

be extremely close; indeed upon the shading of the features, the perfection of the performance mainly depends. The drapery also demands considerable care: the shades must be very distinct, particularly the lighter ones, in the folds of the dress; and the back ground should be subdued, as much as possible, that a proper prominence may be given to the figure; this object will be aided considerably, by working in the lighter shades in silk; and representations of water, or of painted glass, should be worked in the same material. The intention of the fair worker should be to give to her performance as near an approximation to oil painting as possible.

RAISED WORK.—This should be done with German wool, as it more nearly resembles velvet. For working flowers, you must have two meshes, one-seventh of an inch in width, and the pattern must be worked in gobelin stitch. Be careful not to take one mesh out, until you have completed the next row. You work across the flowers; and in order to save an unnecessary waste of time, as well as to facilitate your work, it will be best to thread as many needles as you require shades, taking care not to get the various shades mixed together. This is the more needful, as you cannot, as in cross stitch, finish one shade before commencing another.—When the pattern is worked, cut straight across each row, with a pair of scissors suitable to the purpose, and shear the flower to its proper form.

For working animals or birds, you must have

three meshes; the first, one quarter, and the third one seventh of an inch; the second must be a medium between these two. You will require the largest for the breast, and the upper parts of wings. Cross stitch may be employed in working the beak, or feet, and is indeed referable. You can work leaves, either in cross stitch or in gobelin stitch, as taste or fancy may direct. You may work either from a drawing on canvas, or from a Berlin pattern, but the latter is decidedly to be preferred.

WORKING BERLIN PATTERNS.—For these patterns, it will be necessary to work in canvas of eighteen or ten threads to the inch, according as you may desire the work to be larger, or of the same size as the pattern. And it must be borne in mind that all the patterns are drawn for tent stitch, so that if you work in cross stitch, and wish to have it the same size as the pattern, you must count twenty stitches on the canvas, for ten on the paper. The choice of colours for these patterns is a matter of essential importance, as the transition from shade to shade, if sudden and abrupt, will entirely destroy the beauty of the design. A natural succession of tints, softly blending into each other, can alone produce the desired effect. In working flowers, five or six shades will be required; in a rose, or other large flower, six shades are almost indispensable; of these, the darkest should form the perfect centre, then the next—not prominently, though perceptibly—differing from it, and then the next four to the lightest tint; the whole to be so managed as

to give to the flower that fulness and distinctness which its position in the design demands. For small flowers, so many shades are rarely necessary. The two darkest shades should be strong, the others soft; this secures sufficiency of contrast, without impairing that harmony of tints which is so indispensable. You must recollect, that for work done in tent stitch, a greater contrast of shade is required than for that done in cross stitch. This remark should never be lost sight of. A proper attention to the shading of leaves is also indispensable; the kinds of green required for this purpose, are bright grass green for a rose; saxon green for lilies, convolvulus, peonies, &c.; French green for iris, marigold, narcissus, &c.; and for poppies, tulips, &c., a willow green, which has a rather bluer tint than French green is generally; and for leaves which stand up above the flowers, or near them, it is proper to work the tips in a very light green, as reflecting the rays of light: the next shade should be four times darker, or three at the least, the next two, then the fourth shade two darker than the third, and the fifth two darker than the fourth. Take care that the veins of leaves be distinctly marked, and those which are in the shade should be darker than those upon which the light falls, and of a colour having a bluish tint; a few worked in olive green will have a fine effect. The stalks of roses, &c., should be worked in olive brown, or a very dark green. White flowers are often spoilt by being worked of too dark a shade; if you do not work with silk, you may obtain two distinct

shades of white, by using Moravian cotton and white wool; these combined with three shades of light stone colour, the second two shades darker than the first, and the third darker than the second, in the same proportions, will produce a beautiful white flower; which if properly shaded by leaves of the proper tints, will have a most beautiful appearance. The lighter parts of all flowers in Berlin patterns, may be worked in silk, and in many cases, this is a decided improvement, but it should never be introduced in the leaves; here it would be out of place. We again repeat, beware of servile copying; try to engage your own judgment in this work, and remember that to become used to think and to discriminate, is one of the most valuable acquisitions that a young lady can attain.

For bottle stand, or any small piece of work, star patterns are very beautiful. The materials proper for working them are silk and wool, with gold or any other kind of beads, and gold thread or twist. For foundations, you may use either velvet or silk canvas.

Small sprigs are pretty for work which is not too large; chenille is proper for the flowers, and the stalks and leaves look best in silk; a few gold beads add to the effect.

For large pieces of work, medallion patterns are much used, and produce a good impression on the eye; the outline is to be traced in brilliant silk, and for the centre employ two shades of the same colour, working half in each shade; the medallion

should be placed upon a white field, and the whole grounded in a dark colour, which harmonizes well with the design of the pattern.

GOBELIN.

If you work on coarse canvass, adopt the same contrast of shades as you employ in cross stitch; if the material be fine, you must shade as in tent stitch.

PATTERNS ON CANVAS.

Employ for canvas, four or five shades, beginning with the darkest, and softening gradually into a lighter tint, till you come to the lightest, following the distinction of contrast exhibited by the Berlin patterns. If you wish to introduce silk into any part, it will be best to work it in last. Be careful to avoid taking odd threads, if you work the pattern in cross stitch.

ARMORIAL BEARINGS.

Work the arms and crest in silk, as brilliancy is the thing here principally required. It will be proper that the scroll should be worked in wool. The contrast will have a pleasing effect.

LANDSCAPES.

These may be rendered extremely beautiful, if properly managed. The trees in front should be

much lighter than those seen in the back ground, and great care should be taken to prevent the latter having too blue a cast, as this renders them unharmonious when contrasted with the sky. Represent water by shades of a blue grey; the sky should be a serene blue, with much closeness, and mingled with clouds composed of various tints of white and a yellow drab. If mountains are seen in the distance, they should be of a grey lavender tint, and some living animal should, in nearly all cases, be introduced. The presence of a cow, sheep, &c., gives life and animation to the view.

MOSAIC WORK.

If you work with wool, cut it into short lengths and untwist it. No wool can be procured sufficiently fine for this kind of work. If you work with silk, the finest floss is preferable to any other; split silk would be found extremely inconvenient, and the work would not look so well. Care must be taken that the shades are *very* distinct, or they will appear jumbled and unsightly. It will also be necessary to fasten off at every shade, and not to pass from one shade to another, as in that case, the fastenings would become visible on the right side, and thus impair the beauty of the performance. In working a landscape, some recommend placing behind the canvas a painted sky, to avoid the trouble of working one. As a compliance with such advice would tend to foster habits of idleness and deception, and thus weaken that sense of moral pro-

priety, which should, in all we do, be ever present with us, as well as destroy that nice sense of honour and sincerity which flies from every species of deceit; we hope the fair votaries of this delightful art, will reject the suggestions with the contempt it merits.

GEM, OR SET PATTERNS.

For this kind of work ground in black or dark wool, and work the pattern in silks, as distinct and bright as possible, and with the utmost variety of colours. The beauty of these productions depends chiefly upon their brilliant and gem-like appearance.

PERFORATED CARD.

The needles must not be too large, or the holes will be liable to get broken. The smaller ones must be worked in silk; the larger patterns may be done either in silk or wool. Sometimes the flowers are worked in Chenille, and the leaves in silk; this gives to card cases, &c., a beautiful and highly ornamental appearance.

BEAD WORK.

Use the canvas called bolting; and work two threads each way on the slant, with china silk, taking especial care that the beads are all turned the same way, that the whole may appear uniform. Work the pattern with thick beads and ground

with transparent ones. You must, in this kind of work, have as few shades as possible.

BRAID WORK.

Trace this pattern in the material, and proceed with the various shades from the outline or lightest, to the darkest, till the whole is completed. In this work only two shades are required for leaves, and three for flowers; make the points as sharp as possible, and in turning them, work one stitch up close to the point where you turn the braid, and another immediately afterwards, to keep it in place. Vein the leaves in a bouquet with pure silk, use gold twist in finishing, as taste may direct; and in fastening, draw the braid through the material. The best instrument for this purpose, is a Chenille needle. In braid work and applique, only one stitch must be taken at a time, or the work will appear puckered.

RUG BORDERING.

When we descend into the arena of domestic utility, it is vastly surprising in how many ways the Art of Needlework adapts itself to comfort and to ornament. We may presume carpets to be too unwieldy for the management of fair fingers; but *rugs* come within the compass of the fair Artist's skill and taste. Many of the borderings completed by English ladies are quite equal to the laboured productions of the *Gobelins*; and are, of course, at

all times superior to those which emanate from the loom.

Use a wooden mesh, about an inch and a quarter in width, grooved. The *materiel* is passed over the mesh, and worked in cross-stitch. A kind of worsted called slacks is used for this purpose, six or eight times doubled, leave three threads between each row, and six or eight rows are generally required to form the border. Turquoise or Tulip wood stands are more generally in use than this bordering.

WIRE WORK.

It is desirable that the interstices should correspond with those of the canvases employed in needlework, or a coarseness of surface will be inevitable. Baskets, &c. are usually dark in colour as the ground for embroidery: but why not adopt lighter colours? Dead silver, for instance; or dead gold (the wire being washed with a preparation of gold or silver) would be of great beauty, and, if desired, the upper rim or other enrichments might be burnished.

In doing work of this description, you must be careful to wash it well with sponge previously to working, or the paint will soil your silk or wool. There are a great many pretty forms for fruit and other baskets which look well finished off with cap chenille, a small wreath for the pattern being worked around the basket. There are also very pretty blotting books, note cases, &c., done in this way,

lined with silk, and filled with blotting paper of different colors.

CHAPTER V.

ARTICLES OF LUXURY THAT MAY BE WORKED ON CANVAS.

GOTHIC CHAIRS.

For dark-framed chairs choose light patterns; tent stitch being grounded in cross stitch, as may be seen in the private apartments at Windsor Castle. Sometimes a sort of cushion is inserted in the back, and the whole is done in cloth or satin, and the canvas withdrawn. Flower embroidery, geometrical patterns, and braiding, are all made use of in this description of work.

BOX OTTOMANS.

These should be made up with a deep fringe, and may be of any size in harmony with the rest of the furniture. Foot Ottomans should be sixteen inches square

CHEVAL SCREENS.

Either in flowers or figures, this piece of furniture has a very elegant appearance. Sobriety of colour, when figures are introduced, should always be studied. The same may be said of Pole screens. Candle Screens should be mounted in silver or gilt. Hand Screens should be worked in wire, card-board, or canvas, mounted with velvet or Mosaic leather.

URN STANDS.

These are now made in electro-plated frames, or those of rosewood, the needlework being in the centre.

SETTEES.

These should be executed in cloth, thirty-three inches long and twenty-six wide.

BORDERS FOR TABLE COVERS.

Silk velvet covers worked round the border in gold braid and embroidered flowers, and finished with a rich fringe, present an exquisite *coup d'œil*,—witness those at the mansion of the duke of Buccleugh in Whitehall Gardens.

If we may judge from the paintings of interiors in the olden time, similar embellishments were in high favour.

SOFA PILLOWS.

Work the squares of canvas with flowers in preference to any other pattern, and finish with damask, trimming with silk cord, tassels, &c.

There are few subjects on which more taste may be exercised than on these. A certain fulness approaching to largeness is desirable in the design, otherwise the pillow will be lost in the more massive attributes of the sofa itself.

WEIGHT CUSHIONS.

These may be obtained ready-made, and afterwards covered with any variegated pattern of needlework. They are very useful.

WIRE BASKETS.

These should be of silver wire, and worked in silk

POOL BASKETS.

Should be worked from a Berlin pattern, and trimmed with Chenille.

BLOTTING BOOKS.

After being worked on electro-plated gold wire, these should be lined with silk, and the blotting paper (azure is a pretty colour) inserted.

SLIPPERS.

Are worked in embroidery, on canvas, satin, or soft kid.

ORIENTAL CARPETS.

For *Pic-nic Carpet* seats, the parts are usually worked separately, and then sewed together. *Smoking Carpets* are of various sizes and shapes, and are useful to place upon a lawn in fine weather. They are wadded and quilted at the back. Any pattern may be adopted, but flowers are the most appropriate.

FIRE-SIDE CAPS.

These are worked in gems, or flowers, or velvet. Embroidery and gold braid are also adopted. There are several pieces joined together to fit the head, and at the top is a handsome tassel.

BRACES.

These are worked on silk canvas, and commonly in silk. The flowers must be made to meet at the half of each brace. The leathern portions, which may be purchased separately, are then to be added.

ELBOW CUSHIONS.

These are filled with down, finished at the back with silk, and trimmed with cord.

HINTS UPON TINTS.

THERE is no little difficulty in selecting canvas appropriate to the intended pattern. Eighteen threads to the inch is a canvas fitted to a pattern about ninety-five stitches square: and this latter should be worked in cross-stitch, with wool doubled. Ten-stitch should be used on silk canvas, when grounding is required, the pattern being large in proportion.

As to COLOURS, much judgment is required in their election, as to differences and distinctness of shade, the transitions not being too sudden, or the work will have a broken and inharmonious aspect. It is very difficult to give directions on this subject, as every kind of work differs as to the treatment required; but it may be safely stated that the same good taste which prevails in Water Colour Painting, should preside in Fancy Needlework, with this exception, that greater depth and brilliancy may legitimately be aimed at. Remember, as a special rule, that where the stitches are *small*, the colours will not show so obviously, and therefore stronger contrast will be indispensable.

It requires much discrimination to give a natural hue to *leaves*, and, at the same time, to effect such contrasts as will give a due relief. Portions of each should be much lighter than others, and in the grouping a mass should be thrown into shadow un-

der the bright leaves; such shadow being composed of dark green, blended with neutral tint. Silks should only be introduced in the flowers, and chiefly in the lightest portions of them; white exacts considerable management, as it should be shaded off with exquisite delicacy, by means of tints that have much white in them.

In coats of arms and crests, these precautions are unnecessary for the most part, as distinctness and brilliancy are the main qualities demanded. The effect is truly beautiful. Colours have an exceedingly good effect on perforated card; and many ladies adopt this material, working in silk or chenille, and sometimes in wools. In *Bead* work, a canvas, called *bolting*, is in request, as it is of sufficient strength. Use transparent beads for the grounding, and be very careful that the beads all turn the same way. Beads of all colours, and of every metal, in its most brilliant form, may be obtained.



GENERAL REMARKS.

1. The best WOOL is that from Saxony, which is derived from the Merino. The late King paid much attention to improving the quality, and much increased the importations of Sheep from Spain.

2. FLOSS SILK is commonly used in Fancy Needlework.

3. Of GOLD: the fabrics used are, *Passing* (a thin thread); *Cord* (two or more threads, twisted); *Braid* (plated material); and *Bullion* (a smooth tube, exquisitely twisted); *Spangles*, *Lama*, or *Paillet* (gilt plate, very thin); *Beads* and *Fringes* are also used.

4. MOTHER OF PEARL, in various forms; and also the scales of certain Fish, are used decoratively.

5. CHENILLE is in common-use: the shades should be close.

6. BRAID — Russian, French, Round: and Union Cord is much employed.

7. PAILLETES of polished steel are very pretty in purse-work.

8. CANVASES of *Silk*, *Cotton*, *Thread* or *Woollen* are employed; but woollen canvas does not look by any means so rich as work *grounded*. French *Flat* embroidery, in silk canvas, is much in vogue.

ROYAL AND NOBLE LADIES

WHO HAVE EXCELLED IN NEEDLE-WORK.

There are many reasons why the employment of the Needle in Embroidery, &c. should enjoy a very eminent popularity; for while it charms away the loneliness of solitude, it adds to our stock of useful possessions. Moreover, it is attended by no fatigue, and agreeably excites the imagination and inventive faculties. No wonder, therefore, that the Royal and Highborn have in all ages favoured so delightful an occupation.

In many works we find it recorded that the ladies of Greece were famous for their labours in tapestry, and that embroidery more particularly contributed to adorn the person. The standards, also, which flaunted o'er the battle-field, were equally the care of the gentler sex. That of the "Raven," woven by Danish Princesses, and so much dreaded by the opponents of the Sea Kings, is of historical notoriety. Among other examples of admirable needlework by the beautiful Adelia, Queen of Henry the First, was a standard of silk and embroidery, subsequently captured at the Battle of Duras, and placed in the cathedral at Liege.

As holding the mirror up to one of the most important events recorded in our annals, the Ba-

yeux Tapestry of Queen Matilda is a most curious and magnificent specimen of the Art. There has been some dispute among antiquaries as to the exact origin of this celebrated production, but the discussion has terminated in confirming the fact that the wife of the conquerer Duke William, wrought the "Historie" in honour of her illustrious husband. It is truly a "painting with the needle" of the highest class, and forms one of the best ground-works for correct data as to the manners, customs, and dress of the period—that is, the year 1666. The length of this great work is 228 feet and the breadth twenty inches and an eighth. It is now kept in the Town Hall, Rouen, and is preserved with much care; but at the period of the great revolution it was in danger of being utterly destroyed, by being employed instead of canvas as a cover for artillery. Fortunately, a priest concealed it, and it was subsequently placed by Napoleon under the charge of Denon, and exhibited in Paris and elsewhere, in order to stimulate the people in favour of a second attempt to invade and conquer England.

The material on which this work is executed is white cloth, and the design is completed in coloured worsteds. The colours are few, but are generally appropriate,—the cloth itself being left for flesh tints. There is an allegorical border; and the events are rendered distinct, and therefore more easily apprehended, by a tree, the entire depth of the canvas, at intervals. The names of the persons represented, and of the immediate action, are

also given ; so that a two-fold appeal is made to the comprehension of the spectator.

Not only does this famous production throw much light upon the customs of the time ; it also furnishes a clue to the European origin of needle-work of this description ; for the excellence to which it had arrived long *prior to the Crusades*, makes it evident that France and the Netherlands were not indebted to the East for its introduction.

The earlier and principal establishments were at Valenciennes, Brussels, Bruges, and Antwerp ; but the most admired productions were probably those of Arras. The Gobelins manufactory was established in France by Sully, in the reign of Henry the Fourth. It was, however, in the reign of Louis the Fourteenth that the productions of this royal factory became celebrated ; and they have since that time achieved, periodically, an increased renown.

The Gobelin copies after Julio Romano and Raphael are the most exquisite works in their kind that the world can boast.

After having said thus much of the moderns, and their advancement in this branch of Art, it would ill become us to overlook the glorious productions of Needle-Work among the chosen people of God.

The daughters of Jerusalem prided themselves on the garments worked by them for the conservation of their religious rites, and in that most sacred performance the "veil." It was of linen, embroidered with every possible device of flowers, so that the ground-work was no longer visible. Beautiful

and accomplished maidens! ye have passed away,
and so also have the pious labours of your hands;
but God and nature are still watchful over the
scenes of so much glory, combined with so much of
suffering and of change!

THE END.



THE
LADY'S SELF-INSTRUCTOR
IN
MILLINERY, MANTUA MAKING

AND ALL BRANCHES OF

PLAIN SEWING.

WITH PARTICULAR DIRECTIONS FOR CUTTING
OUT DRESSES, ETC.

BY AN AMERICAN LADY.

Illustrated with Fourteen Engravings.



PHILADELPHIA :
J. & J. L. GIHON,
68 CHESTNUT STREET.

P R E F A C E .

THE dress of a lady has been styled, and not improperly, the "index of her mind." She cannot, therefore, be too careful to make the index a true one, and one which the eye of an observer would peruse with pleasure.

The charms of every woman are heightened by a neat and becoming attire; and her costume can never be so becoming as when planned by herself, if not entirely made by her own hands.

A knowledge of Millinery and Mantua Making may therefore be ranked amongst the accomplishments most useful to a highly educated woman. In the following little volume such minute instructions in the art of mantua making have been given, that every lady may, with but little practice, become her own dress-maker. And if she prefers the assistance of others, she will, by a perusal of the work, gain that information which will enable her to superintend their labours.

Millinery is one of the most difficult branches of needlework. To become a successful milliner, not only practice is required, but some natural taste for the occupation. We have endeavoured to lay down a few certain rules, and to simplify our instructions in such a manner that the most inexperienced may comprehend them.

Many valuable stitches will be found under the head of *Plain Needlework*, with explanatory remarks and engravings, which will render them comprehensible to persons least accustomed to the use of the needle.



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THE LADY'S SELF-INSTRUCTOR

IN

Millinery, Mantua-Making, &c.

CHAPTER I.

EXPLANATION OF STITCHES.

HEMMING.—Turn down the raw edge as evenly as possible. Flatten, and be careful, especially in turning down the corners. Hem from right to left; bring the point of the needle from the chest towards the right hand. Fasten the thread without a knot, and when you finish, sew several stitches close together, and cut off the thread.

MANTUA-MAKER'S HEM.—You lay the raw edge of one of your pieces a little below that of the other; the upper edge is then turned over the other twice, and felled down as strong as possible.

SEWING AND FELLING.—If you have selvages, join them together, and sew them firmly. If you have raw edges, turn down one of the edges once, and the other double the breadth, and then turn half of it back again. This is for the fell. The

two pieces are pinned together face to face, and seamed together; the stitches being in a slanting direction, and just deep enough to hold the separate pieces firmly together. Then flatten the seam with the thumb, turn the work over, and fell it the same as hemming. The thread is fastened by being worked between the pieces and sewn over.

RUNNING.—Take three threads, leave three, and in order that the work may be kept as firm as possible, backstitch occasionally. If you sew selvages, they must be joined evenly together; but if raw edges, one must be turned down once, and the other laid upon it but a few threads from the top. It is, in this case, to be felled afterward.

STITCHING.—The work must be as even as possible. Turn down a piece to stitch to, draw a thread to stitch upon twelve or fourteen threads from the edge. Being thus prepared, you take two threads back, and so bring the needle out from under two before. Proceed in this manner to the end of the row; and in joining a fresh piece of thread, take care to pass the needle between the edges, and to bring it out where the last stitch was finished.

GATHERING.—You begin, by taking the article to be gathered, and dividing it into halves, and then into quarters; putting on pins to make the divisions. The piece to which you are intending to gather it, must be gathered about twelve threads from the top, taking three threads on the needle, and leaving four; and so proceeding alternately until one quarter is gathered. Fasten the thread by twisting it round a pin; stroke the gathers, so

that they lie evenly and neatly, with a strong needle or pin. You then proceed as before, until all the gathers are gathered. Then take out the pins, and regulate the gathers of each quarter so as to correspond with those of the piece to which it is to be sewed. The gathers are then to be fastened on, one at a time; and the stitches must be in a slanting direction. The part to be gathered, must be cut quite even before commencing, or else it will be impossible to make the gathering look well.

DOUBLE GATHERING, OR PUFFING.—This is sometimes employed in setting on frills; and, when executed properly, has a pretty effect. You first gather the top in the usual way; then, having stroked down the gathers, you gather again under the first gathering, and of such a depth as you wish the puffing to be. You then sew on the first gathering to the gown, frock, &c. you design to trim, at a distance corresponding with the width of the puffing, and the second gathering sewed to the edge so as to form a full hem. You make a double hem, if you please, by gathering three times instead of only twice; and one of the hems may be straight, while the other is drawn to one side a little. This requires much exactness in the execution, but, if properly done, it gives a pleasing variety to the work.

GERMAN HEMMING.—Turn down both the raw edges once, taking care so to do it as that both turns may be towards your person; you then lay one below the other, so as that the smooth edge of the nearest does not touch the other, but lies

just beneath it. The lower one is then to be hemmed or felled to the piece against which you have laid it, still holding it before you. You are next to open your sleeve, or whatever else you have been engaged upon; and laying the upper fold over the lower, fell it down, and the work is done.

WHIPPING.—You cut the edge smooth, and divide into halves and quarters, as for gathering. You then roll the muslin, or other material, very lightly upon the finger, making use of the left thumb for that purpose. The needle must go in on the outside. The whipping cotton should be as strong and even as possible. In order that the stitches may draw with ease, they must be taken with great care. The roll of the whip should be about ten threads.

HERRING-BONING.—This is generally employed in articles composed of flannel, or other thick material. The edge is to be cut even, and turned down once. You work from left to right, thus: put your needle into the material, and take a stitch of two or three threads as closely as possible under the raw edge, and bring the needle half way up that part which is turned down, and four or five threads towards the right hand—make another stitch, and bring down the needle; thus proceed until the work is completed. This stitch is something like the backbone of a fish, and is sometimes used as an ornament for children's robes, and at the tops of hems, &c. It looks both neat and elegant when carefully executed.





FANCY HERRING-BONING.—This is the same as common herring-bone, only that it is done in a perpendicular manner, instead of from right to left; and the thread is brought round behind the needle, so as to finish the work in a more tidy manner. It has an exceedingly neat and pleasing look when well executed.



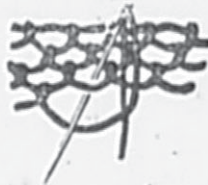
DOUBLE HERRING-BONING.—This pattern is a kind of double herring-bone on each side. The engraving will give a better idea of this stitch than any description we could give. Great care being required to keep the pattern even, it is advisable to run a tacking-thread, as a guide, down the middle of it.



BUTTON-HOLE.—These should be cut by a thread, and their length should be that of the diameter of the button. In working, the button-hole is to lie lengthwise upon the fore-finger; and you begin at the side which is opposite to the thumb, and the furthest from the point of the finger on which it is laid. 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 closely. Care must be taken in turning the corners, not to do it too near; and, in order that a proper thick-

ness may be obtained, it is necessary that the needle should go in between every two threads. Making button-holes requires great care and attention.

FANCY BUTTON-HOLE STITCH.—This resembles a very wide button-hole stitch, and is very neat for the fronts of bodies, likewise for the bands and shoulder-bits, and above the broad hems and tucks of frocks.



CHAIN STITCH.—In making this stitch, you are to employ union cord, bobbin, or braid, whichever you deem most suitable.—Make a knot at the end, and draw it through to the right side. While you put in the needle, let the end hang loosely, and bring it out below, so as to incline a little toward the left. Pass your needle over the cord as you draw it out, and this will form a loop. In drawing out the mesh, you must be careful not to draw the stitch too tight, as that would destroy the effect. You proceed in the same manner to form the next and each succeeding loop; taking care to put the needle in a little higher, and rather more to the right than in the preceding stitch, so that each loop begins within the lower part of the one going before it, and you thus produce the resemblance of a chain.



CHAIN STITCH, ON GATHERS.—This looks well if worked in colored worsted or cord. Two gathers are taken up for each stitch, taking care always to take one of the previous stitches and one new gather on the needle at the same time.

FANCY CHAIN STITCH.—The only difference between this and common chain stitch is that very little of the cord is taken up on the needle at a time, and the stitches are far from each other. Its appearance will be varied accordingly as you put in the needle to slant little or much. If you work it perfectly horizontally, it is button-hole stitch.



CORAL PATTERN.—This requires great accuracy in the working, and it is advisable for the inexperienced to run lines in long stitches, to fix the middle and outsides of the pattern. It may be best understood from the engraving, merely observing that the stitch is begun on the left hand, and continued alternately from left to right, always pointing the needle toward the centre. It is very suitable for the waistbands of children's frocks, the tops of broad hems, &c.



FANCY BOBBIN EDGING.—This is formed by a succession of loops, made in the following manner: Make a knot at the end, and put the needle through to the right side, just below the hem. Bring the bobbin over the hem, and putting in the needle at the wrong side, bring it through. Draw the loop to the size you desire, pass the bobbin through it, and commence the next stitch, proceeding as before.



THE SERPENTINE STITCH.—This is exceedingly pretty, and is much employed for children's dresses. It is worked with the hand, being sown on to the material when made. Take the cord, knot it so as to form a loop at one end, then pass the other end through the loop toward the front, to form another loop toward the right hand; continue passing the bobbin through the loop on one side, then through the loop on the other, directing the cord so to pass from the side of the work invariably toward the inner part, or that part next the work.



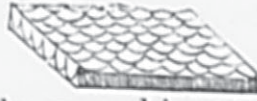
THE ANGULAR STITCH.—This stitch resembles button-hole stitch, only that it is carried from right to left for the purpose of forming the pattern. It is a very neat ornament for cuffs, skirts, and capes of children's pelisses. As much of its beauty depends on its regularity, care should be taken to make the patterns very even and straight, and of equal width.



THE HORSE-SHOE STITCH.—This is done with thick, loosely-twisted cotton, or bobbin, and is worked from left to right, as shown in the accompanying engraving. It has an exceedingly pretty appearance—especially when it is worked near the edge of robings, hems, &c.



HONEY-COMBING.—The material may be velvet,



silk, &c., and the mode of working it is as follows: The piece you intend honey-combing must be creased in regular folds, taking care that they are as even as possible. Then make the folds lie closely together by tacking them with a strong thread, and on long stitches. You then take silk of the proper colour—stitch together, at equal and moderate distances, the first two folds, and proceed with each succeeding two in the same manner, only taking the stitches in the intermediate spaces. Thus the stitches of each alternate row will correspond together. Draw out the thread when the work is finished, and on pulling it open, it will form diamonds on the right side. This work is proper for the inside of work-boxes, and is sometimes employed to ornament the tops of beds. It looks well if carefully executed.

CHAPTER II.

MISCELLANEOUS INSTRUCTIONS.

BINDING.—Various kinds of work have binding set on to them, in preference to hemming them, or working them in herring-bone stitch. Flannel is generally bound, sometimes with a thin tape, made for the purpose, called “flannel binding.” It is also common to bind flannel with sarcenet ribbon. The binding is so put on as to show but little over the edge on the right side, where it is

hemmed down neatly ; on the other side it is run on with small stitches.

BRAIDING.—Silk braid looks pretty, and is used for a variety of purposes. In putting it on, it is best to sew it with silk drawn out of the braid, as it is a better match, and the stitches will be less perceived.

MARKING.—It is of essential importance that clothes should be marked and numbered. This is often done with ink ; but as some persons like to mark with silk, we shall describe the stitch. Two threads are to be taken each way of the cloth, and the needle must be passed three ways, in order that the stitch may be complete. The first is aslant from the person, toward the right hand. The second is downward toward you ; and the third is the reverse of the first—that is, aslant from you toward the left hand. The needle is to be brought out at the corner of the stitch nearest to that you are about to make. The shapes of the letters or figures can be learned from an inspection of any common sampler.

PIPING.—This is much used in ornamenting children's and other dresses. It is made by enclosing a card of the proper thickness in a strip of silk cut crosswise, and must be put on as evenly as possible.

PLAITING.—The plaits must be as even as it is possible to place them one against another. In double plaiting, they lie both ways, and meet in the middle.

BIASING.—In this operation the first part of the stitch is the same as gathering. You then stitch



down; and upon the right side of the gather you lay a thread a good deal thicker than the one you used for gathering. Over this thread you sew, taking care to take hold of the gathering thread. The needle is to be pointed to your chest. You may work two or three rows in this way upon the sleeves and shoulders of dresses, &c. which has a very handsome effect. You must take care to bring the needle out between each gather.

TUCKS.—These require to be made even. You should have the breadth of the tuck, and also the space between each, notched on a card. They look the best run on with small and regular stitches. You must be careful to take a backstitch constantly as you proceed.

MAKING BUTTONS.—Cover the wire with a piece of cotton cloth or other material of the proper size; turn in the corners neatly, and work round the wire in button-hole stitch: work the centre like a star.

In making up linen, thread is much preferable to cotton. Sewing silk should be folded up neatly in wash leather, and colored threads and cotton in paper, as the air and light are likely to injure them. Buttons, hooks and eyes, and all metal implements, when not in use, should be kept folded up, as exposure to the air not only tarnishes them, but is likely to injure them in a variety of ways.

NIGHT GOWNS.—These must be made of a size

suitable for the wearer. The following are directions for three different sizes: The length of the gown on the skirts is one yard and a half for the first size, one yard and six nails for the second, and one yard and three nails for the third; the width of the material is eighteen, sixteen, and fourteen nails respectively; and the garment is to have one yard and a half breadth in width. They are to be crossed so as to be at the bottom twenty-one, eighteen, and sixteen nails, and at the top fifteen, fourteen and twelve nails, as the sizes may require. The length of the sleeves is nine, eight, and seven nails, and the width is half a breadth: they are to be furnished with gussets, three, two, and two nails square, and with wristbands of the proper width, and of any depth that is deemed desirable. A binder of one nail and a half is put down the selvage of each sleeve, which strengthens it much. The gown is furnished with a collar about three nails deep, and of the length required by the wearer; and, in order that it may fit properly, neck gussets, of two, one, and one nail square, are to be introduced. A slit of about six nails is made in front, which is hemmed round, and the space left for the shoulders is three, two and a half, and two nails respectively. The whole is finished with a neat frill round the collar and wristbands. If economy is an object, cut three gowns together. This will prevent much waste of material; an object, by every head of a family to be kept constantly in view.

A DRESS SCARF.—This is made of broad satin riband, and must not be less than two nails and a half wide: its length is two yards and three quar-

ters. The riband is to be doubled on the wrong side, and run in a slanting direction, so as to cause it to fall gracefully on the neck. The ends are to be embroidered and ornamented with braid. The scarf is to be surrounded by an edging of swans' down. This is an elegant article of female attire.

A PLAIN SCARF.—This is generally made of net; the whole breadth, and two yards and a half long. It is hemmed all round with a broad hem, so as to admit a riband to be run in, which gives it a neat and finished appearance.

AN INDIAN SCARF.—This is an elegant article of dress, and can be easily made. The material is a rich Cashmere, and three colours are required; that is, black, scarlet, and a mazarine blue. You must have the scarf four nails and a half in width, and one yard and six nails in length; this must be black. Then you must have of the other two colours, pieces seven nails long, and the same width as the black; and you are, after finding the exact middle of the black stripe, to slope off one nail and a half towards each side, and then slope one end of the blue and of the scarlet piece, so as to make them accord precisely with the ends of the black previously prepared. You are to cut one nail and a half from the middle to the ends. You are then to split the blue and the scarlet stripes down the middle, and join half of the one to the half of the other, as accurately as possible. The pieces thus joined together are to be sewn to the black stripe, and the utmost care must be taken to make the points unite properly. You are to sew the pieces flat together, and herring-bone them all round on

the right side. You finish by laying a neat silk gimp all round and over all the joinings. It should be of a clear bright colour. The ends are to be fringed with scarlet and blue to correspond with the two half stripes.

CHEMISES.—These are generally made of fine Irish linen, or cotton cloth. They are made either with gores or crossed. The latter is the neatest method. Two breadths are sufficient for a full-sized shift, and gores are cut off of a given width at the bottom, and extending to a point, in order to widen the garment. In crossing a shift, you first sew the long seams; then you double it in a slanting direction, so as to mark off at top and bottom ten nails at opposite corners; this done, you join the narrow ends together, and sew the cross seams, leaving a sufficient slit for the armholes. There are various methods of cutting the back and bosom. Some cut out a scollop both before and behind: but in this case the back is hollowed out one-third less than the front. Some ladies hollow out the back, but form the bosom with a flap, which may be cut either straight or in a slanting direction from the shoulders. Another method of forming the bosom is by cutting the shoulder-straps separate from the shift and making the top quite straight: bosom gores are then let in, in front: the top is hemmed both before and behind, and a neat frill gives a finish to the whole. The sleeves may be either set in plain or full, as suits the taste of the wearer. Sometimes the sleeve and gusset are both in one piece; at other times they are separate. In all cases great care should be taken, in cutting out, not to waste

the material. For this purpose it is always advisable to cut out several at one time. Chemises for children of from five to ten years of age are generally made with flaps both before and behind. This is decidedly the neatest shape for them. The bottom, in all cases, should be hemmed with a broad hem.

SHIRTS.—These are generally made of linen, but cotton cloth is also made use of. The degree of fineness must be determined by the occupation and station of the wearer. A long piece of linen will, if cut with care, make several shirts of an ordinary man's size. In cutting, you must take a shirt of the required dimensions as a pattern, and by it measure the length of several bodies, not cutting any but the last. Then cut off the other bodies, and from the remainder cut off the sleeves, binders, gussets, &c., measuring by the pattern. Bosom pieces, falls, collars, &c., must be fitted and cut by a paper or other pattern which suits the person for whom the articles are intended. In making up, the bodies should be doubled, so as to leave the front flap one nail shorter than that behind. Then marking off the spaces for the length of the flaps and arm-holes, sew up the seams. The bosom slit is five nails, and three nails is the space left for the shoulders. The space for the neck will be nine nails. One breadth of the cloth makes the sleeves, and the length is from nine to ten nails. The collar and the wristbands are made to fit the neck and wrists, and the breadths are so various that no general rule can be given. You make the binders or linings about twelve nails in length and three in breadth; and the sleeve gus-

sets are three, the neck gusset two, the flap gussets one, and the bosom gusset half a nail square. The work or stitches introduced into the collar, wristbands, &c., are to be regulated according to the taste of the maker or the wearer.

Gentlemen's night shirts are made in a similar manner, only that they are larger. The cloth recommended to be used is that kind of linen or cotton which is called shirting width. Where a smaller size is required, a long strip will cut off from the width, which will be found useful for binders, wristbands, &c.

GENTLEMEN'S FRONTS.—The material is fine lawn or cambric. Sometimes the sides are composed of the former, and the middle of the latter. A false hem is made down the middle, furnished with buttons, as if to open; the neck is hollowed to the depth of a nail, and is plaited or gathered into a stock or band. In order that it may sit neat upon the bosom, two neck gussets are introduced.

LADY'S FLANNEL WAISTCOAT.—This is in many cases an indispensable article of female attire. For an ordinary size, you must take a piece of flannel twelve nails wide and seven deep, folding it exactly in the middle. At two nails from the front, which is doubled, the arm-holes must be cut, leaving two nails for half of the back. The front is to be slightly hollowed. At the bottom cut a slit of three nails, immediately under the arm-holes, into which insert a gore three nails broad and the same in length, and terminating in a point. Bosom gores are also to be introduced of a similar shape and just half the size—put in just one nail from

the shoulder-strap. In making the waistcoat, it is to be herring-boned all round, as are also all the gores and slits. A broad tape, one nail in width, is laid down each side of the front, in which the button-holes are made and buttons set on; the shoulder-straps are of tape, and the waistcoat fastens in front.

BUSTLES, OR TOURNEURES.—These are worn to make the waist of the gown sit neatly upon the person. They are made the width of the material and eight nails deep. The piece is to be so doubled as to make two flounces, one four nails and a half, and the other three and a half deep. A case to admit of tapes to be made one nail from the top. When worn, the article is turned inside out. The materials are strong jean, cotton cloth, or India-grass cloth.

APRONS.—These are made of a variety of materials, and are applied to various uses. The aprons used for common purposes, are made of white, blue, brown, checked, and sometimes of black linen; nankeen, stuff, and print, are also employed. The width is generally one breadth of the material, and the length is regulated by the height of the wearer. Dress aprons are, of course, made of finer materials, cambric muslin, satin, lace, clear and other kinds of muslin, &c., and are generally two breadths wide, one of which is cut in two so as to throw a seam on each side, and leave an entire breadth for the middle. Aprons of all kinds are straight, and either plaited or gathered on to the band or stock at the top. Those with only one breadth, are hemmed at the bottom with a broad hem, those with two breadths must be hemmed

at the sides likewise. The band should be from half a nail to a nail broad; its length is to be determined by the waist of the wearer. It should be fastened at the back with hooks and eyelet holes. To some aprons pockets are attached, which are either sewed on in front, or at the back, and a slit made in the apron to correspond with them. The slit or opening of the pocket is to be hemmed neatly, or braided, as may be most desirable. In some kinds of aprons bibs are introduced, which are useful to cover the upper part of the dress. Their size must be determined by the taste of the person who is to wear them.

DRESS APRONS.—Take two breadths of any material you choose, dividing one of them in the middle. Hem all round with a broad hem three-fourths of a nail deep. The band is to be one and a half nails deep in the middle, into which a piece of whalebone is to be inserted, on each side of which work a row or two in chain-stitch. The band is scalloped out from the centre on its lower side five and a half nails, leaving the extremities of the band one nail broad. To the scalloped portion the apron is to be fulled on, so as to sit as neat as possible, leaving the space beneath the whalebone plain. Confine the folds by working two rows of chain-stitch just below the curved lines of the band, leaving half an inch between each row. The lower edge of the band is ornamented with a small piping, but is left plain at the top.

VANDYKE APRON.—This may be made either of silk or muslin. The edge of the apron is to be turned down once all round on the right side to the

depth of three quarters of a nail, and the vandykes are formed by running from the edge of the apron to near the rough edge of the material, which is afterwards to be turned in. When the vandykes are completed, they are to be turned inside out and made as smooth as possible. A braid or a row of tent-stitch on the right side over the stitches is a pretty finish. In setting on the band, the plaits must be placed opposite to each other so as to meet in the middle. You may line the band with buckram or stiff muslin, and ornament it with piping if you please.

APRON FOR A YOUNG PERSON.—Clear muslin is the best material. Hem round with a hem three fourths of a nail deep, lay all round within the hem a shawl bordering, not quite so broad as a hem. Of course the latter must be taken off before washing.

A MORNING APRON.—This may be made like the last, but, instead of the shawl bordering, surround the outer edge of the hem by a deep crimped frill, a nail in breadth. The material most in use is jaconet or cambric muslin. The frill of lawn or cambric—whichever you please.

GIRL'S APRON.—Use any material that is deemed advisable. The bib is to be made to fit the wearer in front, between the shoulders, and sloping to the waist. The apron is to be gathered or plaited to the band; and the shoulder-straps may be made of the same material, or of riband. The bib either plain or ornamented with tucks or folds, as may be deemed most suitable.

BATHING GOWN.—The materials employed are

various. Flannel, stuff, or Bombazine, are the most preferable, giving free ingress to the water. The length must be determined by the height of the wearer, and the width at the bottom should be about fifteen nails. It should be folded as you would a pinafore, and sloped three and three quarters nails for the shoulder. The slits for the armholes must be three nails and three quarters long, and the sleeves are to be set in plain: the length of the latter is not material. It is useful to have a slit of three inches in front of each. The gown is to have a broad hem at the bottom, and to be gathered into a band at the top, which is to be drawn tight with strings; the sleeves are to be hemmed and sewn round the arm or wrist in a similar manner.

CAPS.—These are made of a great variety of patterns, and the materials are as various as the purposes to which the article is applied. Muslins of various kinds, lawn, net, lace, and cotton cloth, are all in request; and the borders are also extremely various, muslin, net, or lace, being those most in common use. The shapes are so multifarious as to preclude us from giving any specific directions. Every lady must choose her own pattern, as best suits the purpose she has in view. The patterns should be cut in paper, and considerable care is requisite, in cutting out, not to waste the material. A little careful practice will soon make this department familiar to the expert votress of the needle.

GENTLEMEN'S BELTS.—These are worn by persons who take much and violent exercise, and are extremely useful. They are made of strong jean or other material, and sometimes of leather and

may either be made straight or a little aslant, or peaked. Runners of cotton are inserted to make them more strong, and they must be furnished with long straps of webbing at the ends, sewed on with leather over them. The straps are about three inches in depth.

CHAPTER III.

MILLINERY.

MUCH diversity of opinion exists as to the colours most to be preferred for bonnets. For young persons, bonnets look well made of shaded silks; but for adults silks of a light and undecided colour are, we think, most elegant. No doubt, in the choice both of material and of colour, considerable deference must be paid to the prevailing fashion. It is well to avoid the two extremes into which some people are very apt to fall. The one is an entire disregard to the prevailing taste, and the other a servile submission to its tyrannic sway. A medium course is the only sensible one, and, in this, good sense will dictate how far to go, and where to stop.

Amid the variety of shapes for bonnets, the straight cottage form may, in our opinion, claim the pre-eminence: they will always, more or less, be fashionable, being general favourites. Drawn

bonnets have been much worn, and are not likely to be soon out of favour; they are well adapted for summer, and have an exceedingly neat appearance if proper pains are taken in the construction of them; they have also another advantage—they may be made of almost any material, and look well either in silk or satin. Net is also employed for the same purpose, and made either of white or coloured muslin; they look extremely pretty. We hope the following directions will enable any young lady to make her own.

If the bonnet is a full-sized one, and is made of muslin the width of common print, the required quantity is one yard and a quarter; and if the material be silk or satin, two yards will be found necessary. The canes are bought ready prepared, or you may use whalebone for the slots if you prefer it: it has one advantage, that is, it is not so liable to break as the canes are; of course, it is much dearer. Having got all the requisite articles, you proceed to make the bonnet as follows: First, make a foundation, either of willow or pasteboard, the shape you design the article to assume when finished, and you may make the crown and front of the bonnet all in one, or in separate pieces, whichever you think best. We shall first give directions for making a drawn bonnet, with the front and crown in one. This method is thus executed: It may be proper to premise, that in making a drawn bonnet with the crown and front in one piece, you find yourself obliged to join a piece of the material to the crown as neatly as possible, as neither silk nor satin is of a sufficient width, unless the bonnet be very small. You are first to take

one yard and a quarter of the silk, and doubling it lengthwise, round off the corners by the pattern previously made; then slit the silk down the middle, and run it together at the outer edge. Then turn it so as to have the running on the inside. Next make the places to receive the canes. You are to make four or five of these runners close to the edge, all round, in order to give it sufficient strength, and just wide enough to admit the canes. Above these the other runners are to be made half an inch distant from each other, and with a small hole to admit the canes; when the latter have been put in, these holes are to be sewed up. The runners are to be made with sewing silk, which is not to be cut off, but left, as by its means you can the more easily draw the bonnet to the proper shape. Continue these runners until you have completed the whole front, and then proceed to make the crown thus; Make runners the same distance as in the front, and the same number close at the top as you made in the edge. Having finished all the runners, measure the proper length of the canes by the pattern, cut them off, and insert them; you must also insert a wire of sufficient strength in the place of the second cane from the edge. You are then to draw up the silk both of the front and the crown to its proper size, by means of the silk ends you left to the runners, and fasten them as neatly and securely as possible. What is called the head-lining, is a piece of silk or muslin, neatly hemmed, and of the same depth as the crown, which, having inserted, you cut the curtain from the silk, three quarters of a yard in length, and half a quarter deep; this curtain is to be

finished by a narrow slip cut on the cross, sewn on to it, turned over, and hemmed neatly down on the under side. The curtain is cut crosswise of the silk. In preference to the narrow slip, some persons put a cord round the edge of the curtain, which must have a runner and cane at the top, on which you draw it to the size required. The bonnet is now complete, and can be trimmed as taste and fancy may direct.

Another method of making this kind of bonnets is to have the front and crown separate. In this case, the front is made in the same manner as in the former example in all respects. The same length of material is required, which is to be doubled and cut in the same manner. For the crown you make a foundation of willow or stiff muslin, and you must so make the round patch at the top as that it will stand half an inch above the edge. This top piece is to be covered with plain silk, and before you cover the sides of the crown you must sew it on to the front; you need not have the crown double silk, as an inferior material for the lining is quite sufficient. You make runners for the crown, and prepare the curtain as before directed.

Bonnets of this kind, when formed all in one piece, are best made of muslin or of net, and they are especially light and agreeable in the sultry days of summer.

Bonnets of various shapes are made of plain and figured silk or satin, and must in all cases be formed upon a stiff foundation. The best and most economical way is to purchase a foundation of the shape required, which is to be found in the differ-

ent millinery establishments. Having procured one to your mind, proceed as follows: Detach the crown from the front, and shape the material by the pattern, tack the lining and the outside to the front and cord, or otherwise secure the edges. Then make the crown, covering the top first; then put on it the piece of the material that is to go round, in a proper manner, and secure it at the top by a single or double row of cord, fit it as tightly as possible to the frame you had before prepared, and fasten it on at the back. You then turn in the edges and set it on the front. The edge of the crown is to be outermost, or over that of the front. You put in the head lining and attach the curtain as in the former examples, and trim it as you choose.

Bonnets for children are, for the most part, made in the same manner, and of the same materials.

An acquaintance with the directions here given will soon enable any one to make a bonnet of almost any shape. The principles are the same in all, and details cannot be learned from books—they can only be the result of observation and experience.

Mourning bonnets are made of black silk and trimmed with crape, or, if for deeper mourning, covered with crape. In trimming mourning bonnets, the crape, bow, and strings, are generally broad hemmed, the double hem being from half an inch to one inch broad. For very deep mourning, the front of the bonnet has a fall or veiling of crape, half a yard deep and a yard and a half long, having a broad hem at the lower edge. The upper edge, being drawn up to the size of the front,

is either inserted between the covering and the lining, or is set in along the upper edge and covered with a fold of crape.

COLLARS AND CAPES.—These are so numerous and various, both in their shapes and materials, that to give particular examples in a hand-book is impossible. The general principles in all are the same; they are worn as a finish to the dress, and should be made to sit as neatly upon the neck and shoulders as possible. Velvet, silk, net, lace, and various kinds of muslin, are the materials employed; they are made plain, and with worked edges, square-cornered, or in a semi-circular form, as best suits the taste of the wearer, and the purpose they are intended to answer. They are sometimes made with a small collar to turn down upon a larger one; neat ones are made of clear muslin, with a border of braid laid on in various tasteful devices. The widow's collar is made of book-muslin, with a broad hem at the edge, and over this is placed black crape. The cuffs, generally from five to seven inches deep, are made the same way and of the same materials. Collars for slight mourning are made of muslin, crape, or net.

TURBANS.—The foundation of a turban is usually made of slight buckram or stiff muslin, cut so as to form a broad band for going round the head, with a peak or point to rise above the forehead. This band has a chip and thin wire at the upper and lower edges, and is lined with persian or saracenet. The material of which the turban is made (being crape, tulle, or gauze—frequently a gauze handkerchief) is then pinned on according to your

pattern or your taste, with a few occasional stitches. As turbans are rarely trimmed, they should be neatly put together in every part. On all sides they should be finished so as to bear the eye.

To make a turban in the Turkish style, two lengths of gauze, perhaps two gauze scarfs, are twisted, one over the other, round the foundation. A piece of the gauze is left over to cover the crown, and the ornamented ends hang down on one side.

CHAPTER IV.

DRESS - MAKING.

INSTRUCTIONS IN CUTTING OUT A DRESS.

IN many instances, to be able to cut out and make up a dress, is an acquisition of no small advantage to its possessor. This useful branch of female education is not, in our opinion, cultivated with that care which its importance demands; and, in consequence, much expense is often incurred, where the money might be applied to other important and necessary purposes. Some people have an idea that they can cut out a gown or other dress merely by looking at one already made; or by an inspection of the drawings, and in most cases very deficient descriptions, found in books of the fashions: but this is a sad mistake. No great exertions are necessary in order to become capable of

practising this part of domestic economy ; but still, its principles must be understood, and its most simple rules impressed on the memory, before anything like accuracy, to say nothing of proficiency, can be attained.

No one will deny the importance of dress ; it is, in fact, an index to the character ; and the female who is utterly regardless of her appearance, may be safely pronounced deficient in some of the more important qualities which the term "good character" implies. On the other hand, a regard to neatness and order, held in due subordination to the exercise of the nobler faculties, will generally be found to stand in close connexion with an earnest endeavour after the attainment of intellectual and moral excellence. Thus, an attention to neatness in dress and its judicious arrangement, so as to be in accordance with the station and circumstances of the wearer, becomes of much more moment than, on a superficial view of the subject, some might be disposed to admit.

Most girls begin dress-making very early ; that is to say, when they clothe their dolls : and very good practice it is. When their mother gives them a remnant of print, and they turn it about, and measure it to ascertain whether there is enough for a frock, and if there is not enough for a frock, determine whether it shall be a petticoat or a pinafore, and cut it out accordingly,—all this is practice in dress-making. When the doll is bidden to lie very still to be fitted, and when she is laid sometimes on her face, sometimes on her back, and sometimes held with her head downward, while a paper pattern of her waist is being

cut,—all this is practice in dress-making. The practice will be all the better if the mother can spare a minute to look on, and point out that the front of the body may, if convenient, be cut on the cross, but that the backs and armpieces must be straightwise of the cotton; and if she can just show how far back the join of the sleeve should go, and how the skirt should be a little taken up in front, that it may sit well, and not hang lower before than behind. It will be kind in the mother, too, not to allow bad work in a doll's dress, any more than in her own gowns. If you have had a mother or a schoolmistress who let you dress a doll, and made you do it neatly, you have had as good an introduction to your future business as you could desire.

From making your doll's frocks, your next step was, probably, to make your own. Your first attempt, perhaps, was to run the seams of the skirt of your cotton frock,—to run the selvage seams with a backstick, and, in case of a gore or half-breadth, to make a hem with the selvage over the cut edge. If you puckered it in the least, I hope you were made to take it out and do it again, taking care to pin the edges together at short distances the whole length, that you might not find, when you came to the bottom, that one breadth gave you an inch or two over the other. Some few things about making a skirt should have been explained to you at the beginning—things which are true about the making of all skirts, through every change of fashion, and whether the dress be of the coarsest stuff or the richest satin. These are—

1st. That you should pin or tack together the breadths of the skirt at the top, before you begin, so that you may not chance to put in more gores on one side than the other (if there are gores), or find that the hind-breadth comes to one side.

2dly. That you should, while first arranging the breadths, look very carefully that no one breadth is turned wrongside out, if there are two sides; or, if figured, with the pattern upside down.

3dly. That, as the uppermost edge takes up the most, as your work lies over your finger, and as the cut edge stretches more than the selvage, you should, as before mentioned, pin from top to bottom, before you begin to join them, the breadths on which you are employed. This is the surest way of avoiding puckering.

4thly. That you should, as often as possible, begin your run at the top, so that if there is any left over, it may go off at the bottom, where it is of the least consequence. You can do this in every case but where you have to join a cut edge and a selvage, and must begin at the bottom in order to have the selvage uppermost.

5thly. That you must remember that gored skirts hang lower at the bottom of the gores than either before or behind, and that the first turning in of the hem should be therefore laid in rather deeper at the sides of the skirt.

6thly. That you should make your fastenings so good as that the dress may wear out before they give way. This is particularly important with regard to the pocket-holes and the openings behind, which should be well secured by stitching, or a bar at the turn. It is very trying to a lady to find

her skirt slit down behind the first time she slips her gown over her head, or her pocket hole give way before she has put her hand into it half a dozen times.

With these remarks, and a proper share of attention, the following instructions will remove much of the difficulty in which the novice in the art of dress-making finds herself involved.

First, the materials for the intended dress must be procured, and it is advisable, whenever practicable, to get them all at the same time. The necessary requisites, are the material, the lining for the body and skirt, wadding, covering, hooks and eyes, silk, thread, and what is called stiffening muslin. You will require all those for a silk dress, and most of them for those of other fabrics.

Having thus procured the required articles, proceed to cut out the dress, first measuring off the number of breadths of the proper length for the skirt (which is, of course, to be regulated by the height of the wearer, and by the manner in which it is intended to be made), and try them carefully on one side. If tucks are to be introduced into the skirt, a proper allowance must be made for these, as also for the turnings both at top and bottom. You next cut out the sleeves, as being the largest parts of the garment except the skirt. In cutting out the sleeves, you must first prepare a paper pattern of the required shape; then double the lining, and cut it exactly the shape of the paper, leaving about half an inch all round for the turnings in. You will thus cut the sleeve linings both together, and will avoid some labour and all danger of making one larger than the other.

Double the silk or other material so as that both the wrong sides may face each other, and cut the sleeves by the lining just prepared. To secure exactness, it is best to tack it to the material. Be careful to lay the straight side of the pattern to the selvage of the silk.

The sleeves being thus prepared, proceed to take the proper measures for the front and back of the body, by fitting a paper pattern to the shape of the person for whom the dress is intended. The paper should be thin, and you commence by folding down the corner the length of the front, and pinning it to the middle of the stay-bone. Then spread the paper as smoothly as possible along the bosom to the shoulder, and fold it in a plait, so as to fit the shape exactly, and bring the paper under the arm, making it retain its position by a pin; from this point you cut it off downward under the arm, and along the waist; the paper is then to be rounded for the arm-hole and the shoulder, and you must recollect to leave it large enough to admit of the turnings. In the same manner you proceed to form the back, pinning the paper down straightly; and leaving sufficient for the hem, you fit it to the shoulder and under the arm, so as to meet the front. You will thus have an exact pattern of half of the body, and this is all that is necessary, as, of course, you cut both sides, both of the front and back, at the same time. The linings are to be cut by the pattern, and the silk by the linings. You must take care to cut the front crosswise of the silk, and in two separate pieces, which are afterward joined in the middle. If the plait made in the pattern be very large, it

must be cut out on the silk, or the body will not fit well to the shape; if small, it may be left: but we think that, in all cases, to cut it out is the preferable method.

It is not generally advisable to cut out the half of the back all in one piece, as it fits better with pieces joined at the sides; these are called side-bodies; and this method should always be adopted, unless the lady has a very flat back: in that case, it is best to cut the half all in one piece. The backs must be cut straight; and it is best to tack the material to the lining before cutting it.

Having thus prepared the several parts, begin to make the garment, by running or seaming the breadths of the skirt together; and be sure that it is made full: a narrow or straight skirt is now completely, and very properly, ~~exploded~~. Run the seams as evenly as possible, fastening the ends to your knee, or to a pincushion screwed to the work-table, to hold them firmly. Run the lining together in a similar manner, and fasten each of the outside seams to a corresponding one in it; after which turn the edges at the top down on the inside, and sew them firmly together. Between the lining and the silk it is usual to introduce some kind of material, as stiffened muslin or wadding, to hold the bottom of the dress in its proper place. This is fastened to the lining, and the silk is hemmed down upon it. Care must be taken that no stitches appear on the right side. An opening in one of the seams must be left for the pocket-hole, which must not exceed one quarter of a yard in length. You run the silk and the lining together, as at the top, and make a plait

which is to be folded over on the right side; this is secured at the bottom, and conceals the opening. Having thus completed the skirt, to which flounces may be added, or into which tucks may be introduced, if deemed advisable (they seldom are in silk dresses,) you proceed to make the sleeves, running up a cord on one side of the silk or other material, and folding both the silk and the lining the same way, you stitch them together, and leave an opening at the wrist; you then turn the sleeve, and the edges being on the inside are not seen. The sleeve being thus seamed up, it is, if full, to be gathered, or done in small plaits at the bottom, to the size of the wrist. The gathers, or plaits, are set into a narrow band, lined, and you cord as you please, or as is most in accordance with the prevailing fashion. You next put on the trimmings at the top of the sleeve, and then set it into the arm-hole with small plaits. Some put on the trimmings after the sleeve has been set on to the body; but it is a most incorrect and inconvenient practice.

The next thing to be done is to put the several parts of the body or waist together. This should be done slightly, and the body tried on, in order that the fit may be made as perfect as possible. When this is done, sew the parts firmly together, and put a cord over all the joinings except those under the arms. Fasten the plaits down on the fronts, hem the parts which require it, cut the proper shape round the neck, and see that the arm-holes are so made as to be easy and agreeable. Then hem the back, stitch the dress up the front as firmly as you can, and do the same at the shoul-

ders, the side-bodies, and under the arms; after which you must cut a cord or band at the waist, and also insert a cord round the neck. This cording of the neck and waist require much care and attention; for if not done properly, the appearance of the dress will be spoiled. In case you prefer a band to a cord at the waist, it must be lined, and the lining put on first, and afterward covered with the material of which the dress is composed. If there be any trimming on the body, it must be put on before the sleeves are set in. A cord is to be set round the arm-holes as neatly as possible.

This body being now finished, you have only to set it on to the skirt, which is to be doubled more in front than at the back, in order to form the slope. You gather the part not plaited, and join it to the body. In setting on the back, it is best not to gather it, but to fold each gather as you proceed: this secures an evenness not otherwise easily to be obtained. The depth of the slope varies, and no certain rule can be given, except that in all cases the skirt must be a little shorter before than behind; otherwise much inconvenience will be found in walking, especially where it is the fashion to wear the dress of a considerable length.

It is often deemed desirable to have a cape to the dress of the same material. This is often found to be a great convenience; and no great art, though a proper degree of attention is required in making it. The lining is to be tacked to the silk or stuff, and the cape cut out by a paper pattern the size and shape required. Before taking

out the tacking thread, a cord should be run in at the edges, and these latter are to be turned, and the lining sewed down firmly upon them. You now take out the thread, and ornament or leave the cape plain, just as you please. In making flounces, you must remember that they must in all cases be cut on the cross, otherwise they will not hang with that degree of exactness and freedom which is desirable. They are to be run on a cord at the top, the size of the skirt, and gathered. They should also be corded at the lower edges. Sometimes a casing is made at the top of the flounce, and the cord run in. This is much to be preferred to the common method.

Tucks, with or without open work between them, have an exceedingly neat appearance, and never look out of fashion. They are especially proper in black and white dresses; and when they are put on, it is essential that they should be cut straightwise of the material. To cut them crosswise is decidedly improper. It is sometimes good economy to make the sleeves of a dress in two separate parts each, so that the lower portion can be taken off at pleasure. For an evening dress this is found very convenient, as the under part will come off at the elbow, and a ruffle of lace can be substituted in its place, which gives a short sleeve a neat and finished appearance.

The directions here given apply principally to dresses made of stuff or silk. In those made of muslin or calico some slight variations occur. These latter are not always lined; indeed, cotton prints for summer wear are seldom done so; but the lining of muslin dresses is becoming much

more common than it was some years since, experience having shown that the dress when lined through sits much neater upon the person than it does without. In cases where linings are omitted, a piece of some strong material must be run in at the bottom of the skirt, and firmly held down with the hem. But we think a thin lining, even for the light dresses worn in summer, is to be preferred. It is a good plan to set a cord round the bottoms of dresses; they soon wear, but the cord is a great advantage, as when it gets unsightly, a new one can with little trouble be put in its place, and the dress remains the same length as before.

Frocks for both boys and girls are generally made with the bodies full, but the pattern must be cut plain in paper, the same as in the garments intended for persons of more mature age. The bodies of children's frocks are often made without linings, but, as a general rule, we think the practice is exceptionable. The clothing of young persons should always be made so as to support the frame, without cramping its growth, or impeding its muscular action by unnecessary and injudicious pressure. The skirts of frocks intended for little boys are often cut crosswise, and look pretty and becoming. In dresses made of figured silk, or muslin, or cotton prints (for children,) the tucks should always be cut crosswise. This is especially to be attended to in plaid patterns.

Frocks for girls are by some persons directed to be made to come high up to the neck. This is in our opinion, a practice that should be avoided. The body, on the contrary, should be rather low, and made to lie firmly upon the projecting part of

the shoulder, but not to fall off upon the upper arm: this is almost as unsightly as the high body we disapprove of. The graceful form of the bust, one of the most exquisite productions of creative skill, should by no means be concealed; a necklace is its proper adornment; and should it be said that the clothing them up to the neck is necessary on the score of health, nothing can be farther from the truth. In fact, a moderate exposure to the action of the sun and air is essential to the possession of good health.

MANTELET.—In the making of this useful and favourite article of ladies' attire, there is much variety in the materials employed. They are sometimes made of shawling, but more commonly of silk, satin, cloth, velvet, and merino. The mantelet comes down nearly to the knee, and is lined either with silk or muslin, and occasionally with glazed cotton cloth. The shape is that of the cape of a cloak, and should be cut by a pattern to insure accuracy; five breadths of the material will be required, and the neck is hollowed to make it fit comfortably; it can be either gathered into a band or set on to a collar. In the latter case, the collar must be made to turn over. You trim the mantelet in any manner you think the most becoming, with velvet, satin, or fur; or it may be trimmed with either fringe or lace. It is neat, and very convenient for a lady, either for a short walk, or as a part of a summer's evening dress; in the latter case, the material and lining should be as light as possible.

LADIES' SILK CLOAK.—Choose a silk that is of a colour not liable to fade, of which six breadths

are required, and the width of the cloak is five breadths; the length is, of course, made according to the height of the person who is to wear it. You cut the shoulder pieces first in paper, taking a cloak already made for your guide, and having fitted them exactly to the person, lay the paper upon the lining, and cut it out; the silk is cut out by the lining; and be careful to leave sufficient for the turnings in. Prepare the collar in the same way, pointed at the corners and slanting toward the neck; the collar is hollowed out at the top from the front corners, to a sufficient depth behind, to insure its falling gracefully over the shoulders and back. It is lined with silk, between which and the outside, stiff muslin is to be introduced. The shoulder pieces are to have flannel or wadding between the silk lining and the material. Those who have no cloak at hand from which to take a pattern for the shoulder pieces, may obtain one by the following simple method: Take a piece of thin paper, and cut it in the shape of a round collar; hollow it out at the top, until it will lie over the shoulders perfectly straight and close.

The various parts being thus ready, proceed to make up the cloak. First the breadths are to be seamed together, so as to show the stitches as little as may be. One breadth is to be thrown to the back, and at one nail and a half from the seam cut the arm-holes three and a quarter nails long, and two and a quarter below the shoulder pieces, which are to be next made by running the material and the lining together, with the wadding between them on the wrong side, and then turning