

right, and the letter when completed must look rather like raised printing than like embroidery. Gothic letters are much more difficult to work on account of the many flourishes; it requires great practice in needlework to embroider them well. Illustration 123.--The small black dots are worked in black silk on the thick parts of the letter: the fine strokes are covered with cross threads of black silk. Illustration 124.--The outlines of the letter and the fine strokes are worked in black silk. Illustration 125.--This letter is embroidered in raised satin stitch and point de plume. Illustration 126.--This letter is worked in back stitches, over which are worked at regular distances cross stitches of black silk. Illustration 127.--Letter in satin and back stitch. Illustration 128 to be worked in overcast and double overcast.

Illustration 129.--Letter G in point russe with black silk.

[Illustration: 127.]

[Illustration: 128.]

[Illustration: 129.]

[Illustration: 130.]

ILLUSTRATION 130 (Embroidered Figures).--They are worked like the letters in point de plume and overcast; the dots are worked in knotted stitch.

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EMBROIDERY.

[In working the following Embroidery Patterns it will be found advisable to trace the design clearly upon tracing-paper with a sharp-pointed lead pencil. The pattern thus traced must be perforated with a fine needle in a succession of tiny holes, at the rate of about twenty to the inch. Those ladies who possess a sewing-machine will find no difficulty in accomplishing this. Several thicknesses of paper can be perforated at the same time, if required, by any ordinary machine. To transfer the traced and perforated design to the fabric to be embroidered, it is only necessary to rub a small quantity of powder blue through the holes.]

131.--Insertion in Embroidery.

Material: Messrs. Walter Evans and Co.'s embroidery cotton No. 16.

This insertion is worked in raised satin stitch and button-hole stitch. The outlines must first be traced and the space filled up with chain stitches. To work a leaf, begin at the point, working from right to left, making short stitches, and always inserting the needle close above

the outline and drawing it out below. The holes left for the ribbon to pass through are worked in plain button-hole stitch, the dots are worked in raised satin stitch.

[Illustration: 131.--Insertion in Embroidery.]

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132.--_Insertion in Embroidery and Stitching_.

Materials: Messrs. Walter Evans and Co.'s embroidery cotton Nos. 10 and 16.

The veinings of this pretty insertion must be worked in overcast stitch (No. 68, _Embroidery Instructions_), the leaves and flowers in raised satin stitch, the scallops in button-hole stitch, and the outer edge of the leaves in back stitch (No. 70, _Embroidery Instructions_) with No. 10 cotton.

[Illustration: 132.--Insertion in Embroidery and Stitching.]

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133.--_Cravat End in Embroidery_.

Materials: Muslin, cambric, or linen; Messrs. Walter Evans and Co.'s embroidery cotton No. 24, or fine black China silk.

This graceful design is worked in raised satin stitch (see Nos. 76 and 77, _Embroidery Instructions_) and back stitching, or point Russe. Black silk may be introduced at will, and the delicate leaves may be stitched in fine black silk, and the flowers embroidered in white, with the stamens in black silk.

[Illustration: 133.--Embroidered Pattern for Cravat Ends, &c.]

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134.--_Basket Embroidered in Chenille_.

Materials: A basket of fine wicker-work; 1 skein of black chenille, and 3 of blue chenille.

This small round basket measures seven inches across; it has a cover and two handles. The wicker is very delicately plaited, and is ornamented with a pattern in chenille which is very easy to work. Upon the cover, work in point Russe one large star in blue chenille, with the centre and outer circle in black. All round, work small stars in blue chenille, with a black stitch in the centre. The position of these stars is shown in our illustration. The basket requires no mounting; it is not even lined.

[Illustration: 134.--Basket Embroidered in Chenille.]

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135.--_Pattern for Collars and Cuffs in Embroidery._

Materials: Muslin, cambric or lawn; Messrs. Walter Evans and Co.'s embroidery cotton perfectionne No. 40.

Work the outer circle in long even scallops (see page 90 of _Embroidery Instructions_) in raised button-hole stitch; the spray of flowers is embroidered in raised satin stitch, the leaves in the same, and the rosebud calyx in tiny eyelet-holes. The centres of the roses are embroidered in open-work.

[Illustration: 135.--Embroidery Pattern for Collars, Cuffs, &c.]

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136.--_Cravat End in Embroidery_.

Materials: Muslin, Brussels net; Messrs. Walter Evans and Co.'s embroidery cotton No. 30.

Tack the traced muslin over the net and work the scallop of the inner edge; next the design in the centre must be worked in raised satin stitch (see No. 77 in _Embroidery Instructions_). The raised dots are also worked in satin stitch (see page 90 of _Embroidery Instructions_). Lastly, work the outer edging of round scallops and the lines of raised dots, and with a pair of embroidery scissors carefully cut away the muslin from the outer edge and from the leaves of the centre pattern.

[Illustration: 136.--Cravat End in Embroidery.]

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137.--_Embroidery Pattern for Collars, Cuffs, &c_.

Materials: Linen; Messrs. Walter Evans and Co.'s cotton perfectionne No. 40.

This pretty star should be worked in fine overcast stitch (see No. 68 in _Embroidery Instructions_). The centre is worked in raised satin stitch leaves round a circle of button-hole stitch, in the middle of which a wheel is worked thus:--Slip the cotton under the thick edge and fasten it, then cross it over and back so as to make 8 bars, then twist the cotton twice round 1 bar; this will bring it to the centre; work over and under each of the bars until a thick dot is formed; fasten the cotton beneath this, and twist it twice round the bar opposite to the first one you worked, and finish off.

[Illustration: 137.--Embroidery Pattern for Collars, Cuffs, &c.]

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138.--_Embroidery Covering for a Quilted Counterpane_.