



THE
LADIES' GUIDE
IN
NEEDLEWORK.

A Gift for the Industrious.

CONTAINING

INSTRUCTIONS IN CANVAS WORK, KNITTING, NETTING, AND
CROCHET WORK, MILLINERY AND MANTUA-MAKING,
EMBROIDERY AND APPLIQUE.

ILLUSTRATED WITH NUMEROUS ENGRAVINGS.

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THE LADY'S GUIDE
TO
EMBROIDERY AND APPLIQUE;
BEING
Instructions in Embroidery
ON
SILK, VELVET, MUSLIN, LACE, MERINO, &c.
AND IN APPLIQUE.
With Fifteen Beautiful Engraved Patterns.

FROM THE LATEST LONDON EDITION.

DEDICATED TO THE QUEEN

REVISED AND ENLARGED

BY AN AMERICAN LADY.



PHILADELPHIA:
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P R E F A C E .

THE taste for embroidery is daily increasing, and this species of work is not only ornamental but useful. In the following pages we have given instructions in all the most popular and beautiful modes of embroidering; and have endeavoured to express ourselves as explicitly as possible.

The patterns which accompany those instructions, may not only be used in embroidering with Floss silks, worsted and chenille, but will be found equally beautiful when worked on muslin with white cotton.

The art of embroidering with floss silk on satin, silk, or other materials, is exceedingly simple; and with but little practice, all of the patterns to be found in this book may be worked in such a manner as to present a neat and beautiful appearance.

To embroider with cotton upon muslin much skill and care are required, but the work when finished is durable and washes well.

Applique is one of the most beautiful, and at the same time one of the easiest modes of embroidering, and may be worked with great rapidity.

Embroidery on lace requires equal skill with embroidery on muslin, but the work when finished is so exquisitely beautiful that it well repays the trouble of the needle woman.

6 Here the needle plies its busy task !
The pattern grows ; the well-depicted flower
Wrought patiently into the snowy lawn,
Unfolds its bosom ; buds, and leaves, and sprigs,
And curling tendrils, gracefully disposed,
Follow the nimble fingers of the fair.
A wreath, that cannot fade, of flowers that blow
With most success when all besides decay.

COWPER

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THE LADY'S GUIDE

TO

Embroidery and Applique.

CHAPTER I.

EMBROIDERY WITH FLOSS SILK, THREE CORDED, OR
SADDLER'S SILK, CHENILLE, WORSTED, ETC.

Floss silk is used to embroider on either silk, satin, merino, or any fine material which does not require washing.

To embroider on cloth, fine flannel, or merino that is to be washed, it is necessary to use three corded, or saddler's silk.

Chenille is sometimes employed in canvas work, but being one of the richest materials used in embroidery it shows to the greatest advantage on velvet, silk, or satin.

Worsted is used principally for embroidery on canvas; but on fine merino, brown holland, and even white muslin, it is equally beautiful. The colours of German worsteds do not fade when washed with soap.

A light and simple frame is the most convenient

for the above mentioned species of embroidery. The frame should merely consist of four smooth pieces of light wood, half or three quarters of a yard in length, and quarter of an inch in thickness, neatly joined together. The frame should then be covered with ribbon or muslin wound tightly around it. To this muslin the material designed to be embroidered is to be sewed. Square frames are preferable.

After the frame has been prepared the pattern to be embroidered should be drawn. If the material used is silk, or satin, or muslin, or any transparent substance, the pattern may be fastened on the wrong side, hung over a window pane, and traced upon the material with a lead pencil. When velvet, or cloth, or any dark coloured silk is to be embroidered, the pattern should be drawn on white tissue or blotting paper, and the paper lightly tacked upon the right side of the velvet. The embroidery is to be executed over the paper, and when the work is completed the paper is carefully torn away. Sometimes patterns are drawn on dark materials by means of chalk, but the chalk is apt to rub off.

After the pattern is drawn the work should be sewed into the frame in such a manner as to be perfectly smooth and even. It is not necessary that the frame should be of the same size as the material to be embroidered. If the stuff is wider or longer than the frame the portion over should be rolled up and covered with white paper. When the article is smaller than the frame a piece of

muslin may be sewed to the stuff so as to make it of the necessary size.

For worsted work a rather coarse darning needle should be used, and for floss silk a fine one. A large round eyed needle is necessary for chenille and three corded silk. If the needle is too large, besides being clumsy, it will make a hole in the work.

The stitch for embroidery is very easy. You make a knot at the end of the silk, chenille, or worsted, and bring your needle through the material on which you intend to work, from the under side to the upper one. Next, the needle is again put through to the under side, following the pattern, and then put back and brought to the upper side close to where it came through before. The same process is then repeated, care being taken not to draw the silk too tight. The stitches should lay slantingly and beside each other. To embroider the stalks of flowers a stitch very similar to back stitch should be used.

We give a number of beautiful patterns for embroidery in floss, chenille, &c. Amongst them borders of vines for aprons, cloaks, blankets for infants, bags, &c., and bouquets of flowers for the corners. They have been selected with great care, and will be found exceedingly beautiful when worked in colours.

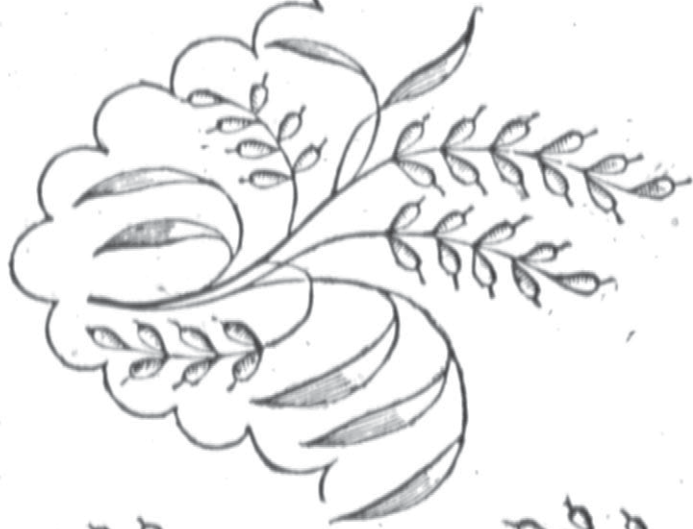
The way to embroider in the manner above designated, may be learned without further instructions than those we have already given. The work when once understood is accomplished with great rapidity, and never becomes tedious.













RAISED EMBROIDERY.

THIS kind of embroidery is extremely pretty in fancy pieces, for working animals, birds, shells, fruits, or flowers. It may be done with either silk, worsted, or chenille. The pattern must be traced and the material framed as usual; then commence a foundation for the raised parts by working with coarse cotton or wool layer upon layer, with long stitches, until the outline of the design is closely approached, paying attention at the same time to the shape of the object. When this is finished begin the embroidery over it with a long needle, and shade in the usual manner, passing the needle through the whole substance of the foundation, which will the more easily be done should it be formed of wool. Fruit and shells may be most admirably imitated by this mode of embroidery. This kind of raised embroidery may be done on canvas; it may also be worked on holland and afterwards transferred. Wool and chenille may both be used, but it can be done with greatest perfection with silk.

Flowers, such as roses, on a very reduced scale for sprig work, may be beautifully and easily executed in this description of embroidery. A small round must first be slightly raised with cotton; then commence the centre of the rose with two or three small French knots, and form the flower by working round them in small stitches, keeping the middle of the darkest shades; the stitches should

partly cross each other, so as to give the appearance of one leaf over another. If skilfully done the centre of the flower should have the sunken appearance which it has in nature. If worked too large, their beauty and effect will be lost. Four shades of silk will be found sufficient.

CHAPTER II.

APPLIQUE.

APPLIQUE is the laying of one material over another—as cloth, for instance, where one or more pieces of different shapes and colours, in the form of flowers or other figures, are placed on the surface of another piece which forms the ground, and are afterwards secured at their edges with braids or cords. This style of work has been practised in some instances with so much taste and ingenuity, that it has rivalled embroidery, and for many Turkish designs seems almost preferable to any other kind.

Applique may be composed of pieces of cloth, velvet, satin, silk, or leather, cut into the shape of flowers, leaves, scrolls, or other designs. The pattern should be drawn upon the material intended for the applique, and a corresponding one upon that forming the ground, which latter may also

consist of either of the above materials. If velvet, satin, or silk, be used, it will be necessary to have a thin paper pasted at the back, before the applique is cut out, which renders them firmer, and prevents their unraveling. These pieces are to be carefully tacked down on the material, and the edges worked with braid or cord, the colours of which may be varied according to taste; but where flowers are represented, a braid, the colour of the flower or leaf, is to be preferred. The leaves may be veined with braid or cord, or with twisted silk; and the centres of some flowers may be worked in French knots. Vine leaves are peculiarly adapted to this description of work, the tendrils of which may be formed of union cord or of chenille.

For bags and folios a very pretty kind of applique may be made, by using various coloured silks on a ground of cachemir or merino. Velvet applique, edged with gold cord, on satin, or velvet, is also suitable for bags, slippers, sockets, caps, pillows, &c. Satin, edged with chenille, is sometimes used; as also morocco leather, or kid stamped with designs in gold: when placed on satin, velvet, or cloth, the latter should be edged with gold braid or cord, and may be further enriched, by the margin of the leather being cut into scollops or vandykes, and the gold cord twined into a circle at each point. For table covers, borders, ottomans, and other large pieces of work, a set pattern may be used with good effect when embroidery can be introduced into some of the compartments, giving it a very rich and Persian-like appearance.

A beautiful description of applique, combined with embroidery, was much in vogue a few years since, particularly for handscreens, where the flowers and leaves were formed of velvet, and the stalks embroidered with gold bullion. Some of these *fleurs de fantaisie* were made flat, others were raised by numerous small velvet leaves, carefully laid one partly over the other and tacked down with a fine silk; these leaves required to be accurately cut with a steel needle or very sharp scissors.

CHAPTER III.

STITCHES IN EMBROIDERY ON MUSLIN AND LACE WORK

SATIN STITCH.—This resembles the threads in satin, and is much used in embroidery. You make a knot at the end of the cotton, silk, or worsted; and bring it through the material on which you intend to work, from the under side to the upper one. Next, the needle is again put through to the under side, at about half an inch distance, and is then put back and brought to the upper side, about half way from the first point, the next stitch is carried to the same distance from the second; again the needle is brought back, and the same process is repeated. In working on a surface, the stitches run in parallel lines to each other, and are taken the length-way

of the figure or subject you are making. They are also of unequal lengths, in order that the ground may be more effectually covered. In the working of drapery, you must be sure to take each stitch the way the threads or grain would naturally fall.

BUTTON-HOLE STITCH.—The needle must go in on the wrong side, and be brought out on the right, five threads down. To make the stitch, the needle is passed through the loop, before it is tightened or drawn close.

EYELET HOLES.—These are first run round; then a hole is cut out, or made by a piercer, which is the preferable way; and the needle is passed through the aperture, under the inner thread, and you sew round it thickly, so as to entirely conceal it. You may make oval eyelet holes in the same manner, making the opening oval, instead of round.

FORMATION OF BARS.—You take four threads of the muslin on the needle, and sew three times over them, passing the needle through the same opening each time, and drawing the four threads as close as possible. Each succeeding four threads are taken up the same way; and thus the required number of bars can be easily formed. The thread in this stitch passes from bar to bar, on the right hand.

EMBROIDERY FEATHER STITCH.—Leaves are often worked in this stitch, which is only an elongated button-hole stitch. Its appearance, on a leaf, is very beautiful.

GLOVER'S STITCH.—This is the same as button-hole stitch, only each stitch is taken a little higher up than the one which preceded it.

DOUBLE BUTTON-HOLE STITCH.—This is two stitches together, then the space for two left unoccupied, then the two button-hole stitches repeated, and so on alternately.

HALF HERRING-BONE STITCH.—This is worked the cross way of the muslin; four threads are taken on the mesh at once.

LINES.—These are formed by drawing together six threads of the muslin, and sewing over them with fine thread, as close as possible.

STRAIGHT OPEN HEM.—This is done by drawing out three or four threads, the selvage-way of the muslin, and working over the cross threads from side to side, in a kind of zigzag direction.

VEINING OPEN HEM.—This is worked in a curve, or other pattern, in which the threads cannot be drawn out. The hem is made by sewing over two threads, taken the angular way of the muslin, and then pursuing the same method with two threads taken the contrary way, and uniting them together as in a straight open hem. The appearance is the same, but the pattern is a curve or other shape.

CHAIN STITCH.—This is often employed in lace work. Make a knot at the end of the cotton, and draw it through to the right side. While you put in the needle, let the end hang loose, and bring it out below, so as to incline a little to the left hand; pass the needle over the cotton, as you draw it out, and this will form a loop; each succeeding one is done in the same manner.

PEARLING.—This is a kind of lace edging, not

worked with needles, but often used as a finish to embroidery on muslin. It is very pretty, and is sold ready for use.

DARNING.—This is, when employed in lace-work, done as follows. It is worked as common darning, but with fine cotton, which is doubled; and, in this stitch, the inner edge of flowers is sometimes worked, the centre being executed in half-herring-bone stitch. It looks well; but rows of chain stitch, are, in our opinion, preferable.

INTERIOR STITCH.—So called, because often employed to fill up the centres of leaves, in lace work. The stitch is formed by taking two threads the breadth-way of the leaf, and sewing over them; then leaving a row of one thread, and sewing over two threads, as before.

EYELET HOLES IN LACE WORK.—These are not difficult to execute, and when well arranged, have a beautiful appearance. One mesh of the net is left for the centre, and you work round it in button-hole stitch. A great variety of devices may be formed, by a tasteful and judicious disposition of these eyelet holes.

SPOTS ON NET.—These, though simple, form an elegant variety in lace work. To make each spot, the middle is to be passed backwards and forwards, through one hole in the net, and alternately under and over two of the threads of which that hole is formed. These spots must be placed in clusters, but an open mesh must be left between each.

TAMBOUR STITCH.—This has a close resemblance

to chain stitch. The needle, which has a small hook at the end, and is fixed in a handle of ivory, is put through the material stretched in the frame, on the upper side, and the cotton being held underneath, in the left hand, is put upon the hook and drawn through to the right or upper side, where it forms a loop. Through this loop the needle is again passed, and also through the material, a few threads from the place it passed through before. The cotton is again drawn through, and thus a succession of loops is formed. The pattern is worked entirely in these loops or stitches.

These are the stitches most commonly employed, and therefore the most necessary to be known. We have done all in our power to so explain them, as to enable our readers to practise them with facility.

CHAPTER IV.

EMBROIDERY ON MUSLIN.

THESE species of embroidery are equally beautiful, but somewhat more tedious than embroidery with flosses, chenille, &c., on silk, satin, velvet, or other materials. A degree of skill which can only be acquired by practice, is necessary to those who would excel in this branch of the art. The work must, of course, be done by pattern, and very beautiful ones may be purchased at a moderate cost.

The material generally employed in working on muslin is cotton, of which there are two kinds most in request: Indian or Trafalgar, and English glazed cotton. This latter can only be employed on work executed on a thin fabric.

The pattern is placed against a window and drawn with a black lead pencil on the muslin. To secure accuracy the muslin should be tacked down to the pattern before the tracing is commenced.

The outlines of the pattern are then run around with fine cotton, directly over the pencil marks. Then commence working in the usual embroidery stitch, taking care that the stitches do not lay over each other, but side by side, so as to give the work a smooth and even appearance. You must also press the work down a little with your finger, which will improve the evenness of its appearance, and tend to preserve it in its proper shape. Work the stalks over rather thick. A frame is not necessary.

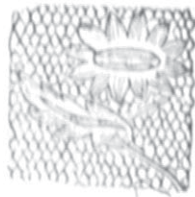
CHAPTER V.

INSTRUCTIONS IN LACE WORK.

In commencing this delicate and beautiful work, you must place over the net a piece of French cambric, proportionate in size to the subject, or device, you are intending to work; and under both

these the paper pattern is to be placed, and secured by a tack at the edge, in its proper position. It is essential to remark, that though the design, as a whole, may be large, yet each part should be small; the introduction of large leaves, sprigs, or flowers, would greatly detract from that beauty of appearance, which is so essential to be preserved. Clusters of small flowers, or leaves, are proper ornaments in this elaborately-wrought fabric. Having placed the materials and pattern, as directed, the outlines of the design are to be run round with cotton. This sewing must be done twice, and the running thread be sewn over with fine cotton; the sewing to be moderately thick; this will give the extreme edge of each leaf or flower, a raised appearance; a point in this work, of most essential importance. The cambric is then, with a pair of small and sharp scissors, to be cut off, as near to the raised edge as possible.

The annexed engraving shews the appearance the work will have when finished. This pattern is proper for lace, of a moderate breadth; of course, the designs can be varied, and we strongly advise all who have a taste for drawing, to improve it by designing new and elegant combinations; they will thus be perfecting themselves in the art of design, while they are adding additional attractions to the elegant ornaments of attire.



Another method of executing designs on net, for lace work, is by drawing out a pattern in leaves

and flowers, and so working them as to appear in the manner represented in the engraving. This is done by sewing round the edges of each leaf, &c., in glazed cotton, and on the inside of each, darning with fine cotton, doubled, leaving the centre of the flower vacant, which is afterwards to be worked in herring-bone stitch, extending from one side to the other. Sometimes, instead of darning, the leaves are worked in chain stitch, which is done in rows to the extremity of the leaf, &c., and the cotton is turned back, and the process is repeated, until the whole space is occupied. In working in chain stitch, it will be necessary to hold the cotton down with the left hand, while the loop is formed. This direction will be found of essential service if strictly attended to.

The various patterns are so numerous, that it is next to impossible to enumerate them. One beautiful variety is formed by filling up the centres of flowers with insertion stitch; for the mode of doing which, the reader is referred to the chapter on stitches. Leaves and flowers thus filled up have a remarkably neat appearance.

Sometimes the spaces in the net are filled up with clusters of spots, which are made by passing the needle in a backward and forward direction, through one mesh of the net, and over two threads of that mesh, alternately. These clusters look handsome, when executed with due care. It is also common to form sprigs or branches, by eyelet

holes, formed according to the direction given in the first chapter. These may be either placed along a stem, or disposed in clusters of three. Either way they form a variety which produces a pleasing effect.

This kind of embroidery is often employed in the preparation of veils, for bridal and other occasions, and for this purpose it is admirably adapted. In working a veil, you first obtain a piece of net, of the proper quality and dimensions. You then work a small running pattern of the most attractive and elegant combination of sprigs and flowers you can procure, or invent, quite close to the edge; this is to go all round the veil. Within this border, at the lower part, a rich broad piece of work, in large clusters of small leaves, &c., is to be executed, and the veil is to be finished with pearling, set on the edges, which gives a beautiful finish to the whole. It is not difficult to execute these veils, and when finished with proper care and attention, it is not easy to distinguish them from the admired fabric they are intended to represent.

This is the kind of lace work generally practised; but as some ladies may be desirous of making what is called bobbin lace, we shall briefly describe the process. You procure a pillow or cushion with bobbins, and a small table, having in the centre a square hole. In this hole revolves in a horizontal manner, a wooden cylinder, which is wrapped round with linen several times, and stuffed with wool. On this pillow the pattern is fixed, by which the lace is to be worked. The pattern consists of a

piece of parchment, having the outline of the design drawn upon it, and the apertures, or meshes of the lace, are indicated by small holes pricked into the parchment. The drawing of the pattern is so managed that, when it is put round the pillow, and the ends united, it runs on in an uninterrupted continuity. The number of bobbins required, are regulated by the pattern of the lace, and the number of threads on the bobbins on which they are wound; and each is furnished with a small handle, by which the threads are to be twisted, and in other ways interwoven in the work. On each bobbin the thread is held by a small collar of bone, in the side of which a slit is made, so as to open slightly. When this collar is subjected to a little pressure it holds the thread on the bobbin, but not so as to prevent its motions, the pressure of the collar being elastic. A knot is made at the end, and thus all the threads are united at the commencement; and the lace is formed by causing them to cross each other, twisting two or three of them together, and in various other ways confining them. This portion of the work is very intricate, and cannot be learnt by any mere description; but it is easy enough to execute, when a few lessons have been given by a competent and practical teacher.

In order to form the meshes of the net, the worker must be furnished with a sufficient number of brass pins, which she places on the pillow in a row, corresponding with the holes on the parchment. Round these pins the threads are passed, or entwined, by throwing the bobbins from side to side,

and so twisting the threads as to form the meshes. When one row is thus completed, another row of pins is stuck in the cushion, close by the meshes previously formed. Another row is then made; the first pins are removed, and stuck in as before; and thus the process continues until the required length is obtained. As the work proceeds, the pillow revolves on its centre, and as the lace becomes finished, it deposits itself in a drawer in the table, prepared to receive it. As the making of the net proceeds, the flowers, &c., are interwoven into it, which is effected by a minute crossing of the fine threads of which it is composed, and an intermixture of others of a stronger texture, which form the outline; and the whole of the design is executed by means of the pins which are placed in their proper situations, and act as guides to the intertwining of the threads. Two or three lessons from a practical worker, combined with the directions here given, will enable any lady to work this kind of lace in any pattern she chooses.

One other kind of lace work demands our attention before we dismiss this portion of our subject. Book muslin is sometimes worked into an imitation of lace, by placing it under net, and then laying both over a paper pattern, the same as when working with French cambric. You then run round the outline of every part of the design; and the running thread may be either sewn over, or worked over in button-hole stitch. In most cases the latter method is preferable. You are then to cut off the external edge of the muslin, and your work

will present a truly handsome appearance. The remarks, as to the smallness of each portion of the design, do not apply here, as this is not intended to represent Brussels point lace. You may work each part, as well as the complete design, as large as your judgment tells you is compatible with an elegant and simple neatness.

It may be necessary to observe, that the lady who is intending to engage in working a pattern in lace, will do well to consider before she finally adopts her design. Let her examine as many devices as she may have an opportunity of doing; and use her best judgment in so blending separate parts, as to have a connected and harmonious whole.

CHAPTER VI.

EMBROIDERY IN GOLD THREAD.

THIS kind of embroidery is usually employed in large and bold designs, as it is never used, except in cases where much display and extreme brilliancy are required. The materials made use of as foundations for these costly displays of needle work are various, according to the taste of the wearer, or the occasion on which they are employed. Crape, India muslin, or some kind of silk, are generally employed, as the best calculated to give the desired

effect, and to exhibit the beautiful devices to the best possible advantage. The gold thread should be of a fine and uniform texture, and little or no difficulty will be found in working it. When it is properly made, it is almost as flexible as common thread.

The stitch in which gold thread embroidery is worked is (with occasional exceptions) satin stitch, and, of course, you work by a pattern previously prepared. This must be laid under the material used as a foundation, and which is generally sufficiently transparent to allow it to be seen through it, and the outline of the subject intended to be worked, is sewn on in white thread. This done, you commence working in gold thread, or with silver, but this latter is not desirable, as it soon gets black and tarnished. Gold thread is much superior, both in its appearance and durability. In some cases it is proper to omit the running thread; as for example, in working a slender stalk to a flower; in this case, gold thread should be run in and then sewn over slightly with another thread of gold; this will give it a spiral appearance, which looks surpassingly beautiful.

In working you can introduce a great variety into the pattern, by the insertion of short pieces of bullion, or fine gold twist. Two or three of these may be made to come out of the cup of a flower, and in various other ways. In order to fasten them on properly, you pass the stitch lengthway of the bullion, through the twist, which causes it to lie flat on the foundation. Stars of every conceivable

form may be thus made, and their brilliant beauty cannot be described; they must be seen to be properly appreciated. The centres of flowers may be, and often are, formed of bullion; but in that case the stitch does not pass through the twist its full length, but is shorter, so that the middle of the bullion is depressed, and the extremities elevated; or the stitch may be passed through both ends of the piece of bullion, and being drawn rather tight, a slight prominence, or expansion, will be given to the middle; both these methods produce a beautiful effect.

This kind of ornamental embroidery is especially well adapted for the lower parts of dresses, and robes of state. It is not necessary that the whole of the work should be wrought in gold thread; silk, of a colour that will blend well with it, is often introduced, and produces the most beautiful varieties. Only silk of one colour should be introduced into this kind of work; more would destroy the harmony of contrast, which must by all means be preserved. As an example, we may mention that silk of a bright green harmonizes well with the gold; a green branch, or sprigs, mingled with flowers formed of gold thread and bullion is, perhaps, one of the most chaste and tasteful combinations of silk and gold, that can be presented to the eye.

We have said that only silk of one colour should be introduced in combination with gold thread. There is, however, one exception to this rule. In working a crest, or coat of arms, the heraldic arrangement of metals and colours must be adhered to

with the most scrupulous fidelity. Here you must have silk of as many hues as are to be found in the arms, when properly emblazoned; and great care must be taken in working devices in imitation of arms, but which have not been arranged by the Herald's College, never to place a metal upon a metal, or a colour upon a colour. To be guilty of such a mistake, would be to display an entire ignorance of the laws which regulate heraldic devices.

Tulle is occasionally employed as a material in which to work clusters of flowers, or sprigs in gold and silver thread. This fabric, when thus worked, forms a rich and beautiful embroidery. The devices are worked by running round the outlines of each leaf, or flower, with gold thread, darning the centre of the exterior leaves, or flowers, or working them in chain stitch, and filling them up in the middle with half herring-bone stitch, in the same manner as a preceding pattern is directed to be worked. Devices in satin stitch can be embroidered on this material; and it is also employed by some ladies, as the foundation for tambour work, and is found to answer exceedingly well.

In this brilliant and costly production of female skill and industry, spangles are often employed with the prettiest effect. When introduced, great care should be taken to secure them properly, and at the same time to conceal the thread by which they are fastened to the material. This is no easy task; but by attending to the following directions it may be done effectually. The thread, by means of which they are to be fastened, is to be brought

from the under side and passed through the small hole in the centre of the spangle; the needle is next to be passed through a very small piece of bullion, and then put through the hole back again. Thus the unsightly appearance of a thread across the face of the spangle is avoided, and it is both improved in appearance, and prevented from becoming disengaged from the device it was intended to adorn.

Though not immediately connected with this department of needle work, perhaps a passing notice of the kind of embroidering called print work, may not be unacceptable. The material on which this kind of work is done is white silk, or satin, which is first stretched in a frame, and then has the designs drawn upon it. It is used principally, though not exclusively, for small subjects, and the stitches employed are of the utmost minuteness. You first sketch the intended device with pencil, and then work it in black silk; or in some cases you can employ silk of various shades, but not colours; a lead, or pale slate colour, is as proper as a jet black. You must work with a very fine needle, and you can imitate a dotted engraving in this kind of needlework, so as almost to defy detection. The stitch, is that called marking stitch, and is set as thick as may be, without bringing one over another. In working an imitation of an engraving, you begin on the darkest shades, which are done with black silk, and thence you gradually proceed to the lightest tints, with silk of the most appropriate and best harmonizing shades, blending them into each other with

the nicest care. To accomplish this, in those parts where it is necessary to introduce the lighter portions, you set the stitches wide apart, and fill up the intervals by putting in the lightest tint required. You must on all occasions, have the engravings before you, as memory is, in reference to lights and shades, only a treacherous guide. Line engravings may be imitated in the same way, but the stitches must be longer, and more widely separated from each other.

We have thus endeavoured to afford the fullest instructions which our limits would permit, in reference to the practical performance of one of the most delightful employments that can engage the attention of a leisure hour. We have sought to impart such an acquaintance with general principles as is, in our opinion, essential to a successful prosecution of these delicate and truly feminine pursuits, and we have at the same time, gone so minutely into details, as may, with a few exceptions, enable any young lady who feels sufficient interest in the subject, as to give it a due share of attention, to become her own instructress, and thus to secure an accomplishment, she might not otherwise be able to possess. In all that the young needle woman takes in hand, let the attainment of excellence be her first and constant aim.



CHAPTER VII.

EMBROIDERY FOR INSERTION.

EMBROIDERY is often done upon muslin, in narrow stripes, for insertion work, and looks extremely pretty. Almost any device, but chiefly foliage and flowers, and sometimes fruit, are proper for this kind of work, and any or all of the various stitches may be introduced with the happiest effect. It is unnecessary to give examples, as they would only tend to confuse and mislead. Every lady must use her own judgment in these cases, and be guided in her choice by the use to which the insertion work is to be applied. In all patterns for this kind of embroidery, there must be a hem stitch on each side of the embroidery, the manner of forming which, is fully explained in the following description.

It is done either in a straight line, or in a curve. For the first kind you draw out threads to the breadth of a narrow hem, at a little distance from the row of insertion work previously executed. The number of threads thus drawn out should not exceed four, which are to be taken up on the needle, commencing on one side, and these are to be sewn over three times with very fine cotton. The threads are taken and sewn over singly, and when the thread has reached the opposite side, you take up four more of the cross threads and sew them over twice, thus uniting the eight together at the side opposite to that one on which you commenced. Then

sew the last four, three times over, as in the first stitch, and the thread will here again be found at the side on which you begin.. You proceed in this manner to the end, and the open hem when thus worked, forms a kind of undulating wave, that looks elegant and appropriate.

Sometimes it is found more suitable to work the open hem in curves. In this case it is called veining, and is thus performed. You cannot draw the threads out as in straight open hem, you therefore commence on the angular, or bias way, and then on the contrary way, taking up two threads in the same manner, and uniting them together at one side, in the same way as in straight open hem. You sew over the two threads you took last, twice, and then passing over to the other side, repeat the operation as before. Straight open hem is often used with a pretty effect, in the borders of cambric handkerchiefs; they should be previously hemmed with a moderately deep hem. Some persons work within the hem a border of small scallops, and insert a small embroidered leaf or flower in the centre of each. Indeed, the varieties of this charming work, and the purposes to which they can be applied, are almost beyond calculation.



CHAPTER VIII

MAXIMS FOR MEMORY.

1. ONE of the principal advantages of regular employment, is the value which it is the means of affixing to a commodity, held by but too many in disesteem; thus it is that TIME becomes a cherished possession, and we are as opposed to its being wasted, as though it were among our tangible goods. In truth it represents these latter, which only exist through a proper disposition of the moments and hours at our command. In lieu of giving to sleep and idleness more than its allotted portion, we rise betimes; and, in the paths of cheerful industry, avoid those stings of self-reproach which attend but too certainly on the sluggard. Thus is laid the foundation of desirable habits, which for the most part continue throughout life. Now in *Fancy Needlework* the light of day, and particularly the clear bright light of *morning*, is especially important; for both the accuracy of linear execution, and the proper choice of-colour, can only be achieved under such circumstances. We should indeed strongly advise our fair readers sedulously to avoid candle-light, not only with reference to the accuracy of their work, but with a view also to the "good keeping" of that delicate organ, the *eye*.

2. But not only is Time precious—it should also be divided and subdivided, so that each portion of

the day may have its appointed task. A certain period should be devoted to (for instance) Rug work, another to Embroidery, &c. ; and then there should be intervals of relaxation or exercise. The latter is a very important consideration, for so fascinating is this accomplishment, that all is frequently forgotten during the progress of some favourite subject; besides, the work will be all the better done for this temporary invasion upon occupations strictly sedentary, since new ideas and new energies will be the result.

3. In many departments of Fancy Needlework, great and unceasing care is requisite, in order to avoid faults which cannot afterwards be repaired. In cloth-work, for instance, be careful not to split the threads of the canvass.

4. During the progress of your work, it is desirable that you keep that portion still untouched, covered with tissue paper, or it will otherwise have a soiled appearance. There is nothing which more detracts from the beauty of the fabric than inattention to this rule.

5. Cut your wools into certain lengths, and put them into elongated papers, or you may wind them on a reel : although I do not recommend this latter plan, for in my own experience I have always found the *winding* deteriorates the texture. Each paper should be labelled with its peculiar shade, or it may be numbered.

6. A knowledge of Drawing and Painting is of great advantage, by its immediate bearing on the aim of this Art : although many persons who have

scarcely any acquaintance with either, are extremely clever with their needle. But in this case the exception proves the rule.

7. Plaid patterns may be worked from plaid ribbons; and in so doing the choice of elegant *material* will be as attainable as it is multifarious.

8. The repositories at which coloured patterns may be obtained are very numerous. It was in 1805 that a publisher in Berlin put forth the first Coloured Design on ruled paper. Madame Wittich followed in the same path in 1810; and now the number of persons engaged in this business is unaccountable. No fewer than 22,000 Designs have been published up to the present day. England is probably by far the largest consumer; and the number of hands employed in colouring only is supposed to amount to 2,500. The Yarn, though dyed in Berlin, is manufactured at Gotha. Many have declared that the yarns manufactured in this country are quite equal, if not superior, to those of Gotha; but then the art of dyeing them is by no means equally understood by us. This may appear astounding to those who are aware of the great progress made by us in manufactures generally, and especially in the application of Chemistry to the improvement generally of our Dyes.

9. When Beads are introduced, they should not be too numerous, or they will give an appearance of heaviness to the work.

10. In using Floss Silk, it should be cut in short lengths, or it is apt to get round.

11. The ladies in Germany are particular to buy

all their wools at the *same time*, so as to ensure the prevalence of the *same* shades. There are as many as one thousand different shades. Ladies of high rank in that country employ their leisure in executing Needlework for the shops.

12. The improvement of *Design* in the Patterns and in the juxtaposition of their *Colours*, is a great desideratum. At present, Arabesques, partaking of the character of Crude Mosaics, are but too common, and are chiefly remarkable for bright but inharmonious colour and bad drawing. We counsel our fair friends to use all their skill and taste to bring about a reform in these fundamental departments, which will materially tend to elevate *Fancy Needlework* to a close alliance with the higher branches of Art.



THE LADY'S
WORK-BOX COMPANION:

BEING

INSTRUCTIONS IN ALL VARIETIES

OF

CANVAS WORK:

With Twenty-Eight Engraved Specimens

"Come hither, come hither, thou forester bold,
Come hither, Sir Maurice, and see
Where four fair maidens, in cloth of gold,
Embroider thy victory."

FROM THE LATEST LONDON EDITION.

REVISED AND ENLARGED

BY A LADY OF NEW-YORK.



PHILADELPHIA:
J. & J. L. GIBON,
98 CHESTNUT STREET.

P R E F A C E .

EMBROIDERING on Canvas, or Tapestry Work, has been the favourite employment of Queens and noble ladies for ages. Among the Medes and Babylonians the draperies of apartments were carried to the greatest perfection. Their palace hangings, carpets and cushions, were wrought with gold, silver, pearls, and other costly materials.

The use of Berlin patterns was first introduced in the year 1800, and they are at this day more highly esteemed than ever. The force and delicacy of oil paintings may be very nearly approached by a neat execution of these patterns.

All the principal stitches used in embroidering on canvas have been explained and illustrated by engravings, in the following pages. After the stitches are once comprehended, the work is exceedingly simple.

The work from which the present is chiefly compiled, is dedicated to her Majesty Queen Victoria, and has run through a large number of editions.

The volume to which we now call the attention of our American ladies contains a greater number of patterns than the English work, and more minute instructions concerning the best modes of arranging frames, grounding, and choosing patterns, &c. A number of beautiful articles have also been mentioned that may be worked for presents, or to adorn the boudoirs of ladies.

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THE LADY'S
Work-Box Companion

CHAPTER I.

PREPARATION OF FRAMES.

THIS is a subject which must be carefully attended to, or much unnecessary trouble will be incurred in consequence.

TO DRESS A FRAME FOR CROSS STITCH.

The canvas must be hemmed neatly round: then count your threads, and place the centre one exactly in the middle of the frame. The canvas must be drawn as tight as the screws or pegs will permit, and if too long, should be wrapped round the poles with tissue paper, to keep it from dust, and the friction of the arms, as that is essential to the beauty of the work. It must in all cases be rolled *under*, or it will occasion much trouble in the working. When placed quite even in the frame, secure,

by fine twine passed over the stretchers and through the canvas, very closely ; both sides must be tightened gradually, or it will draw to one side, and the work will be spoiled.

TO DRESS A FRAME FOR CLOTH WORK

Stretch your cloth in the frame as tight as possible, the right side uppermost.

The canvas on which you intend to work must be of a size to correspond with the pattern, and must be placed exactly in the centre of the cloth to which it is to be secured, as smooth as possible. When the work is finished, the canvas must be cut, and the threads drawn out, first one way and then the other. It is necessary to be especially careful, in working, not to split the threads, as that would prevent them drawing, and would spoil the appearance of the work. In all cases, it is advisable to place the cloth so as that the nap may go downward. In working bouquets of flowers, this rule is indispensable. The patterns for cloth work should be light and open. It looks well for sofas, arm chairs, &c., but is by no means so durable as work done with wool entirely on canvas.

TO DRESS A FRAME FOR TENT STITCH.

Prepare the frame and canvas as for cross stitch, only not quite even, but inclining the contrary way to the slant of your stitch. This is necessary, as tent stitch always twists a little ; but when taken out of the frame, the work will appear tolerably straight.

Should it, after all, be crooked, it should be nailed at the edges to a square board, and the work may then be pulled even by the threads, so as to become perfectly straight. The back of the work should then be slightly brushed over with isinglass water, taking care not to let the liquid come through to the right side. A sheet of paper must be placed between the work and the board, and when nearly dry, another must be laid upon it, and the whole ironed with a warm iron, not too hot, or the brilliancy of the work will be destroyed.

Some persons use flour instead of isinglass, but it is highly improper, and should never be resorted to.

CHAPTER II.

MATERIALS FOR WORKING.

CANVAS (coarse) eighteen threads to the inch. Work in cross stitch with double wool. This is proper for a foot-stool, sofa-pillow, &c.

Canvas (very coarse) ten threads to the inch. Work in cross stitch, over one thread, with single wool. If used for grounding, work in two threads. This will accelerate the work, and look equally well.

Silk leaves.—If no grounding is required, work in

tent stitch. The pattern should be large in proportion to the fineness of the material. The finer the canvas, the larger the pattern.

Colours.—An attention to shades is of the utmost consequence, as on this, in an eminent degree, depends the perfection of the work. The shades must be so chosen, as to blend into each other, or all harmony of colouring will be destroyed. The colours must be more distinct in tent stitch than in cross stitch, or rather more strongly contrasted, especially in the dark shades of flowers; without attention to this point, a good resemblance of nature cannot be obtained.

Wool (English and German), white, black and various colours.—Two, three, four, five, or six shades of each colour, as the nature of your work may require. The same observation applies to silk and cotton, in cases where those materials are used.

Split wool for mosaic work.

Silk. Split Silk. Floss. Half Twist. Deckers. China silk. Fine purse Silk.

Cotton of various kinds.

Gold Twist. Silver Thread. Chenille.

Beads. Thick and transparent Gold. Bright, and burnt steel. Silver, plated, &c.

Perforated Cards.

Canvas, called Bolting, for Bead work.



CHAPTER III.

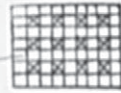
S T I T C H E S .

1. TENT STITCH.



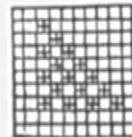
THIS is accomplished over one thread the cross way, and should be done in a frame. In grounding, perform the work the bias way of the canvas, and work from left to right. The tyro cannot be too sedulous in the due acquirement of this elemental stitch.

2. CROSS STITCH.



Let the wool be put across two threads, and the needle down two, working the cross way, and finishing as the work progresses.

5. STRAIGHT CROSS STITCH.

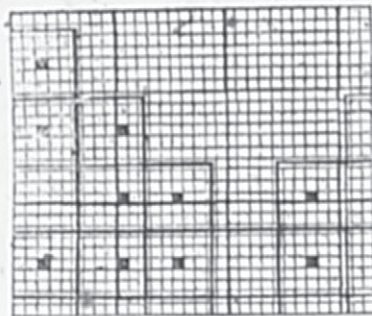


This stitch is the same as Cross Stitch, but is worked the straight way of the canvass; and although on coarse canvas, has a very pleasing and finished appearance. We have before us a flower-piece, fresh as from the pencil of Carl du Jardin, the grounding of which is done in this stitch, and the flowers have an admirable effect.

It is but too much the error of amateurs in Needlework to suppose that flowers cannot be repre-

sented in colours too distinctly *bright*; but this is scarcely to be wondered at, when the examples of artists in oil and water-colours of the present day are so pernicious on this very score.

4. WINDSOR STITCH.



Pass the wool over six threads straight and six threads down, which will present a square when the second row is completed. The pattern *A-la-Vandyck* may be rendered very beautiful by a judicious choice of colours, and of gold and steel beads, forming central points in particular shades. In making bags, a tasteful border should be added.

It is desirable that, in contrasting colours, every third interposed should partake of the hues of those on either side.

5. PAVILION STITCH.



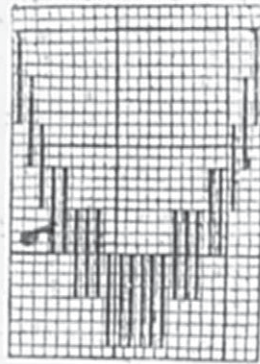
Four threads having been taken straight down, bring the needle down one thread; after that take two threads, then four, as before, and finish the row. Commence the second row with a stitch in two threads, then take four, and so proceed. Gold beads tastefully introduced have a very pretty effect.

6. JOSEPHINE STITCH.



This is a very pretty stitch for bags with gold or silver braid, and is executed in stripes from the bottom to the top. Take six threads straight, and proceed to the end of the row; after which take three lengths of braid, and work one of them in Cross Stitch, diamond fashion.

7. BERLIN STITCH.



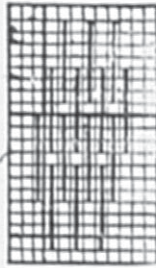
Work this stitch in a scollop, taking six threads straight down. Much of the beauty of it depends upon the contrast of colour (having an eye to harmony) in the threads. The effect should be ascertained before beginning to work.

8. CZAR STITCH.



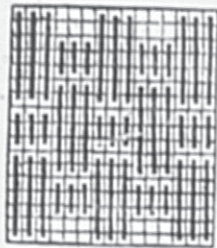
We have heard this called *Economic* Stitch. It is worked over from six or eight threads in depth, and two in width, crossed from right to left. Gold thread should be interposed between each row.

9. IRISH STITCH.



Four, six, or eight threads are to be taken straight, two threads being left between. The second row is to be begun four threads up, between the two threads left on the former row, and in working the third row, take care that the stitches meet the first row. This is a valuable stitch, easily worked into a variety of pretty forms.

10. WILLOW STITCH.



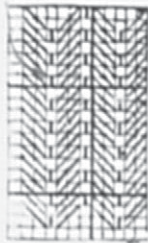
This is sometimes called Basket Stitch, and is effected by placing the needle straight down six threads. As you finish the sixth stitch, take out the needle at the third thread, and cross it over the centre. On doing other six stitches, cross over in the same manner, and so on. It is indifferent what colours are chosen.

11. LONG PLAIT.



Begin by taking twelve threads straight; work six stitches, slip the needle downward half-way, and then begin another stitch. If striped with gold or silver thread at intervals, where the stitches meet, the effect is very striking.

12. FEATHER STITCH.



This is done over twelve threads, from left to right, in the same way as Tent Stitch, the next row being turned so as to represent the semblance of a feather. The centre is usually stitched up with gold, silver or silk thread.

13. STITCH A LA VANDYCK.



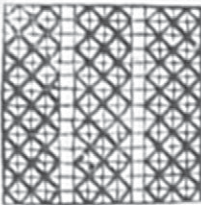
Twelve threads are taken across, and reduced two threads each stitch, till the width agrees with the required depth.

14. POINT STITCH.



Ten threads must be taken straight down the canvas, and as many in the next stitch opposite.

15. SQUARE PLAIT.



The length-way of the canvas take ten threads deep; and work ten stitches straight; then work ten threads the width of the canvas, and so continue. For the full display of this stitch, bright colours should be placed in opposition.

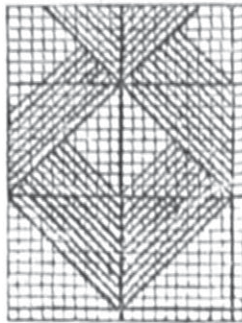
16. GOBELIN STITCH.



Take two threads in height, and one in width.

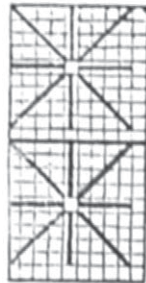
Many beautiful specimens may be seen at the Annual Exhibition of the Aubusson Tapestry.

This stitch formed over Card or Straw placed between two threads of the canvas, has a very pretty effect. Shades of the same colour in vandykes, whether dark blue and gold, scarlet and green, azure and lilac, &c. have a charming effect in bags of different colours.



17. PERSPECTIVE STITCH.

Twelve threads having been counted the cross way, take the needle out with two threads at the top; proceeding after this fashion to take seven stitches, finishing with any appropriate colour, and filling in with silk.



18. A STAR.

Six threads must be taken four opposite ways, and after that four stitches between a bead in the centre of each. The stars should be judiciously varied in colour, and worked in silk canvas.

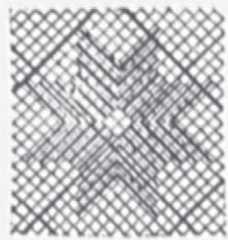
19. VELVET STITCH.

Three rows are to be worked downwards of Cross Stitch, leaving four threads. Three rows more of Cross Stitch are then to be executed; and so proceed till it is finished. Over the space that is left, work (over strips of whalebone) with four threads, Economic Stitch double crossed at each end, and cut down the centre with a pen-knife. This has the effect of velvet in lines, and is very elegant.

20. SERPENTINE STITCH.

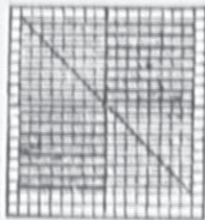
This is sometimes called *Spiral* Stitch, and is executed by taking five threads straight; after that, five stitches on two ascending threads; then one stitch on nine ascending threads, and five as before. In descending, take five stitches on two threads, one stitch on nine, five on two ascending, five descending, and so on to the end. The fifth stitch is the top stitch of each row.

21. DOUBLE STAR.



Stitch on two threads crossway, twenty-two stitches square, on silk canvas. Taking eight threads each way, commence the star in the centre. Bright colours are desirable, with a brilliant centre of silver, gold, or steel beads.

22. CROSSED LONG STITCH.



Ten or twelve threads deep must be taken, and worked to the required width of canvas. Continue the next row in the same manner, and with gold or silver thread, cross every eight or twelve stitches throughout the pattern.

The introduction of gold and silver thread has a surprisingly beautiful effect, provided the substrata of colour are such as to give it relief. Gold allies well with green; silver with blue or purple. The more vivid tints may be approximated by the shades of colour introduced between them.

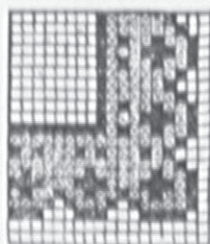


23. FANCY STITCH.

Over any number of threads take five stitches, reverse the canvas, and work other five to meet them; which leaving a space of canvas of diamond form, rich coloured silk can be tastefully filled in.

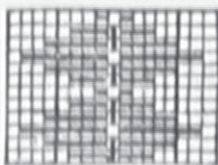
24. LACE STITCH.

This is one of the most beautiful in the whole range of stitches, and is commonly executed in black Chantilly silk, both in cross stitch and in



straight stitch, so as to arrive at a sort of dice pattern, and the edge is finished in wool in cross stitch. A resemblance to a pearl edge is given by taking two threads:raight beyond the pattern.

25. PRINCESS STITCH.



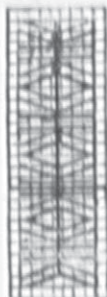
You must begin with two threads, and increase two each way till fourteen threads are covered; after which commence again on two threads, and increase to fourteen as before. Variety of colour should be alternated.

26. HOHENLINDEN STITCH.

Begin by taking eight threads down the canvas and increase the stitches one thread each way up to twelve threads; after which decrease to eight. Proceed thus: the second row being commenced with twelve threads which meet the long stitch in the first row. After this, the diamond space which remains must be worked in gold-coloured silk, either as plate, or in an opposite direction to the first row.

To a German Princess, as remarkable for her beauty as for those amiable traits which captivated one of the bravest and most accomplished men of his day, we must refer the invention of this—the Hohenlinden Stitch.

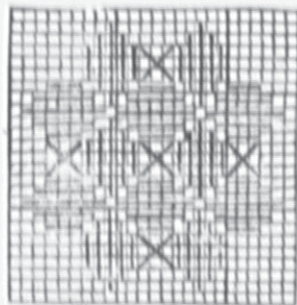
27. CANE PATTERN.



Ten threads being taken across the canvas, leave one thread between each stitch to the end of the row. After this, take four rows of Irish Stitch down the canvas in shaded colours, which may be varied throughout.

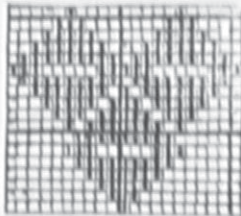
The rapidity with which this stitch can be worked, and the finish and neatness of its general effect, render it one of the most useful employed. Its narrowness is suggestive of that kind of bordering which would interfere least with the bolder and more massive character of subjects forming the central portions of the work.

28. SUTHERLAND STITCH.



This Stitch has a very charming effect worked as plate, with beads in the spaces worked with gold or silver thread. Having taken twelve threads the width of your canvas, reduce a stitch one thread each way for six rows, the last being on one thread. Proceed thus, executing the next row in the same manner, the stitch being the long way of the canvas.

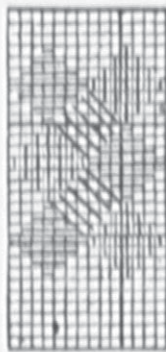
29. DARMSTADT PATTERN.



Take one stitch straight over two threads, increasing two threads each way until six threads are covered; the needle must be taken out at the centre of the last stitch. Now take four threads, increase to six—decrease—form a diamond; and work up the space in its centre with silver or gold thread, or steel beads.

It is scarcely possible to form a conception of the effect produced by this pattern when the colours are skilfully selected, unless it be seen on a larger scale.

30. PALACE PATTERN.



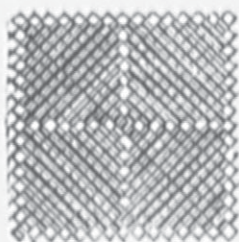
For this very pretty pattern, one stitch must be taken over two threads, the long way of the canvas, one thread being increased each way until eight threads are crossed,—then decrease to two threads. Proceed in the same way for the next diamond, filling in the spaces with silk in bright colours.

This is one of those designs which never wearies the eye, possessing within itself great variety of outline; and so natural is its arrangement, that notwithstanding the angularity of its character, it never offends by the obtrusiveness of one portion over another.

3. PLAID PATTERNS.

These are copied from ribbons, and worked in cross stitch.

32. DIAMONDS.



Two threads are taken across the canvas, increasing one each way to fourteen, and decreasing similarly, progressing throughout in the same way. For the next row two threads are to be taken down the canvas, increasing and decreasing alternately. Finish with steel, silver, or gold beads, or all three.

33. ROULEAU EDGING.

Procure a "Rouleau *ou*," wind the wool sixteen times round, take it off and fasten it by a stitch of wool. Ends of twine being fixed to a leaden cushion, the bows are placed between them, and are confined in their position by tying the strings.

Our Parisian neighbours have the art of varying the effect of this kind of edging with surprising taste. No people are more skilful in the juxtaposition of colours, which may arise from the facility which they enjoy for seeing the best works of art.

ALGERINE WORK.—This work much resembles a Venetian carpet, but is finer; it looks best done in

very small patterns. It is worked over cotton piping cord, the straight way of the canvas; the stitches are over three threads. You work as in raised work, putting the colours in as you come to them, and counting three stitches in width as one stitch, when you are working Berlin patterns. The proper canvas is No. 45, and the cord No. 00. It is proper for table mats, and other thick kinds of work.

TO FILL UP CORNERS.—Work in any stitch you prefer, and shade in accordance with the subject. In these, and ornamental borders, &c., there is much room for the development of taste and judgment. In all that you undertake, it will be well for you to recollect that nothing is lost by taking time to think.



CHAPTER IV.

SPECIAL INSTRUCTIONS FOR WORKING ON CANVAS.

INSTRUCTIONS IN GROUNDING.—Care must be taken in grounding to make the effect of contrast very conspicuous. Thus, if you ground in dark colours, your pattern should be worked in shades of a light and lively tint; for those in which dark shades predominate, a light ground is indispensable. The canvas for white grounding should be white, and if for dark grounding, a striped fabric is employed; the stripes will sometimes appear through the wool. To prevent this it will be necessary to rub over the surface with a little Indian ink water, previous to commencing working, but care must be taken not to let the mixture run into the edge of the work, and it must be quite dry before you commence grounding. A camel's hair brush is best for this purpose. In working in cross stitch, it is best to do so on the slant, working from right to left across the canvas, and then back again. This is preferable to crossing each stitch as you proceed, and gives an improved appearance to the work. If you work in tent stitch, work straight, or your performance will be uneven when taken out of the frame. In all cases, begin to ground from the centre, and work outwards, taking care to fasten off as you finish with each needleful, which should not be

too long, as the wool is liable to get rough and soiled. It is also necessary to have them irregular as to length, to prevent the fastenings coming together, which they will be apt to do, if this suggestion is not attended to. For working in tent stitch with single wool, the canvas must not have more than fourteen threads to an inch; for cross stitch you must have a canvas not coarser than twenty-two threads to an inch; for the former, you will for every two and a half square inches require a skein of wool; in the latter case a skein will cover two inches. Following this calculation, you can easily ascertain the quantity of wool required for any piece of work, and it is advisable to purchase all your wool at the same time, otherwise you will have much trouble in matching the shades. An attention to these instructions will soon make you a proficient in the grounding department of the art.

WORKING FIGURES.—This is at once one of the most difficult, and at the same time one of the most pleasing tasks, which the votary of fancy needlework will have to perform; they generally produce the best effect, when worked in wool and silk, with a judicious mixture of gold and silver beads. The hair and drapery should be worked in cross stitch; and the face, neck, and hands, in tent stitch; working four of the latter, for one of the former. To obtain the proper tints for the face, &c., is no easy task; but it *must* be carefully attended to, as almost the whole beauty of the work depends upon it. The shades, in these parts of the figure, must