, when complete, are sewn together.

**Run Lace.**—A lace now made in Ireland, and formerly in Northamptonshire. The net ground is made in the modern lace by machinery, and the pattern darned into it with the needle. The various fillings are formed by working fancy patterns into the honeycomb grounding. The pattern shows a portion of a flounce.

**Russian Cross Stitch.**—This design illustrates the manner of working Cross Stitch, not only in Russia, but in many Oriental countries. The patterns are more open than those used in Europe, the habit of leaving a space unworked between each stitch giving lightness to the composition.

**Tape Guipure, Genoa (Old).**—The lace shown is a portion of a priest's vestment. It illustrates Tape Guipure when the design is connected together with a *BRIDE* ground. See *TAPE LACES*.

**Ticking Work.**—Narrow silk ribbons are laid over ticking in this design, which is that of a summer carriage quilt. See *TICKING WORK*.

**Venetian Embroidery.**—See *VENETIAN EMBROIDERY*.





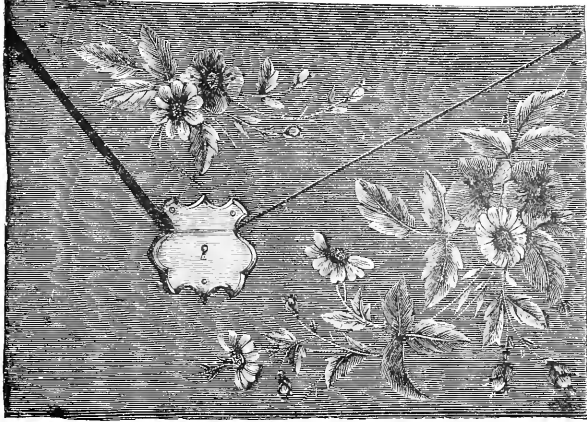


No. 415. APPLIQUÉ TABLE BORDER.

Foundation material, seal-brown plush. Appliqué flowers and leaves of satin, in shades of brown and old gold. To work: Outline the Appliqué pieces with silk cord matching them in colour, and work the smaller leaves with chenille wools.



Foundation material, olive-green velvet, lined with maroon silk. Embroidery executed with pure silks matching natural tints of flowers and



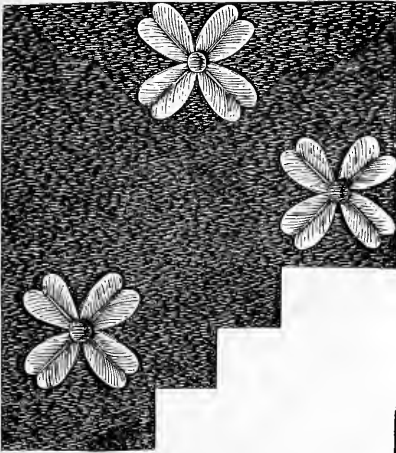
leaves. Stitches used: SATIN, ROPE, and FRENCH KNOTS. Embroidery shown in full working size in Detail (No. 417).

No. 416. LETTER-CASE EMBROIDERED IN SILKS.



No. 417. DETAIL OF LETTER-CASE (No. 416).

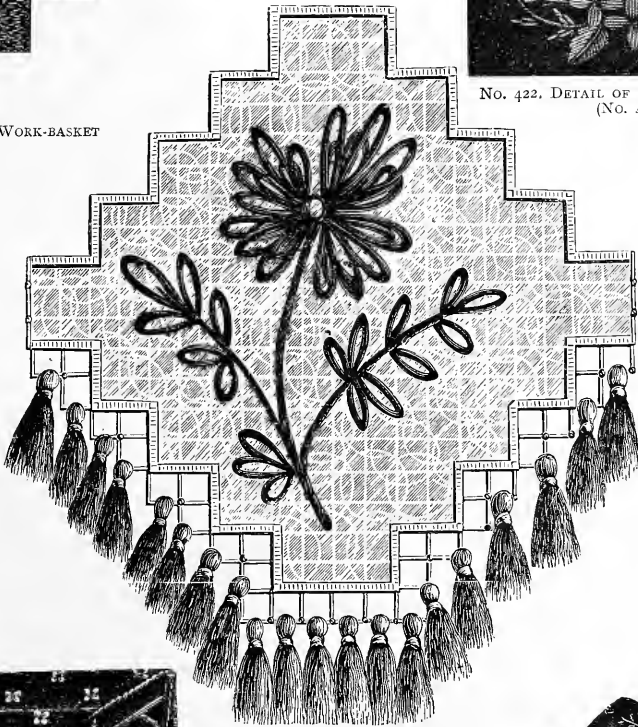




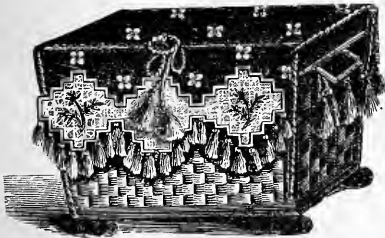
No. 421. DETAIL A OF WORK-BASKET  
(No. 424).



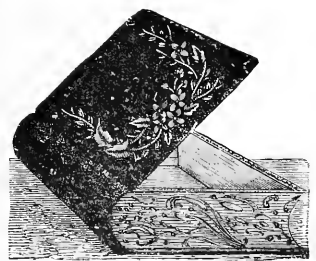
No. 422. DETAIL OF CHRISTMAS-CARD BOX  
(No. 425).



No. 423. DETAIL B OF WORK-BASKET  
(No. 424).



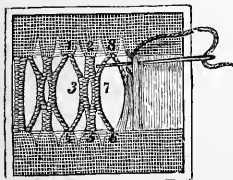
No. 421. WORK-BASKET WITH ORNAMENTAL COVER.  
Basket foundation of black wicker, lined and quilted with  
rosé-coloured silk. Ornamental Cover is separate  
from the Basket. The Cover is of dark green plush,  
embroidered with SATIN STITCH, with POWDERINGS  
as shown in Detail A (No. 421). The Border is of  
Guipure lace, the netted foundation being worked with  
POINT D'ESPRIT, and BUTTOMHOLED to the plush.  
The flower shown in Detail B (No. 423) is worked  
with chenille, and the tassels are of chenille.



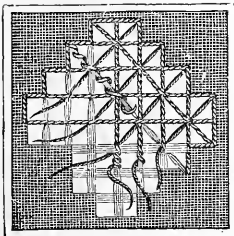
No. 425. CHRISTMAS-CARD BOX.

The foundation is of millboard, with sides and  
interior covered with dark blue silk, and top  
and bottom with dark blue velvet. The  
velvet is embroidered in SATIN STITCH  
with the design shown in Detail No. 422

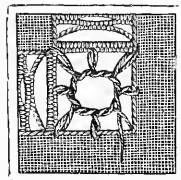




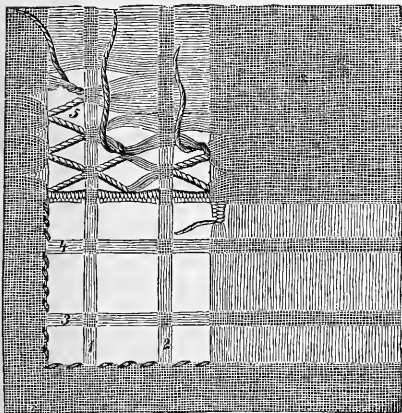
No. 426. DETAIL *A* OF DRAWN WORK  
(No. 430).



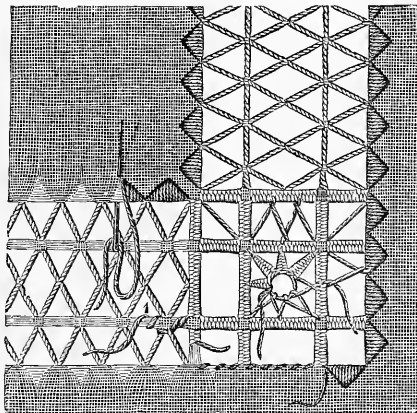
No. 427. DETAIL *B* OF DRAWN WORK  
(No. 430).



No. 428. DETAIL *C* OF DRAWN WORK  
(No. 430).

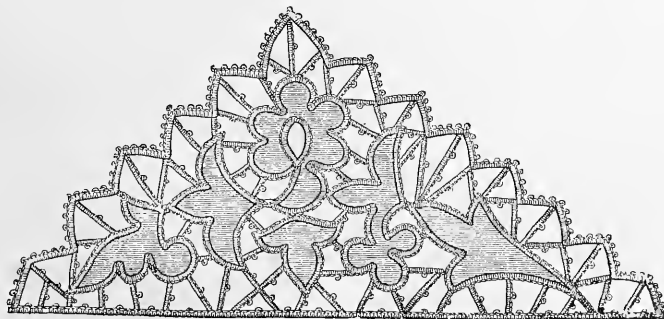


No. 429. DETAIL *D* OF DRAWN WORK (No. 430).



No. 430. DRAWN WORK FOR TEA-TABLE CLOTH.

The foundation is of linen, with border and centre ornamented with DRAWN WORK. Detail *D* (No. 429) gives the outer border, with threads withdrawn, 1, 2, 3, 4, indicating the position of threads retained, and 5 the manner of securing them. The border partially completed is given in No. 430; 1 shows the overcasting of the side lines of the design. Detail *B* (No. 427) gives the manner of drawing out and overcasting the threads retained to form an ornamental centre to the Table-cloth, and Detail *A* (No. 430) the narrow border to surround it, 3 and 7 pointing out where the separate overcasts are connected together. Detail *C* (No. 428) is a WHEEL used in the corners alternately with the one shown in No. 430.

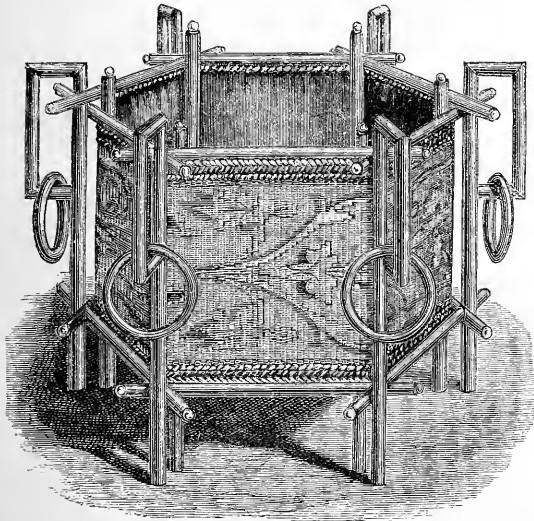


No. 431. COLLAR POINT IN STRASBOURG EMBROIDERY.

Foundation material, white cambric, embroidered with linen thread. To work: Trace the design upon the cambric, make the BARS and PICOTS, BUTTONHOLE round every part of the design, also the edges of the Collar, and finish by cutting away the cambric beneath the Bars.

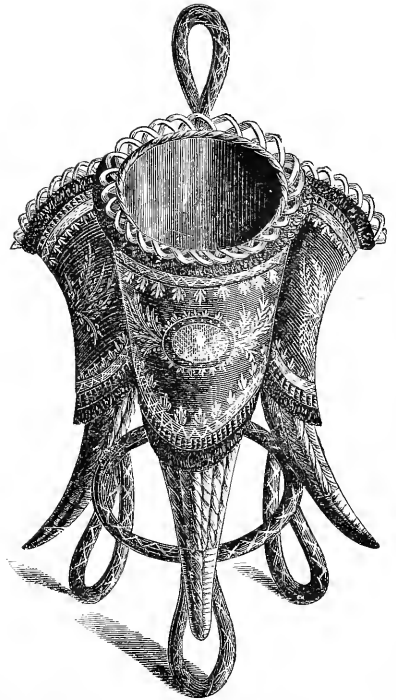






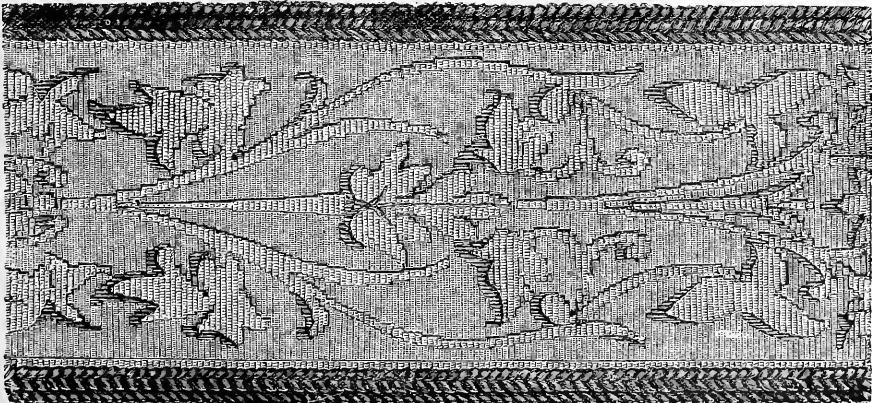
No. 432. FLOWER-POT HOLDER ORNAMENTED WITH GOBELIN TAPESTRY.

Foundation of black wicker work, fitted with a tin lining to hold the Flower-pot. The ornamental covering to the tin lining is of GOBELIN TAPESTRY (which *see*). The pattern and number of stitches are shown in Detail No. 434. The ground colour work in a deep brown, the pattern in shades of green and crimson.



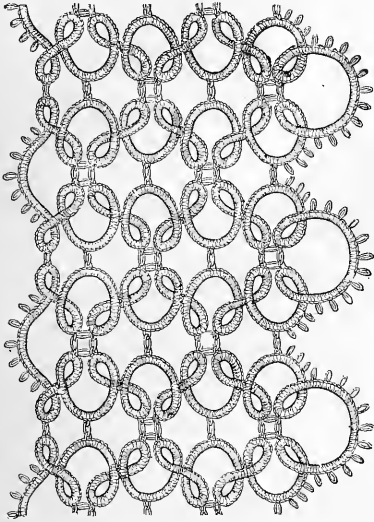
No. 433. CORNUCOPIA FLOWER VASE.

Foundation of brown basket work. Each Cornucopia is fitted with a tin lining. The ornamental vallance to the Vase is of dark blue cloth, embroidered with fancy stitches, such as CORAL, SATIN, POINT DE POIS, and Vandyked lines.



No. 434. DETAIL OF GOBELIN TAPESTRY FOR FLOWER-POT HOLDER (No. 432).





No. 435. TATTED EDGING FOR TOILET CLOTH.

This Edging is worked in pieces, then joined together. Walter and Evans' crochet cotton No. 10 is sufficiently coarse. See TATTING.



No. 437. BRACKET VALLANCE.

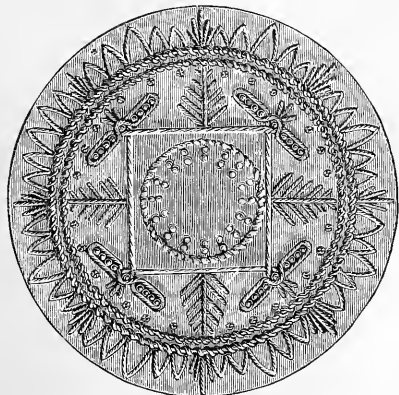
Foundation of ruby-coloured cloth; ornaments, BRAIDING and SATIN STITCH Embroidery.



No. 436. HAND BAG.

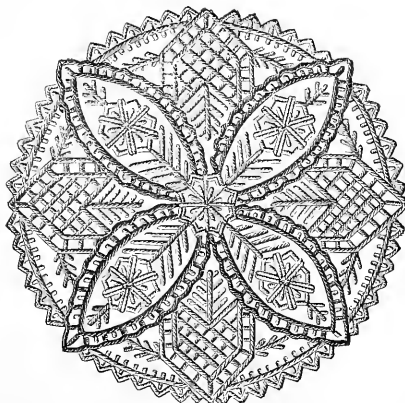
The Bag is of seal-brown plush, the Vandyke upon each side of the Bag of seal-brown silk, embroidered with old gold-coloured silks. Stitches used, LATTICE and SATIN.





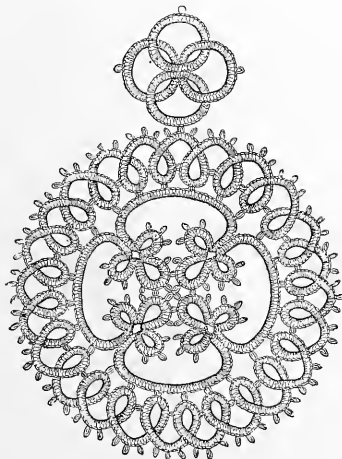
No. 438. LAMP MAT.

Foundation of black cloth. Embroidery executed in SATIN, ROPE, FEATHER, and POINT DE POIS Stitches, with purple silks.



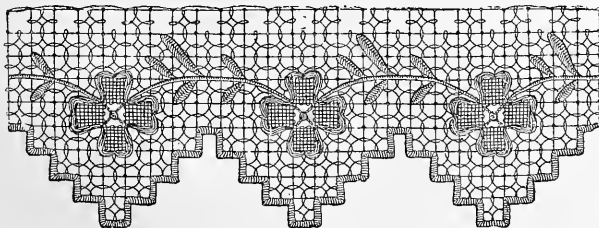
No. 439. TABLE MAT.

Foundation, white cricketing flannel. Embroidery in two shades of blue purse silk, in FEATHER, LATTICE, SATIN, and BUTTONHOLE Stitches.



No. 440. TATTED ANTIMACASSAR.

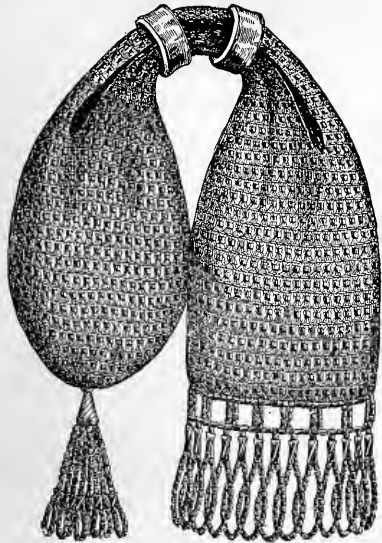
The Antimacassar, when complete, is made with twenty-four rosettes and thirty-eight crosses. Walter and Evans' crochet cotton No. 10 is used. The crosses are worked with a double thread, the rosettes with a single thread.



No. 441. GUIPURE D'ART FURNITURE EDGING.

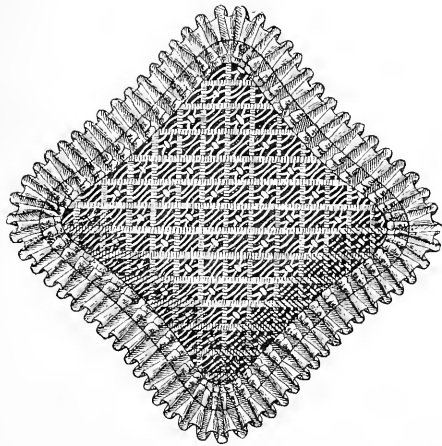
The foundation is netting. Guipure d'Art stitches used: POINT D'ESPRIT, POINT DE TOILE, GUIPURE EN RELIEF, and BUTTONHOLE.





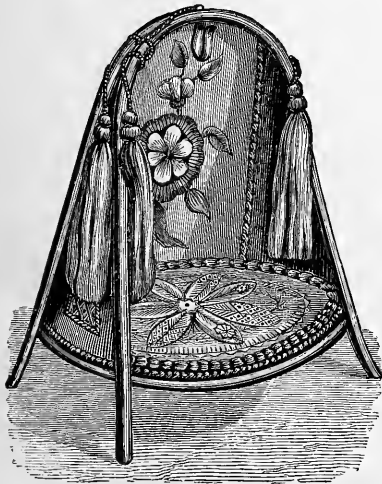
No. 442. CROCHET PURSE.

Materials required: Steel beads, rings, and tassels, and skeins of garnet-coloured purse silk. To work: Use crochet needle Penelope No. 3, and Pearsall's purse silk. Thread the beads on the silk. Make a chain 5 inches long, work 1 DOUBLE CROCHET in the third chain from the needle, \* 1 Chain, miss 1, 1 Double Crochet; repeat from \* to the end of the row. Work a bead in with every Double Crochet. Make a length of 8 inches, sew up, leaving an opening 2½ inches long in the centre, which finish with Double Crochet. Add tassels and rings.



No. 443. PINCUSHION—MACRAMÉ.

The foundation is an ordinary square Pincushion, covered with crimson satin. The ornamental cover is of MACRAMÉ LACE, surrounded with a wide and full quilting of crimson silk ribbon. To work the lace: Put on double threads that divide into eight. Work SINGLE DIAMONDS of eight threads each, and ornament their centres with SOLOMON KNOTS.



No. 444. WATCH-STAND.

Foundation of black cane. The back is covered in with three shaped pieces of black satin, embroidered in SATIN STITCH, with coloured fillosses. A hook is fastened in the top of the centre-piece, to hold the watch. The base of the Stand is made with a round piece of black satin, embroidered with fancy stitches, such as CORAL, POINT DE POIS, VANDYKE, LATTICE, and FEATHER.



No. 445. WORK-BASKET.

The Basket is of wicker; the tripod legs are of wood, covered with cloth, and finished with ornamental nails. The drapery of dark green plush round the outside of the Basket is caught up at intervals with green silk cord, and finished with plush balls. The inside of the Basket is lined with dark green silk, and fitted with pockets to hold cottons, &c. Wherever a plain space is left without pockets, it is ornamented with SATIN STITCH Embroidery.







No. 446. SECTION OF LAMP MAT.

Foundation of marone-coloured cloth; embroidery, a combination of APPLIQUÉ, BRAIDING, CHAIN STITCH, and SATIN STITCH. The Appliqué pieces are of dark, marone-coloured plush; the Satin Stitch and filoselle, matching the cloth; and the Braiding and Chain Stitch, in two shades of old gold-coloured filoselles.



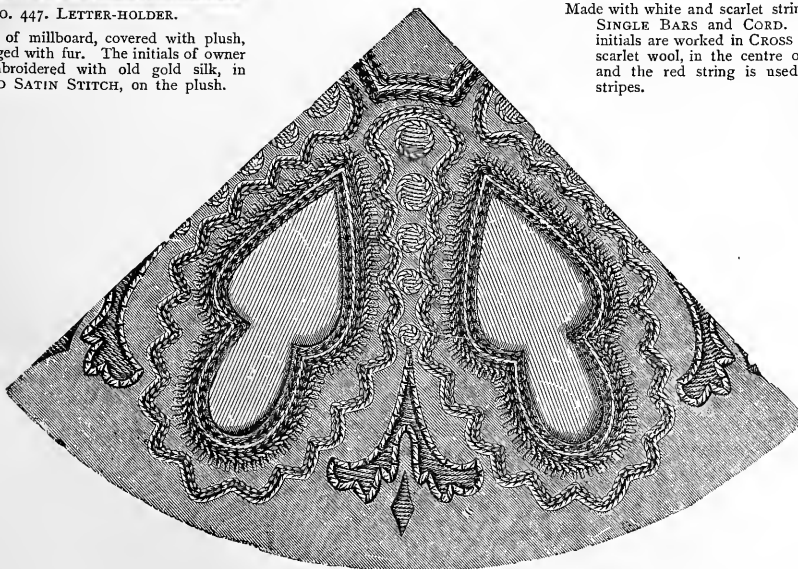
No. 447. LETTER-HOLDER.

Foundation of millboard, covered with plush, and edged with fur. The initials of owner are embroidered with old gold silk, in RAISED SATIN STITCH, on the plush.



No. 448. MACRAMÉ BASKET.

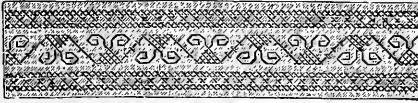
Made with white and scarlet string, in rows of SINGLE BARS and CORD. The owner's initials are worked in CROSS STITCH, with scarlet wool, in the centre of the Basket, and the red string is used for the two stripes.



No. 449. SECTION OF LAMP MAT.

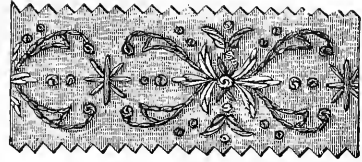
Foundation of blue cloth; embroidery, a combination of APPLIQUÉ, BUTTONHOLE, COUCHING, CHAIN STITCH, and SATIN STITCH. To work: Appliqué pale blue silk to the cloth, and work in Chain Stitch; Buttonhole round the pieces with filoselles darker than the cloth. Couch down lines of silk cord round the Satin Stitch embroidery, using dark blue shades, and work the Chain Stitch and Couched lines near it with two shades of ruby-coloured filoselles.





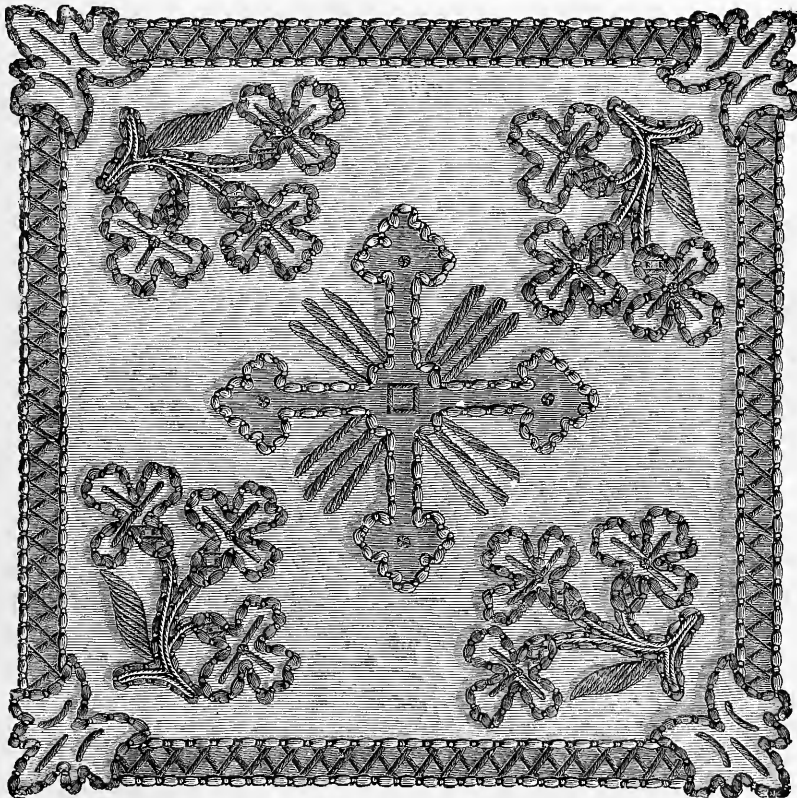
No. 450. SIDEBOARD CLOTH BORDER.

Foundation of white German canvas, with woven, coloured border lines, or pieces of scarlet braid, sewn down to the canvas. Embroider in **HOLBEIN** and **CROSS STITCH**, using ingrain red cotton on the white canvas, and white linen thread on the border lines.



No. 451. CURTAIN BANDS.

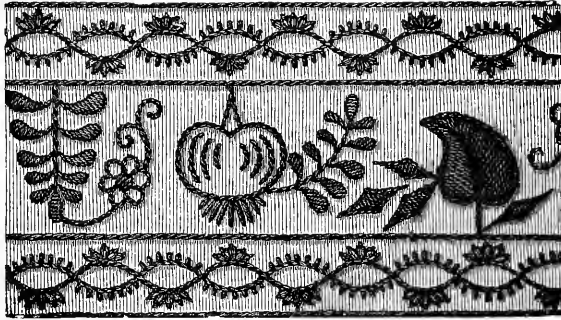
Foundation of thin cloth, with a pinked-out edge. Execute the embroidery in **CREWEL**, **POINT DE POIS**, **TÊTE DE BŒUF**, and **POINT LANCÉ** Embroidery Stitches.



No. 452. CUSHION IN APPLIQUÉ AND LAID WORK.

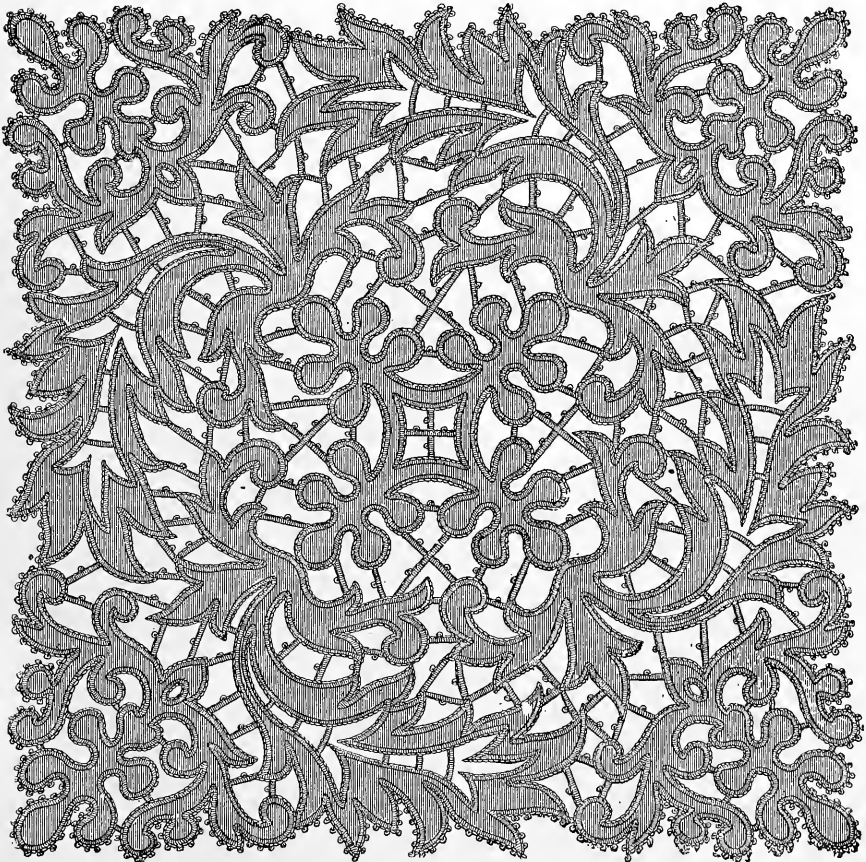
Foundation of Cushion, light terra-cotta-coloured silk; Appliqué pieces, a darker shade of terra-cotta plush. To work: Round the Appliqué pieces **COUCH** down thick strands of filoselle with old gold-coloured silk. Outline the leaves and flowers of the design in the same way, and vein the stems with gold cord. Work the border with **LATTICE STITCH**, and use **SATIN STITCH** for the filled-in leaves, &c.





No. 453. BORDER FOR TABLECLOTH.

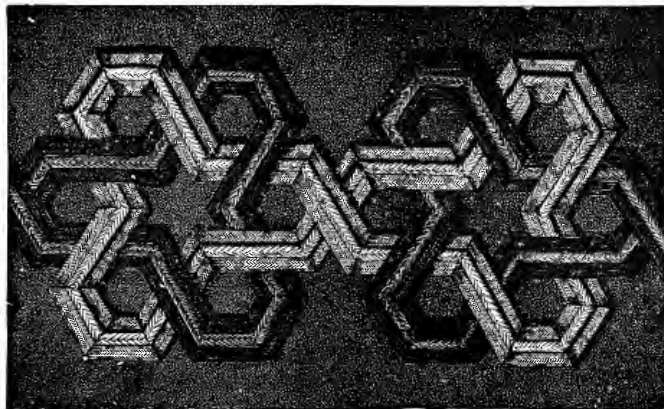
Foundation of fine cloth. Embroidery worked with purse silks of the same colour, but darker in shade than the cloth. Stitches: BUTTONHOLE, ROPE, TÊTE DE BŒUF, and SATIN.



No. 454. MAT IN RICHELIEU GUIPURE.

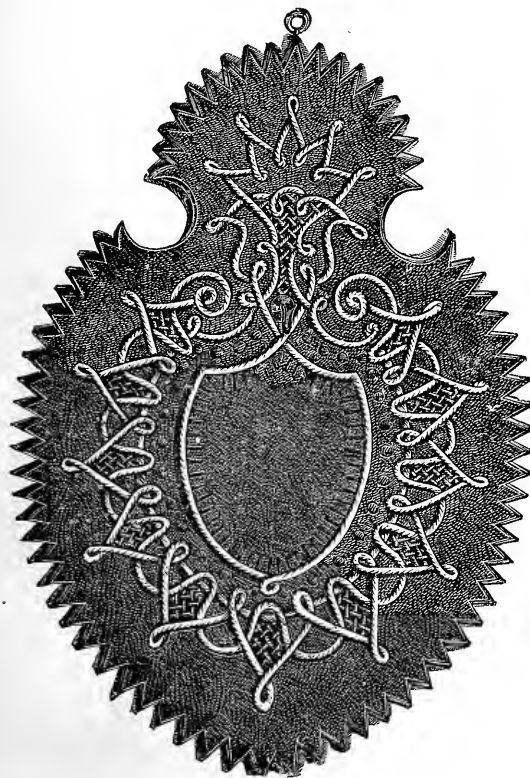
Foundation of *écru*-coloured linen. BUTTONHOLE Lines and BARS worked with *écru*-coloured linen thread.  
See RICHELIEU GUIPURE.





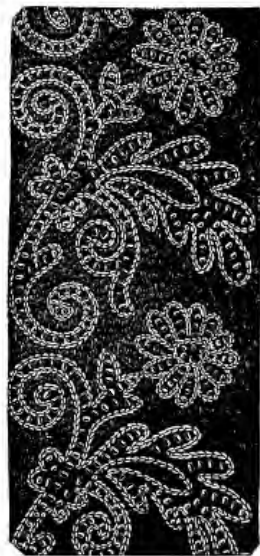
No. 455. BRAIDED TABLE BORDER.

Foundation of olive-green cloth. Braiding worked with fancy silk braids of two shades of green. See BRAIDING.



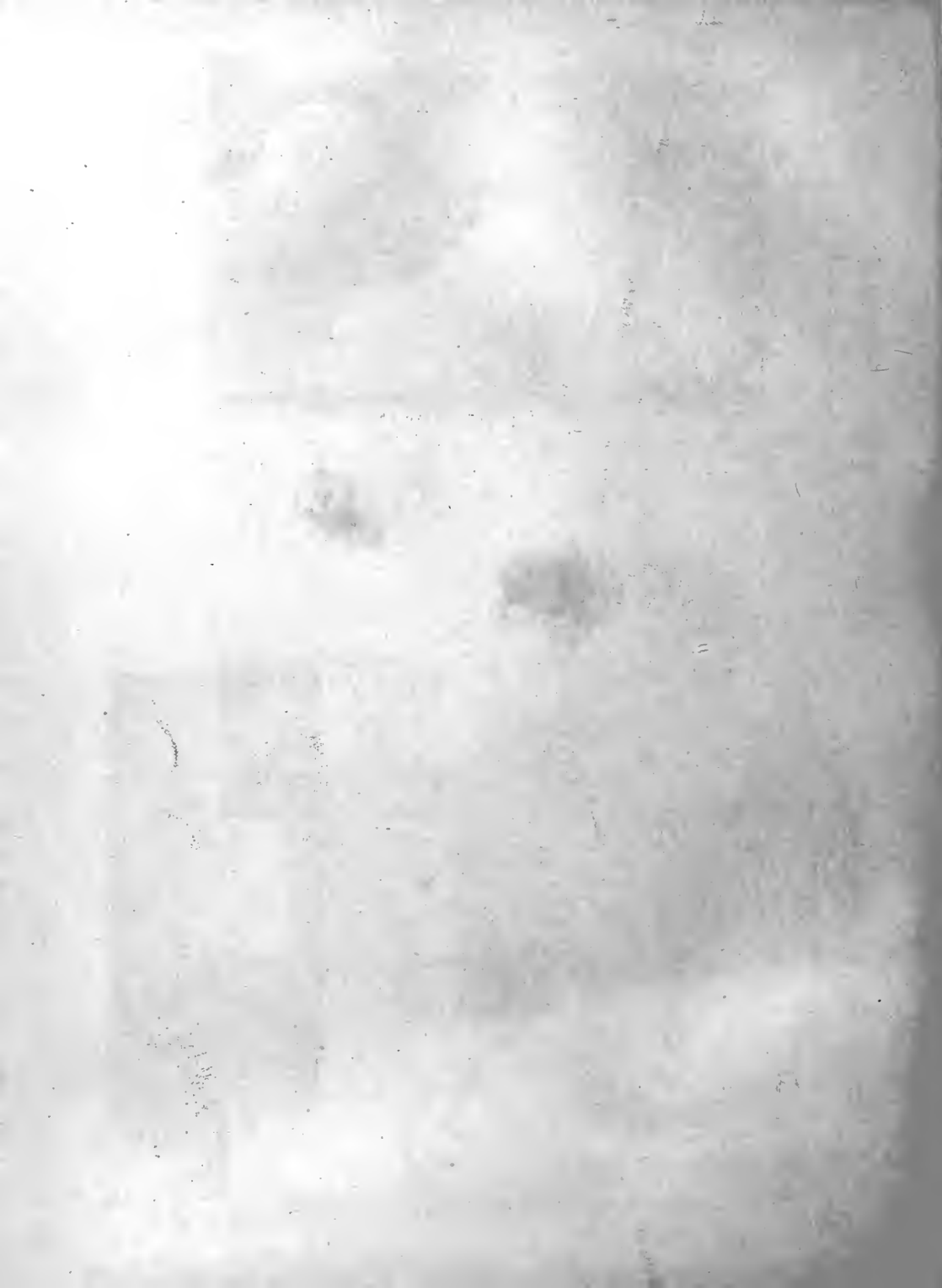
No. 456. BRAIDED WATCH POCKET.

Foundation of marone cloth, pinked at the edges. Braiding executed with gold cord. LATTICE STITCH, BUTTONHOLE, and DOTS, worked with marone silk.

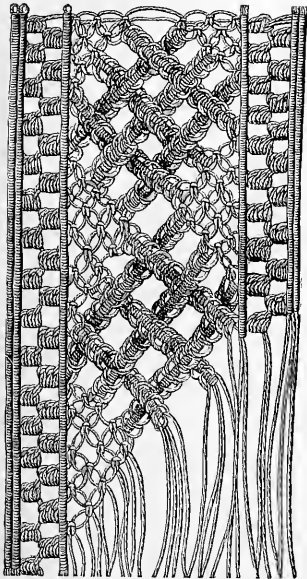


No. 457. CHAIN STITCH SHELF BORDER.

Foundation of dark blue cloth. CHAIN STITCH and POINT DE POIS Embroidered Stitches worked with blue silk.

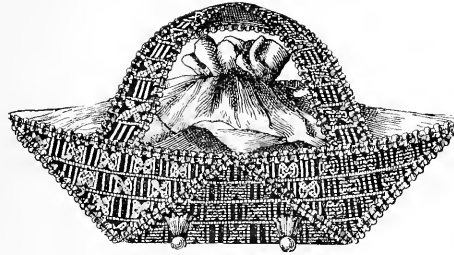






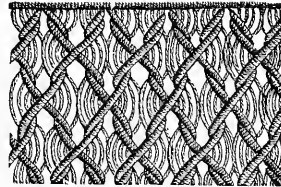
No. 458. MACRAMÉ INSERTION FOR SUMMER QUILT.

Knots and Stitches used: OPEN CHAIN, CORD, SOLOMON KNOTS, and BUTTON-HOLE. *See* MACRAMÉ.



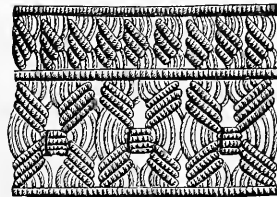
No. 459. WORK BASKET.

Foundation of plush or silk; handle and sides of Macramé. Knots and Stitches used: CORD, CHAIN BOULÉE, and SINGLE CROSSES. *See* MACRAMÉ.



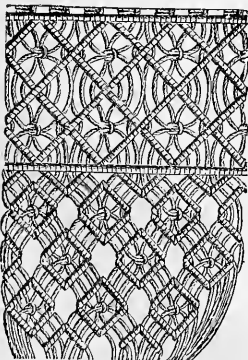
No. 460. MACRAMÉ INSERTION FOR PILLOW CASES.

Stitch used: SINGLE CROSS with eight strands.



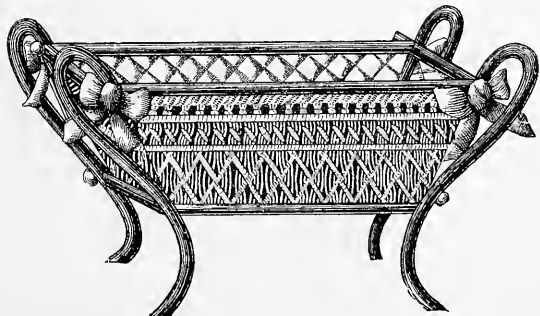
No. 461. INSERTION FOR SIDEBOARD CLOTH.

Knots and Stitches used: LEADERS, TREBLE CROSSES, CORD, and FANCY KNOT. *See* MACRAMÉ.



No. 462. MACRAMÉ LACE BORDER FOR MANTEL BOARD.

Knots and Stitches used: SINGLE DIAMONDS, CORD, and SOLOMON KNOTS. *See* MACRAMÉ.



No. 463. MACRAMÉ WORK-BASKET.

Foundation, black wicker; sides filled in with quilted satin and Macramé lace. Knots and Stitches used: SOLOMON, SINGLE DIAMONDS, CORD, and SINGLE SLANTING LEADERS. *See* MACRAMÉ.





No. 464. PINCUSHION.

Foundation of moss-green plush, embroidered with chenille of a lighter green than the plush; trimmings of pompons and fringe, matching the two greens. See CHENILLE EMBROIDERY.

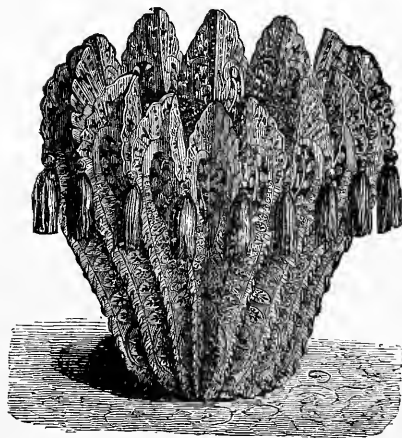


No. 465. DETAIL OF PERFORATED CARDBOARD FLOWER-POT STAND (No. 467).



No. 466. PERFORATED LEATHER WORK—SECTION OF TABLE MAT.

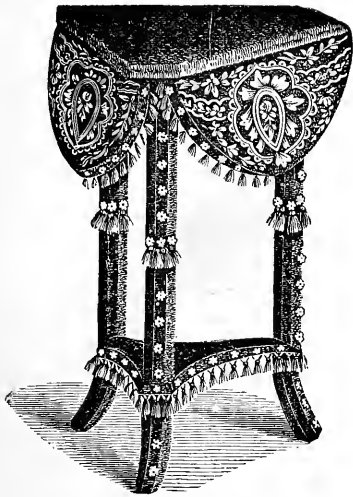
The Leather is embroidered with coloured silks, in SATIN STITCH.



No. 467. PERFORATED CARDBOARD FLOWER-POT STAND.

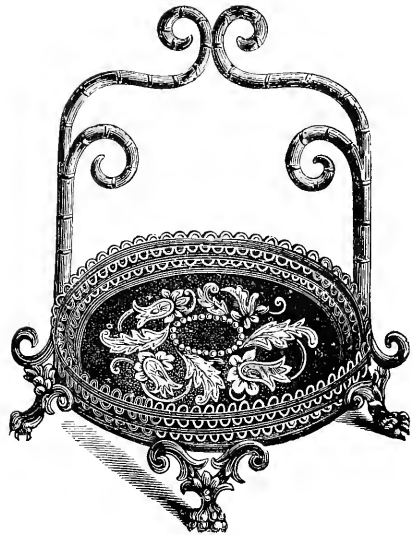
The sections of cardboard are sewn together with purple silk, and silk tassels are sewn on as a finish to each section. Detail No. 465 gives one section of the cardboard.





No. 468. THREE-CORNERED OR TUCK-AWAY TABLE.

Foundation of oak, covered with chesnut brown plush, fastened down with ornamental nails. The vallance is of chesnut-brown plush, ornamented with SATIN STITCH and COUCHING. Colours used: Pale chesnuds. Detail No. 470 shows pattern and manner of working.



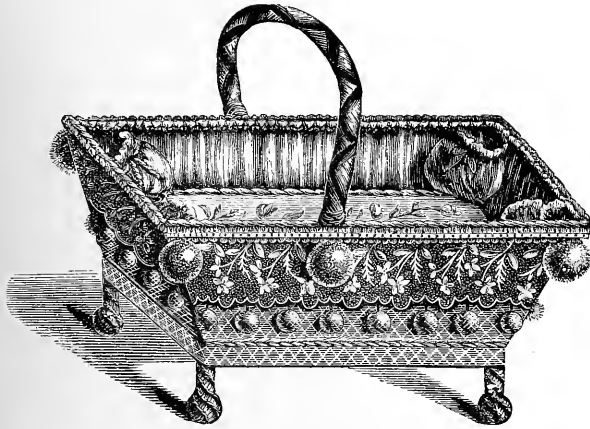
No. 469. CARD BASKET.

Foundation of cane and wicker. The lining is of dark blue silk, worked with coloured filosselles, in SILK EMBROIDERY.



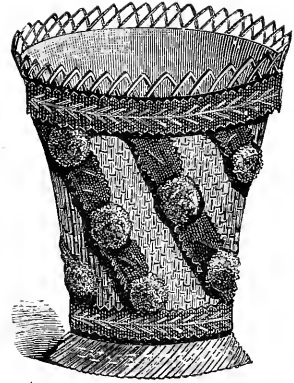
No. 470. DETAIL OF THREE-CORNERED OR TUCK-AWAY TABLE (No. 468).





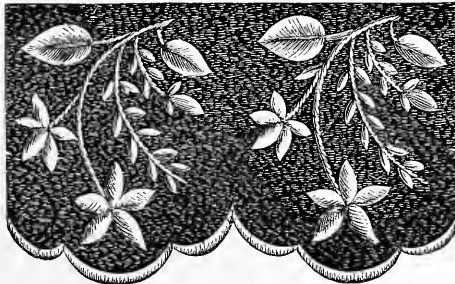
No. 471. WORK-BASKET.

Foundation of wicker; vallance of plush embroidered with SILK EMBROIDERY, as shown in Detail No. 473, and finished with plush balls. The inside of the Basket is wadded, lined with quilled-up rep silk, and ornamented with a silk cord. The bottom is worked in Silk Embroidery.



No. 472. WASTE-PAPER BASKET.

Foundation of open wicker-work; trimming of bands of velvet and plush balls. The bands round the top and base of Basket are ornamented with CORAL STITCH. The interior is lined with plain silk.



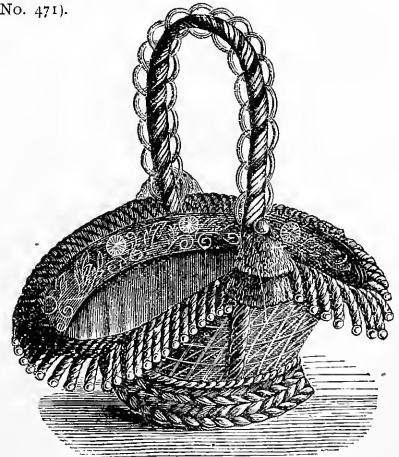
No. 473. DETAIL OF WORK-BASKET (No. 471).



The Cover is of cloth, the design of silk Appliqué. To work: Upon a foundation of russet - brown cloth lay SILK APPLIQUÉ of three

distinct shades of golden brown. COUCH gold cord and strands of filosee round the outlines, and finish with SATIN STITCH.

No. 474. CORNER FOR TABLE COVER.

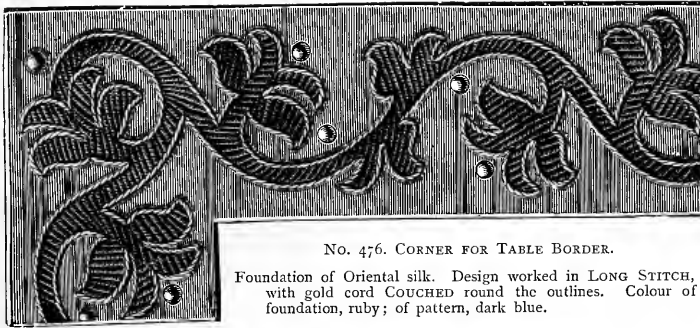


No. 475. WORK-BASKET.

Foundation of black wicker; ornaments, an inside band of satin, worked with SILK EMBROIDERY, and finished with a wide fringe of silk.







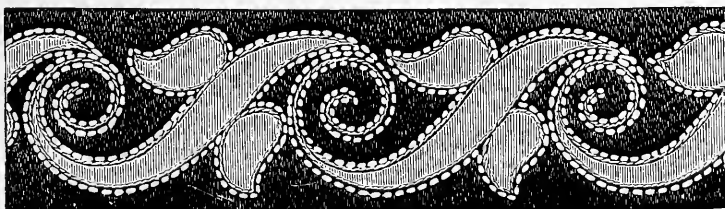
No. 476. CORNER FOR TABLE BORDER.

Foundation of Oriental silk. Design worked in LONG STITCH, with gold cord COUCHED round the outlines. Colour of foundation, ruby; of pattern, dark blue.



No. 477. CORNER OF LAMP MAT.

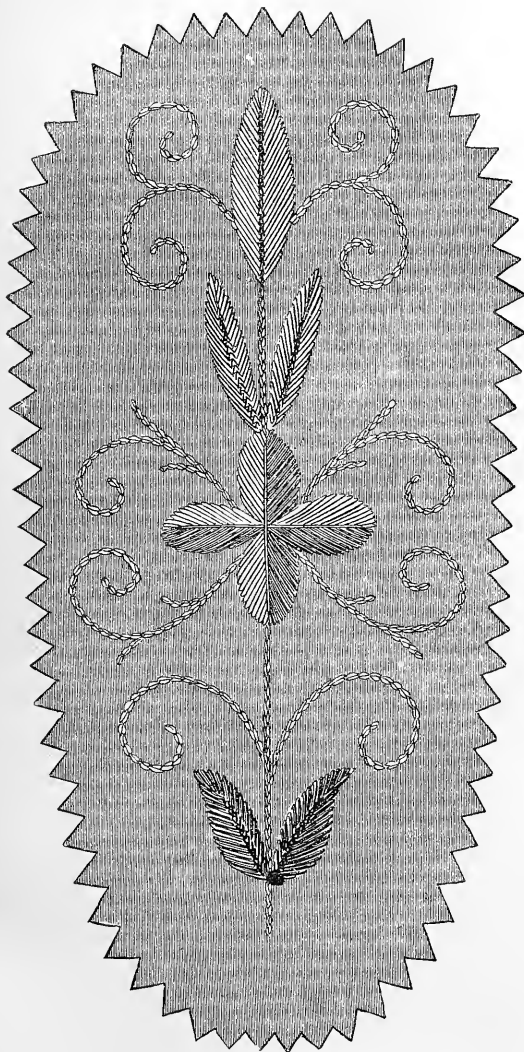
Foundation of black ribbed cloth; APPLIQUÉ of pale blue silk. Embroidery executed with marone-coloured filosselles and gold cord. Stitches used: COUCHING, SATIN, and DOIS.



No. 478. DESIGN FOR TABLE CENTRE BORDER.

Foundation of brown plush. Appliqué pattern, old gold silk, surrounded with lines of gold cord and pale yellow filosselle.





No. 479. DETAIL OF WASTE-PAPER BASKET (No. 481).



No. 480. PHOTOGRAPH STAND.

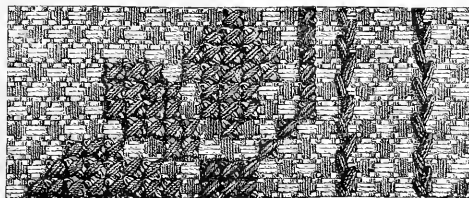
Foundation of wood; front of frame and doors covered with marone velvet, and embroidered in Satin Stitch. To work: Trace the design; work the leaves in SATIN STITCH, with green flosselle, the flowers with shades of pale blue flosselles, and in Satin Stitch.



No. 481. WASTE-PAPER BASKET.

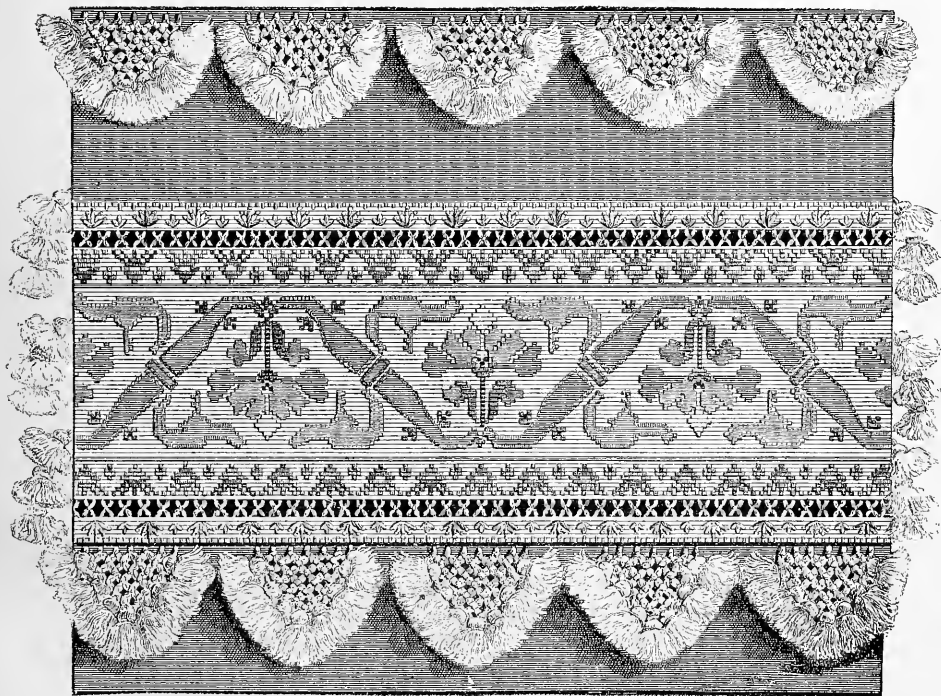
Foundation of wicker overlaid with strips of cloth, perforated at the edges. The bands filling up the sides are shown in Detail No. 479; the one round the stand is simply vandyked at the edge, and ornamented with a row of FEATHER STITCH. To work Detail (No. 479): Take a piece of myrtle-green cloth, cut out the edges, trace the design, and work the tendrils and stem in CHAIN STITCH with chestnut-coloured purse silk; the leaves and centre flower in SATIN STITCH, with old gold coloured silk. Ornament the handles and top of Basket with woollen tassels of green and chestnut colours.





No. 482. PORTION OF TOILET CLOTH COVER.

Foundation of diaper pattern linen, embroidered with ingrain scarlet cotton. To work: Double the ingrain cotton, and work the trefoil in CROSS STITCH, and the two straight lines in SINGLE CORAL STITCH.



No. 483. ORIENTAL CHAIR BACK.

Foundation of plush, overlaid with a band of CROSS STITCH EMBROIDERY, worked upon silk canvas. Silk fringes and tassels matching the colours used in the embroidery are attached to the sides. To work: Outline the vandykes with chocolate wool, and fill in their centres with sombre shades of blue wool. Work the flowers in Indian reds and browns, and the pendants from the vandykes in dull greens outlined with terra cotta. Work over the wools in the centres of flowers and vandykes with fine gold thread in Cross Stitch. Mix all the colours for the borders, and finish with DRAWN threads and a line of BUTTONHOLE STITCH.





No. 484. GERMAN LINEN THREAD EMBROIDERY FOR TABLECLOTH.

The foundation is of strong white linen, and the Embroidery is executed with two shades of blue ingrain cotton. To work: Trace the design, and work round every outline with the darkest shade of blue cotton, and in CREWEL STITCH. Fill in the centres with the light blue wool, as shown; the birds with FRENCH KNOTS and COUCHING; the leaves with HERRINGBONE, SATIN, CROSS, and DIAGONAL STITCHES; the figures with Cross, Diagonal, and Crewel Stitches.

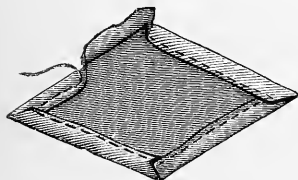




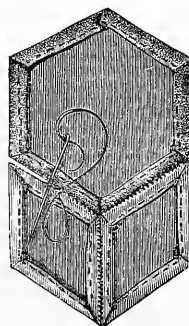


No. 485. MUSIC STOOL, WITH PATCHWORK COVER.

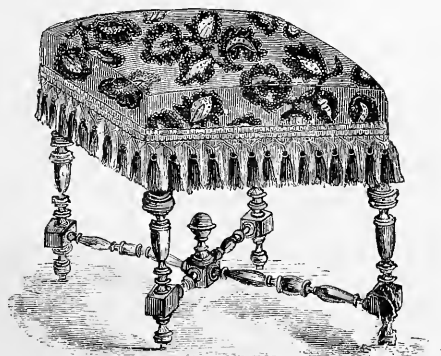
The stars are formed of patches made of shades of old gold silk, the six-sided pieces all of the same shade of seal-brown plush. To work: Cut out the patches, and turn the edges over neatly to the front of the work, as shown in Detail *A* (No. 486). Sew the patches together, as shown in Detail *B* (No. 487). Finish the Stool with tassels and a handsome fringe.



No. 486. DETAIL *A* OF MUSIC STOOL  
(No. 485).



No. 487. DETAIL *B* OF MUSIC  
STOOL (No. 485).



No. 488. STOOL COVERED WITH BROCADE EMBROIDERY.

Foundation of deep terra cotta brocade. To work: Outline the brocade pattern with a double line of gold thread, and fill in the various centres with SATIN STITCH, worked with pale blue filoselle, salmon pink, and pale green. Outline each centre with lines of gold thread, and sew on small spangles as ornaments.

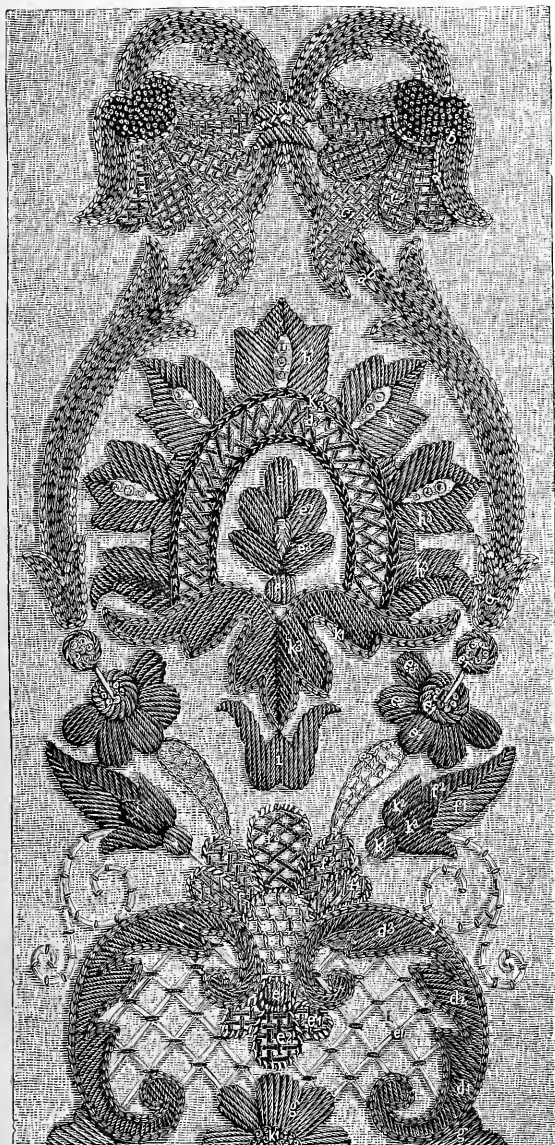




No. 489. BROCADE EMBROIDERY FOR A SOFA CUSHION.

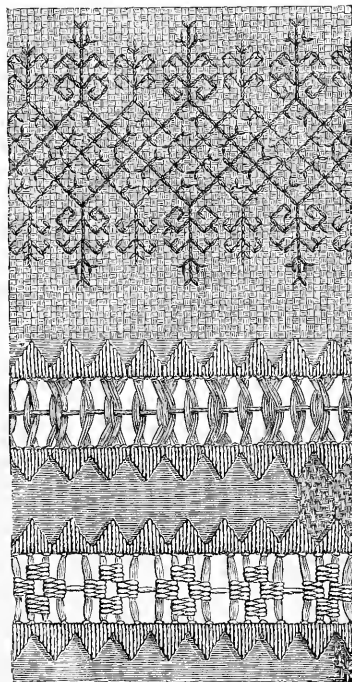
The foundation is of woolen brocade, and the Embroidery is executed with filoseles. To work: Take a whole strand of filosele, and COUCH it down along the edges of the brocade. Form the finer inside lines with a few threads of filosele, Couched down in the same way. Fill in where indicated with SATIN STITCH. Select the filosele for the Embroidery of the same colour, but a lighter shade than the foundation material.





No. 490. EMBROIDERED BELL ROPE.

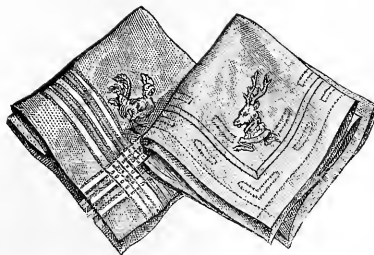
Foundation material of fine claret-coloured cloth. Embroidery executed with purse silks, or Oriental silks, and in CHAIN, SATIN, ROPÉ, FRENCH KNOTS, and LACE STITCHES, in the following colours: *a*, pale yellow-green; *b*, a darker green; *c1* and *c2*, two shades of dull blues; *d1*, *d2*, *d3*, shades of old golds; *e1*, *e2*, *e3*, shades of pale blue; *f1*, *f2*, *f3*, shades of pale greens; *g*, dark brown; *h1*, *h2*, *h3*, shades of rich reds, deepening to clarets for *h1*, *h2*, *h3*. The diagonal lines or open lattice, marked *e1*, are crossed with gold thread, and the Couched lines forming tendrils are worked with gold thread.



No. 491. PORTION OF SIDEBOARD CLOTH.

Foundation of German canvas, embroidered with ingrain scarlet thread. To work: Pull out two lines of DRAWN THREADS, and work them over as shown. Execute the rest of the embroidery with SATIN and HEM STITCHES.





No. 492. TEA-TABLE SERVIETTES.

These finely embroidered Serviettes are used for Five o'Clock Tea. The foundation is of fine Irish linen, with red or blue coloured borders. The embroidery is worked with ingrain thread matching the border in colour, and in HEM-STITCH. The designs used are given full working size in Details *A* and *B* (Nos. 493 and 494).



No. 493. DETAIL *A* OF TEA-TABLE SERVIETTES  
(No. 492).



No. 494. DETAIL *B* OF TEA-TABLE SERVIETTES  
(No. 492).



No. 495. FIVE O'CLOCK TEACLOTH.

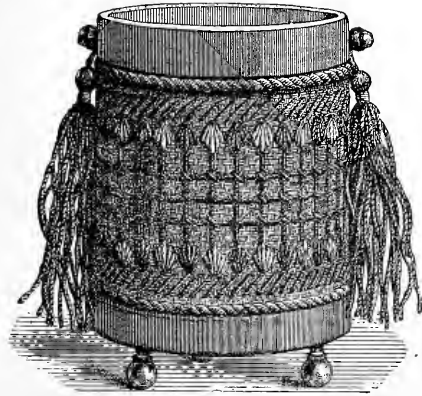
Foundation material of rough linen, with a wide diaper bordering. To work: Fill in the woven squares of the border with stars made with CROSS STITCH, and worked alternately in red or blue ingrain cotton.







No. 496. DETAIL OF WASTE-PAPER BARREL (No. 497).

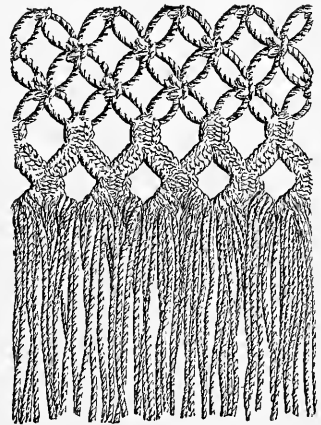


No. 497. WASTE-PAPER BARREL.

Foundation, a wooden flour barrel, set upon three gilt balls. Embroidery executed upon coarse German canvas, with single Berlin wools. To work: Lay down lines of olive-green wool to form the squares, and cover them with CROSS STITCH, worked in a lighter shade of green. Work the leaves in alternate shades of crimson, and the border lines in deeper crimson. Make the tassels and cord of a mixture of green and crimson. The Detail (No. 496) shows the design enlarged.



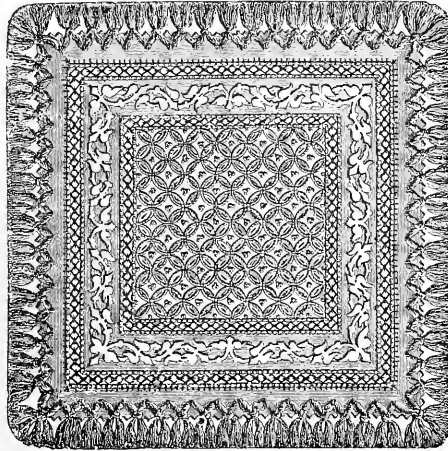
No. 498. MACRAMÉ LACE GAME BAG.



No. 499. DETAIL OF MACRAMÉ LACE GAME BAG (No. 498).

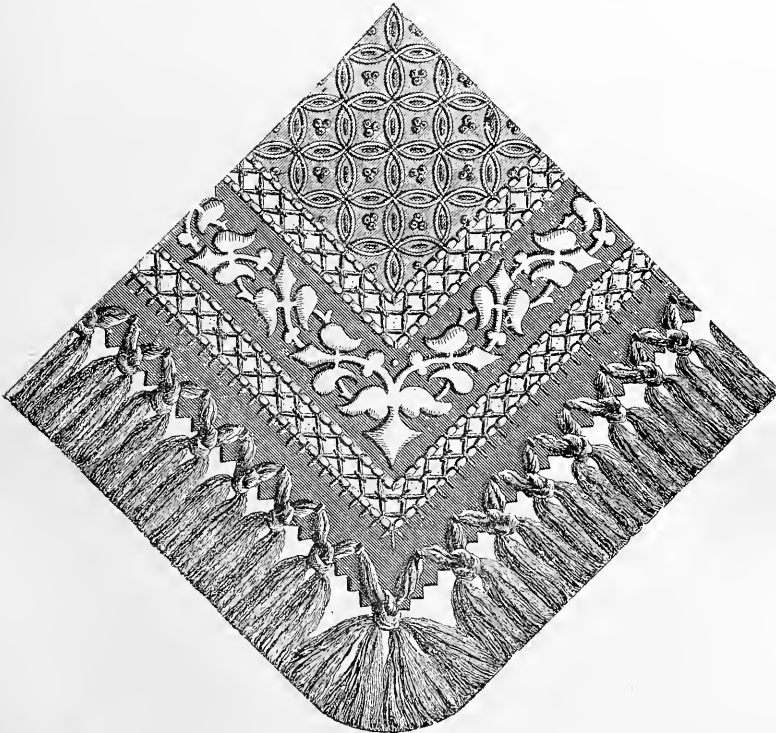
Foundation of leather. Macramé executed with strong string. The manner of working is shown in the Detail (No. 499), and consists of single SOLOMON KNOTS of four threads. Make the border of double MACRAMÉ KNOTS, worked close.





NO. 500. CLOTH FOR SMALL TABLE.

Foundation of coloured damask, with a design woven upon it. The embroidery, which consists of working over this design, is shown enlarged in the Detail (No. 501). To work: Over the plain lines or bands work large CROSS STITCHES, and BUTTONHOLE to their edges thick strands of filosele. Fill in the border pattern with SATIN STITCH, and work the centre pattern over with ROPE STITCH and FRENCH KNOTS.



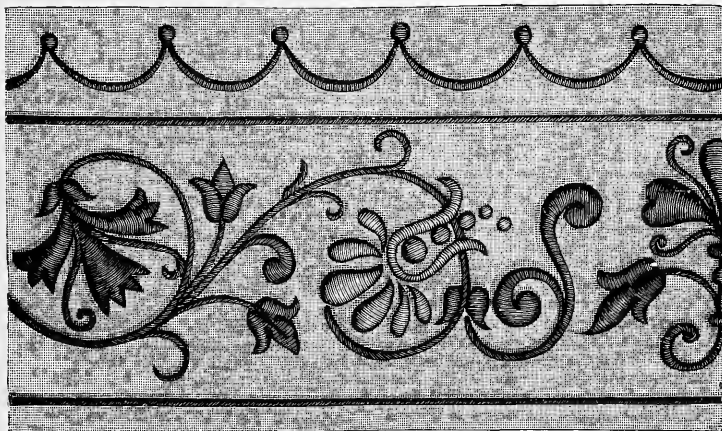
NO. 501. DETAIL OF CLOTH FOR SMALL TABLE (NO. 500).





No. 502. COT QUILT IN LINEN EMBROIDERY.

Foundation material, pale blue cashmere, or fine cloth embroidery, executed with two shades of blue filoselle, and in SATIN and ROPE STITCHES. A part of the border design is given, full working size, in the Detail (No. 503). The child's monogram is worked in the centre of the Quilt, and a nursery rhyme in the centre of the border.

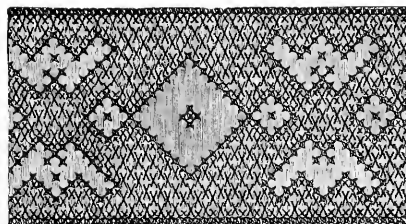


No. 503. DETAIL OF COT QUILT IN LINEN EMBROIDERY (No. 502).





No. 504. ITALIAN APRON.

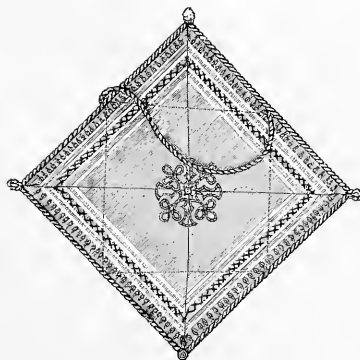


No. 505. DETAIL OF ITALIAN APRON (No. 504).

Foundation of white or grey crash. The design shown in the Detail (No. 505) is worked on the crash, and a row of insertion and an edging of Russian lace sewn beneath each band. To work the Detail (No. 505): Leave the parts forming the design unworked, and fill in the background with POINT DE CROIX, worked in irregularly, and with fine turkey-red cotton. Outline the design with CROSS STITCH, worked with black crewel wool.



No. 506. DETAIL OF EGG COSY (No. 507).

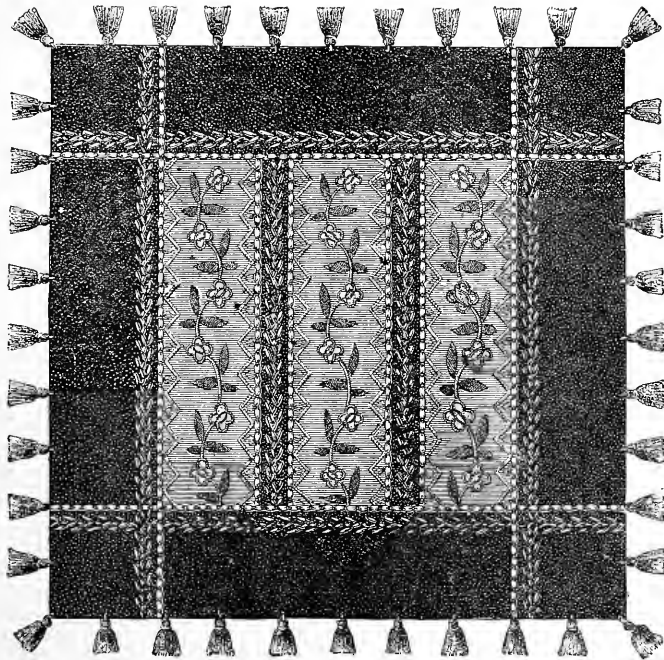


No. 507. EGG COSY.

This Cosy is made like a handkerchief case, with the four corners turned inwards, and forming a square. The outer cover is of striped, strong, grey linen; the inside of crimson silk, quilted and wadded. To work: Cut and fold the linen, and work with crimson arrasene, in RAILWAY STITCH, round the outer border. Work the inner border with the same coloured arrasene, in RAILWAY, BUTTONHOLE, and CHAIN STITCHES. Make the FRENCH KNOTS of both borders with crimson purse silk, and also the centre ornament. The Detail (No. 506) gives the pattern in full working size.

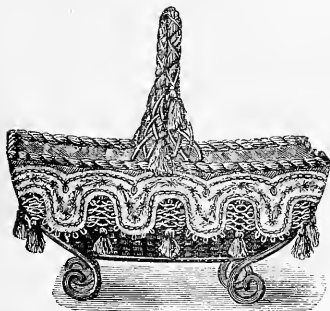






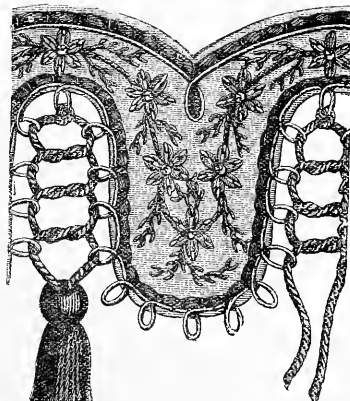
No. 508. ANTIMACASSAR.

Foundation of plush embroidery, executed upon Toile Colbert, with coloured filosselles. To work: Cut the Toile Colbert in strips, work the design in SATIN STITCH, and outline each strip with laid lines of thick filosselles. Work DOUBLE CORAL STITCH as lines on the plush, and finish the edges of the Antimacassar with silk tassels.



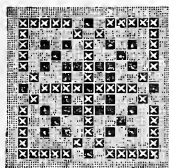
No. 509. WORK-BASKET.

Foundation of bamboo; inside lined with old gold colour, quilted; satin border of fine indigo-coloured cloth, worked with blue silks with RAILWAY and CORAL STITCHES. Each scallop of the border is edged with a fine yellow silk cord, sewn on in ovals; and through these ovals a thicker dark blue silk cord is laced, and finished with tassels made of blue and yellow silk. See Detail (No. 510).



No. 510. DETAIL OF WORK-BASKET (No. 509).

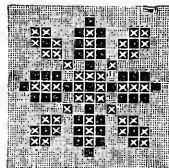




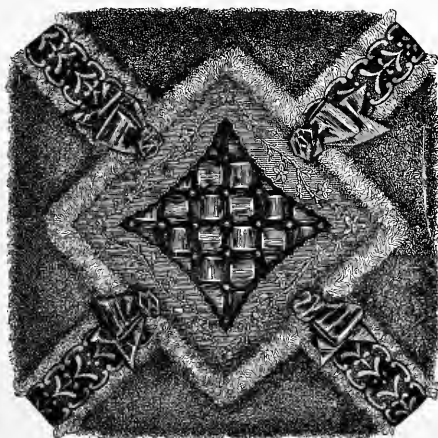
No. 511.

CROSS STITCH CORNERS FOR NAPERY.

Foundation of Irish linen; embroidery worked with two shades of blue ingrain cotton. To work: The squares marked with white crosses, work with pale blue cotton; the black squares, with indigo blue cotton; and both in CROSS STITCH.

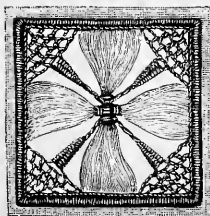


No. 512.



No. 513. SOFA CUSHION.

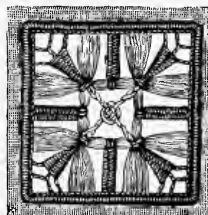
The centre of this Cushion is made with puffed, ruby-coloured satin, surrounded with grey cloth. The grey cloth is laid upon a large square of ruby plush, and trimmed with grey fur. The four ruby satin bands across the plush are also bordered with fur, and embroidered with Satin Stitch. Satin bows are sewn to the bands where they join the centre square. To work: Upon the grey cloth embroider a flower design, in CREWEL STITCH, and with two shades of blue filoselle; upon the satin bands, work a conventional design, in SATIN STITCH, with old gold coloured filoselles.



No. 514.

MODERN POINT LACE CORNERS FOR TABLE NAPERY.

Foundation of Irish linen. To work No. 514: Mark out a perfect square, draw out the side threads, and form the middle threads into a cross. Work POINT DE BRUXELLES at the four corners, and connect these to the centre cross with GUIPURE EN RELIEF. To work No. 515: Mark out the square, draw away the side threads, and work the centre threads to form a centre square. Work a WHEEL in the very centre, and POINT DE REPRISE where shown. Buttonhole round the outer edge of each square.



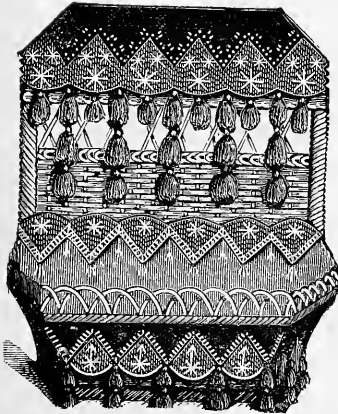
No. 515.





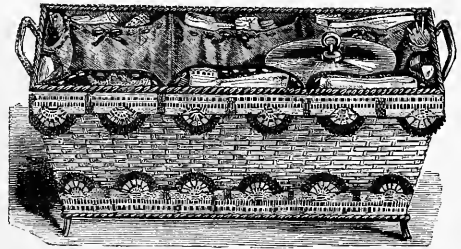
No. 516. TABLECLOTH.

Foundation of strong German linen, with a pattern woven in it, forming the border.  
Embroidery in CROSS STITCH, worked with ingrain blue cotton.



No. 517. WALL BASKET.

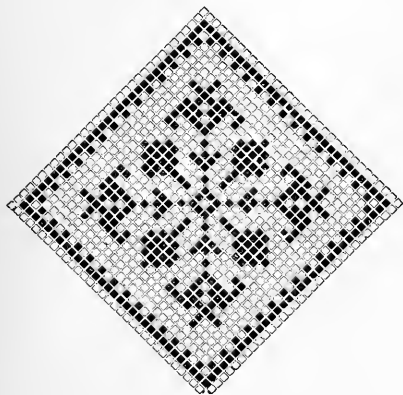
Foundation of wicker, lined with orange-coloured silk. The vallance round Basket, and upon its heading, is of seal-brown plush; the embroidery upon the same, of SATIN STITCH, worked with orange-coloured filosele. Tassels of brown and orange silks.



No. 518. BASKET TO HOLD BABY LINEN.

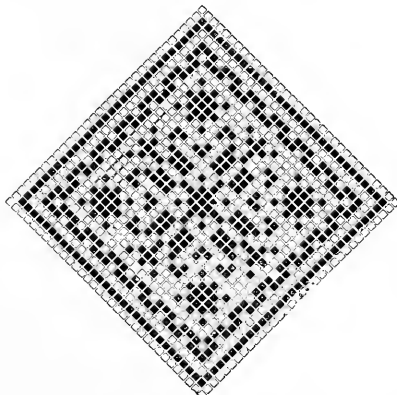
The foundation is of wicker, lined with a washable chintz; the pockets are made of the same chintz, lined with American cloth, and tied up with blue ribbon. The hot-water bottle in the centre keeps the linen aired. The outside of the Basket is ornamented with handsome blue silk cords and Russian lace.





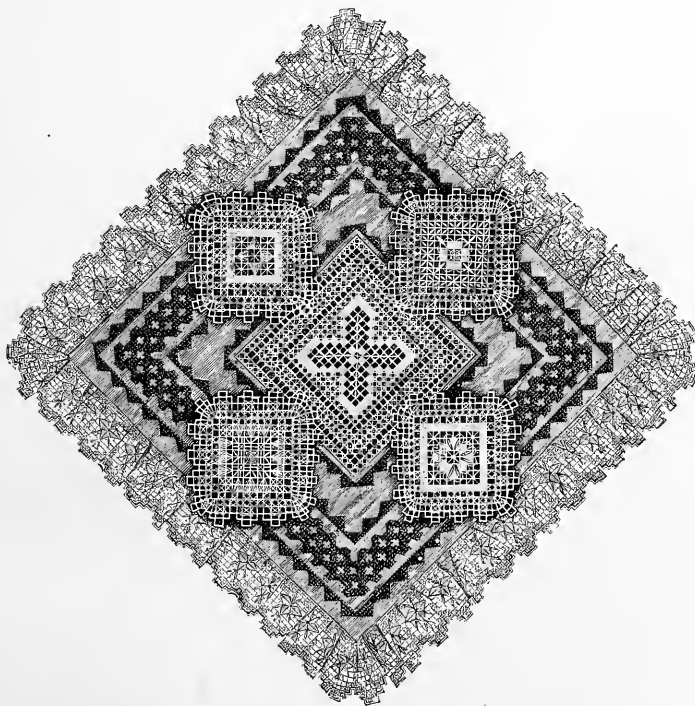
No. 519.

SQUARES FOR BEADED PINCUSHIONS.



No. 520.

The foundation is a square bag of strong twill, filled with bran, and covered with ruby velvet. The tops of the Cushions (shown in Nos. 519 and 520) are of Berlin wool canvas, covered with BEAD WORK. Colours used for No. 519, sky blue and indigo-blue beads; for No. 520, white, opal, and deep crimson beads. A fringe made with beads is worked round the squares after they have been sewn to the body of the Cushions.

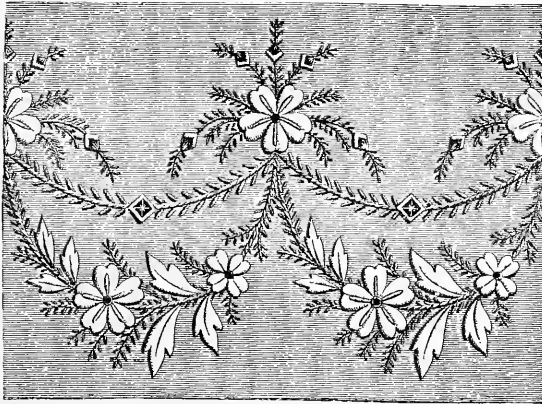


No. 521. GUIPURE D'ART CHAIR BACK.

Foundation of apricot-coloured Indian silk; trimming of Guipure d'Art squares and edging. To work: Upon the silk, work with olive-green filoselles, and in CROSS STITCH. Darn the netted edging with POINT DE TOILE, POINT DE REPRISSE, and GUIPURE EN RELIEF. Work the five netted squares with coloured filoselles, in Point de Toile, POINT D'ESPRIT, RONES, and Point de Reprise.







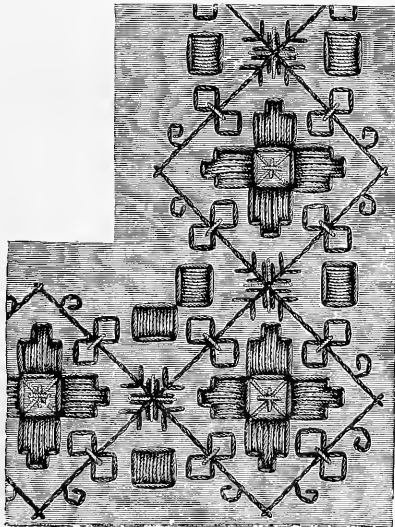
No. 522. DRESS TRIMMING.

The foundation is of ecru-coloured holland, and the embroidery is executed with two shades of blue ingrain cotton. To work: The thick leaves and flowers work in RAISED SATIN STITCH, with the palest blue; the lighter parts in FEATHER STITCH, and with dark blue.



No. 523. EMBROIDERY FOR A CIGAR CASE.

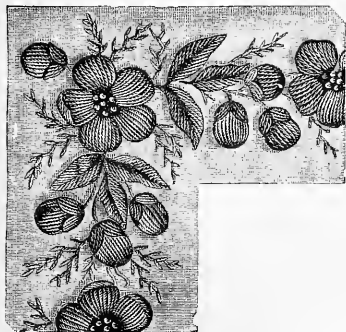
Foundation of rough kid. Work the flower design with purse silk, in colours matching the flowers, and with SATIN, RAILWAY, DOUBLE and SINGLE CORAL STITCHES, and FRENCH KNOTS.



No. 524. TABLECLOTH BORDER.

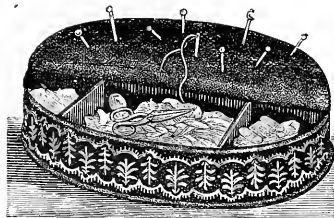
Foundation of fine indigo-blue cloth. Design worked with red, blue, and brown filosselles. To work: The diagonal lines work with CREWEL and HOLBEIN STITCHES, in blue, the centres with HOLBEIN and SATIN STITCH, and in red, the detached squares with Holbein and Satin Stitches, and with brown filosselles.





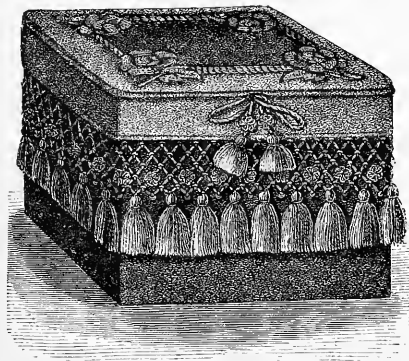
No. 525. CORNER FOR HANDKERCHIEF CASE.

Foundation of black satin; embroidery in SATIN STITCH, FRENCH KNOTS, and SINGLE CORAL, worked with yellow purse silk.



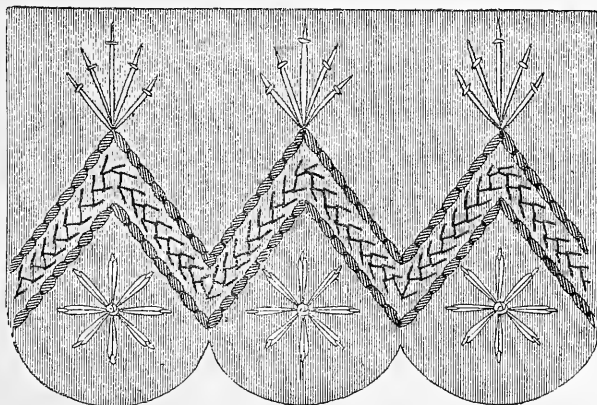
No. 526. PINCUSHION AND WORK-CASE COMBINED.

Foundation of wood, divided down the centre. The Pincushion side is weighted with lead, filled with bran, and covered with blue velvet. The Work-case is divided into compartments, and lined with yellow satin. The border is of black velvet, worked in SATIN STITCH embroidery, with old gold silk.



No. 527. TRINKET BOX.

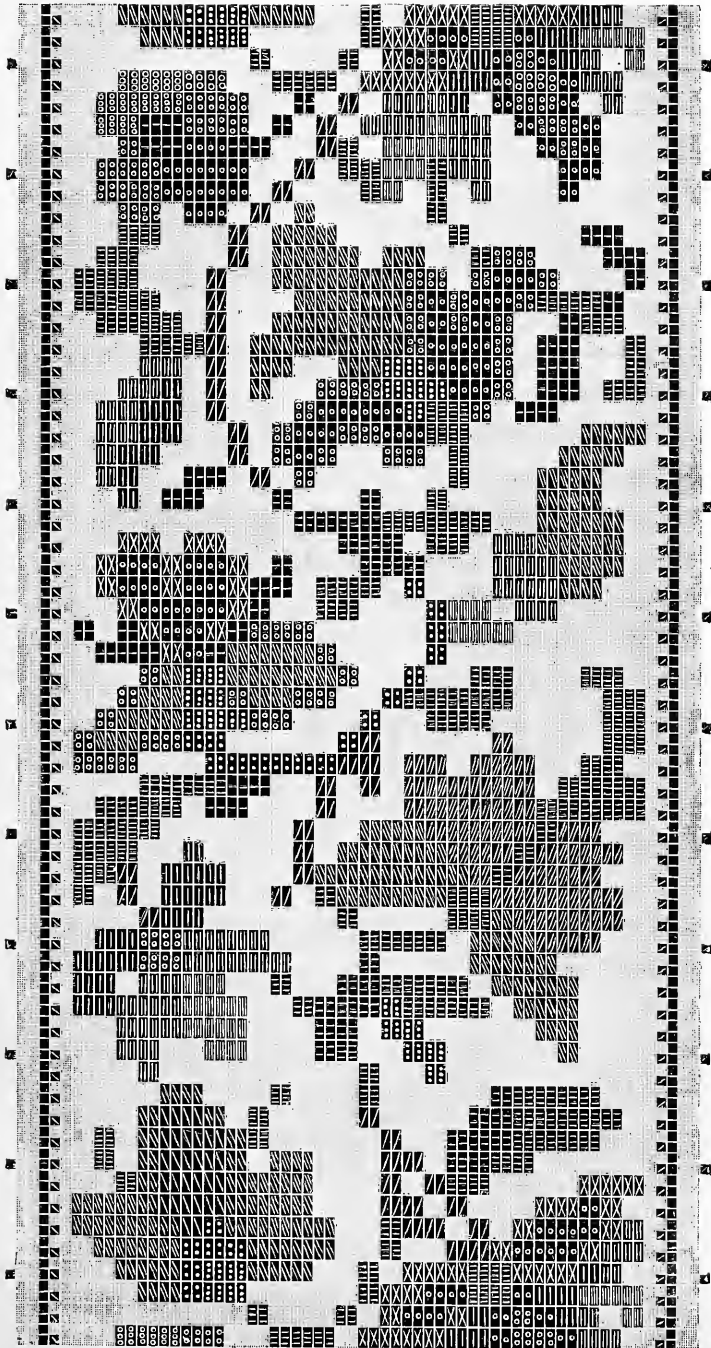
Foundation of wood, lined with quilted satin; outside covering of brown plush, ornamented with APPLIQUÉ and Netting. To work: Cut out a bold flower design in chesnut-coloured plush; appliqué to the brown plush foundation, and couch old gold coloured silk cords round the outlines. Work the netting with old gold coloured silk, and make the tassels with chesnut-coloured silks.



No. 528. VALLANCE FOR BOOKSHELVES.

Foundation of fine dark brown cloth embroidery, worked with two shades of brown floselles. To work: COUCH whole strands of brown floselles as bordering to the Vandykes; work the inside with HERRINGBONE; make the stars with RAILWAY STITCH and FRENCH KNOTS, and the points with SATIN STITCH.

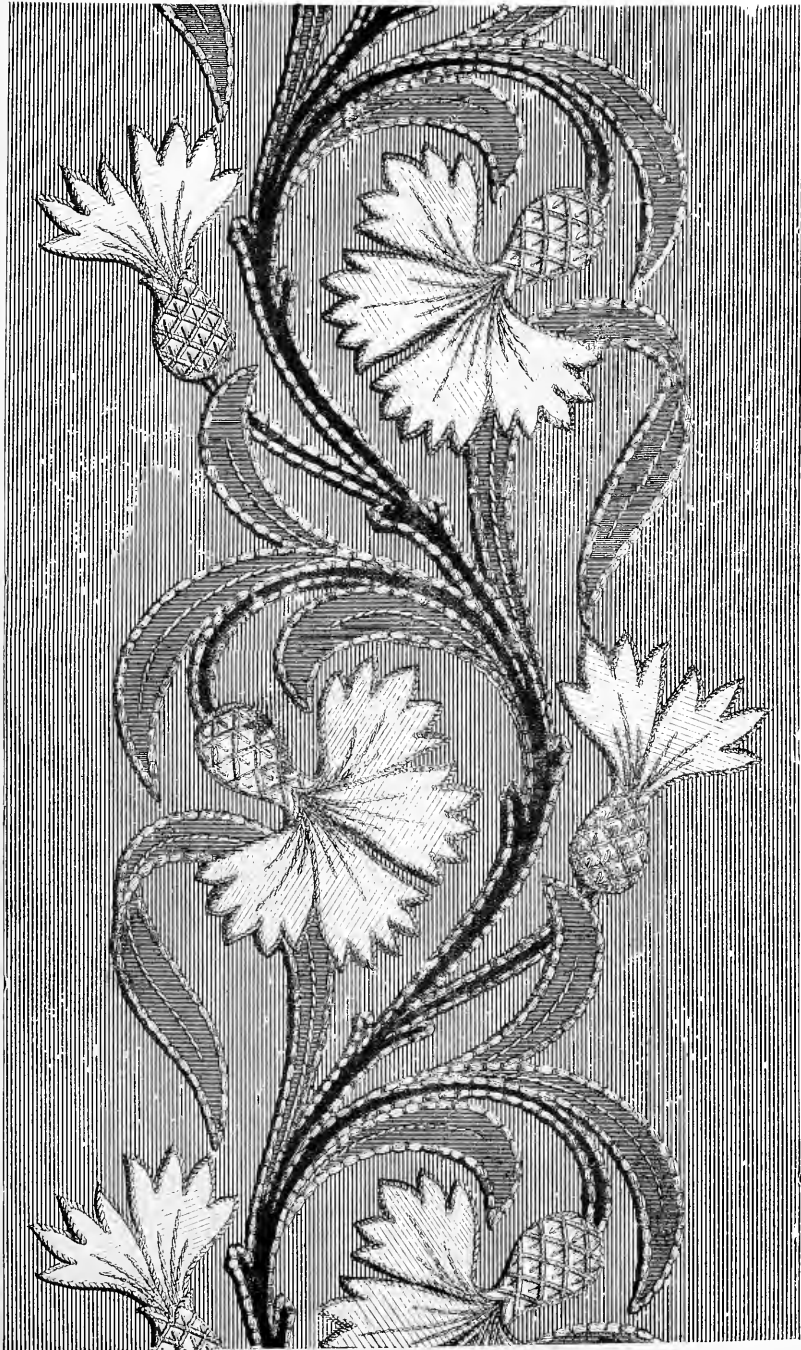




NO. 329. MANTEL BORDER IN CROSS STITCH.

Foundation, a chocolate-brown cloth; CROSS STITCH worked in flosses over the threads of which are pulled away when the work is completed. Colours used: S, sea green; W, white; O, open rounds (six in number) to be worked in crimson shades; spaces filled with diagonal lines, crossing right or left (six in number), in shades of indigo blue; spaces filled with horizontal lines (of four kinds), in deep-printed olive-greens; spaces filled with crosses, in dark rich brown; spaces filled with perpendicular lines (three in number), in golden browns. There are twenty shades of flosses required in all.



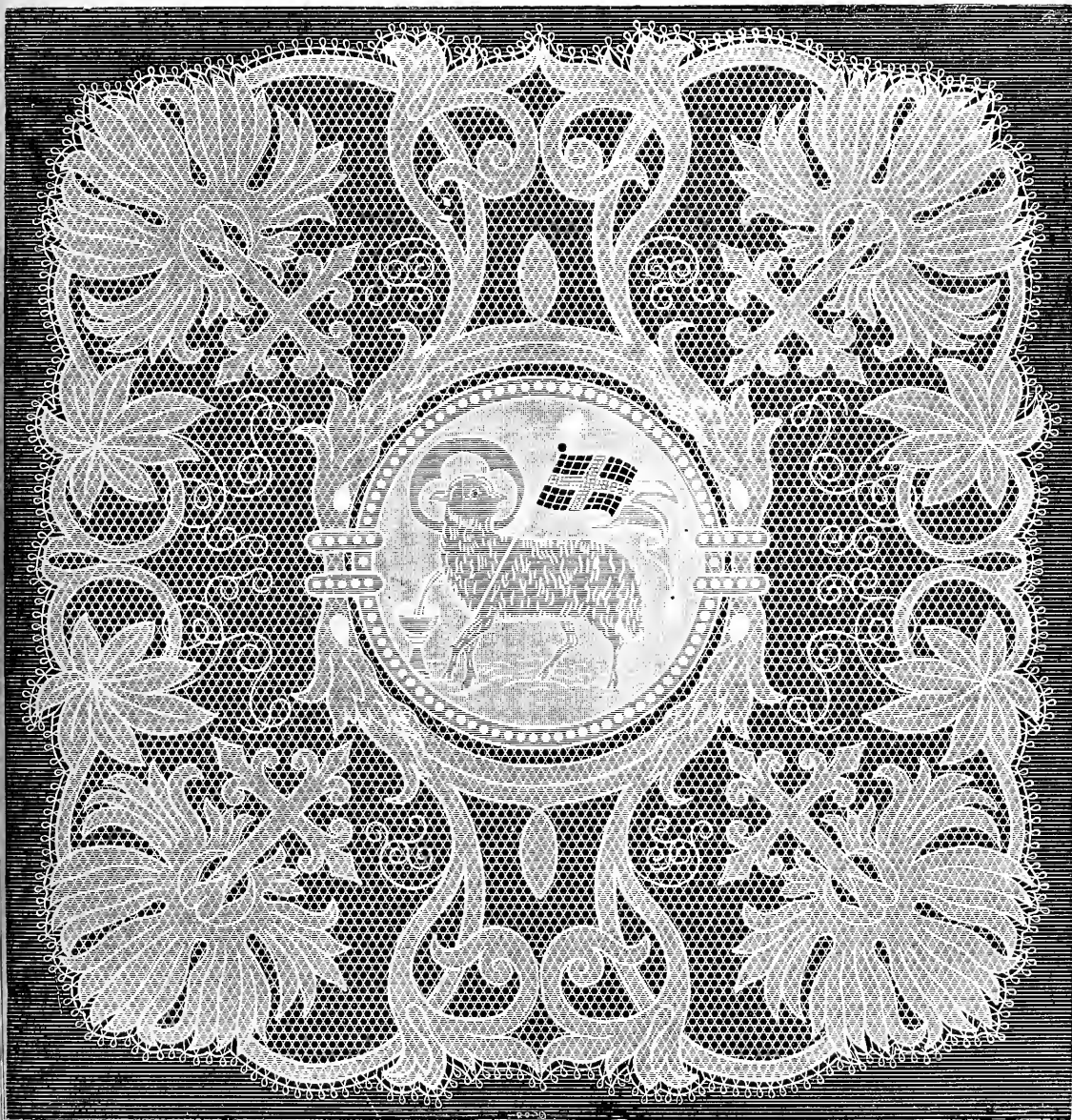


No. 530. CURTAIN BORDER IN APPLIQUÉ.

Foundation of deep indigo-blue cloth; appliqué cut out of olive-green silk for the leaves, and pale blue velvet for the flowers. To work: Lay down the APPLIQUÉ pattern, Couch round the leaves with strands of green flosselle, and work CREVEL STITCH veins with the same colour. Surround the outlines of the flowers with fine blue silk cord, and work the centres and calyx with dark blue silk.



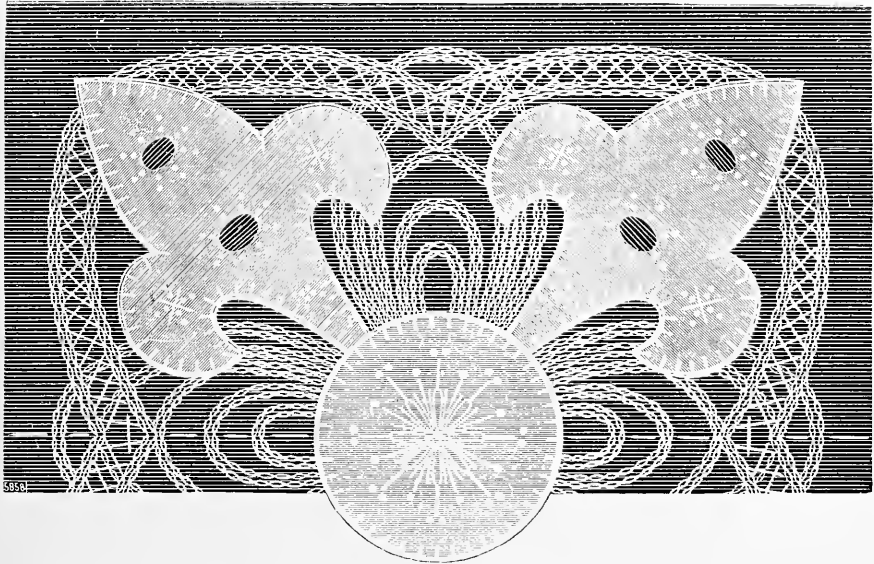




No. 531. CHALICE VEIL.

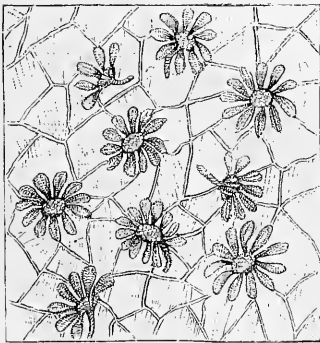
Border, muslin appliqué upon net; centre, white embroidery. To work the border: Trace the design upon fine muslin, lay the muslin on net, and OVERCAST the outlines with linen thread; cut away the muslin foundation outside the overcast lines. To work the centre: Trace the design on fine linen, and work it over with linen thread, in Overcast, SATIN, LATTICE, and PETIT POIS.





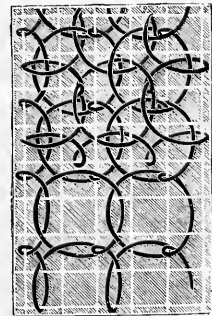
No. 532. HALF OF LAMP MAT IN APPLIQUÉ.

Foundation of brown furniture plush; fleur-de-lys and round, cut out in old gold coloured furniture plush. To work: Cut out the appliqué, and BUTT-HOLE to the foundation with old gold coloured floselle. Work the CHAIN STITCH, LATTICE STITCH, and FRENCH KNOTS, with brown floselles.



No. 533. ARRASENE EMBROIDERY FOR A SACHET.

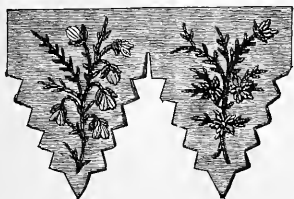
Foundation of pale blue silk. Work the daisy petals with pink arrasene, and the centres with FRENCH KNOTS in yellow silk. Make the lines crossing the foundation with COUCHINGS of gold thread.



No. 534. LINEN THREAD EMBROIDERY FOR AN APRON.

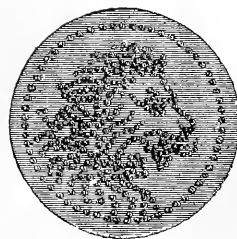
Foundation of grey linen with a white check woven in it. Make the embroidery of interlaced rounds and loops, with ingrain red and blue linen thread.





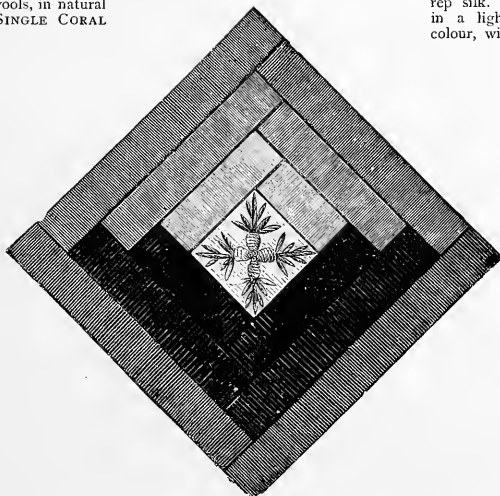
No. 535. BOOKSHELF BORDER.

Foundation of dark green cloth. Execute the embroidery with crewel wools, in natural shades, in SATIN and SINGLE CORAL STITCHES.



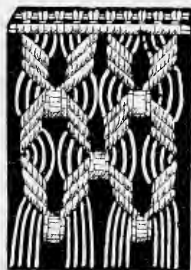
No. 536. POINT DE POIS EMBROIDERY FOR A BUTTON.

Foundation of dark brown or indigo-blue rep silk. Work the POINT DE POIS in a lighter shade of the foundation colour, with purse silk.



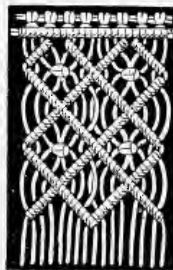
No. 537. LOGHOUSE QUILTING.

Colours used: three shades of old gold, three shades of russet-brown, and one shade of sky-blue. To work: Make the centre square of pale blue silk, and work on it the design in SATIN STITCH, with two shades of blue filocelles. Surround this centre with 1in. wide ribbon as shown, keeping the lighter yellows and the darker browns to the centre.



No. 538. MACRAMÉ EDGING FOR A BRACKET.

Worked with Macramé twine, each pattern requiring eight strands. First row—after the HEADING, a CORD. Second row—a TREBLE STAR, with ORNAMENTAL KNOT in the centre. Third row—half a Treble Star, finished with an Ornamental Knot.



No. 539. MACRAMÉ EDGING FOR A BRACKET.

Worked with Macramé twine, each pattern requiring eight strands. First row—after the HEADING, a CORD. Second row—SINGLE DIAMOND, made with eight strands, with a SOLOMON KNOT centre. Third row like second. Fourth row—upper half of a Single Diamond.



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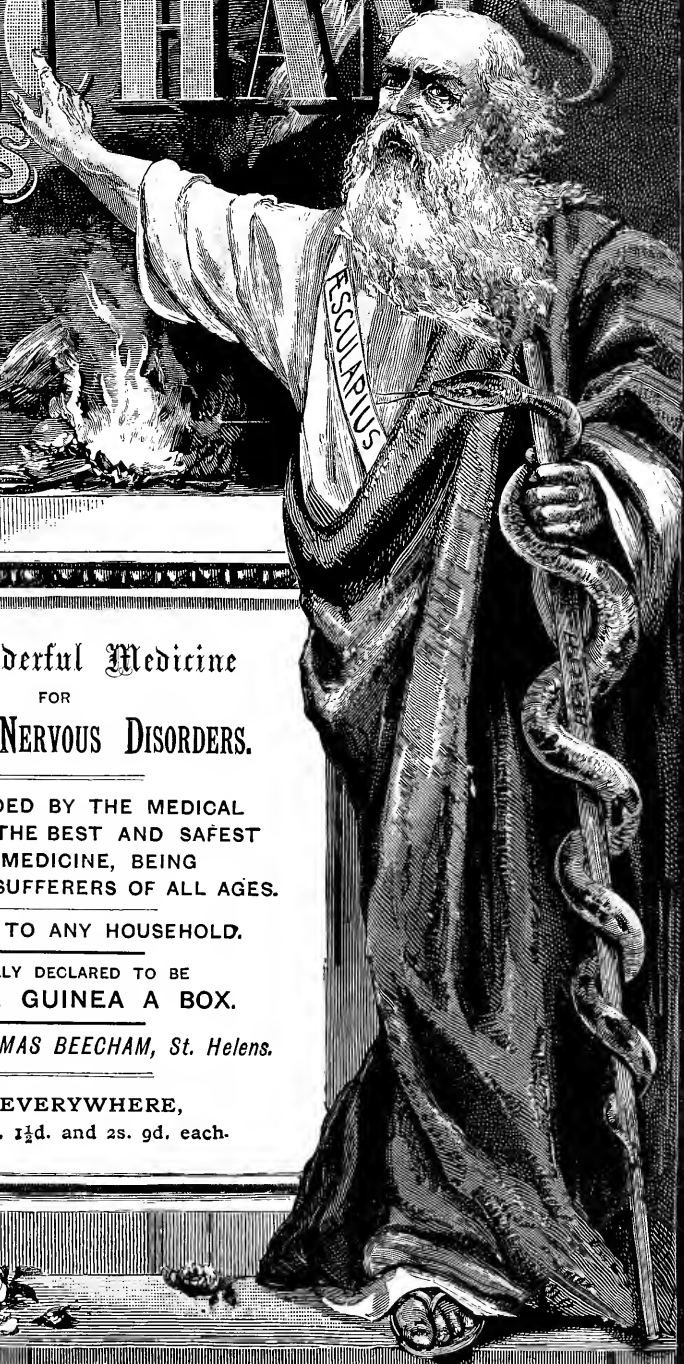
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