

* * * * *

[Illustration: 205.--Lappet or Sash End in Venetian Embroidery.]

205.--_Lappet or Sash End in Venetian Embroidery._

Materials: Messrs. Walter Evans and Co.'s embroidery cotton No. 6 and No. 12; net and muslin.

The pattern must first be traced on muslin, which is then tacked over net. The outlines are worked in button-hole stitch, and the veinings are sewn over, using the coarse cotton for tracing; the muslin is then cut away all round the pattern.

* * * * *

206.--_Venetian Border._

Materials: Messrs. Walter Evans and Co.'s embroidery cotton No. 12 and No. 16; net and muslin.

[Illustration: 206.--Venetian Border.]

This design is elegant and effective, without there being a great deal of work in it. It is useful for tuckers for evening dresses or handkerchief borders. The muslin is laid over the net, sewn neatly over, and then cut away between the pattern, leaving the net for the ground work.

[Illustration: 207.--Lace Insertion.]

* * * * *

207.--Lace Insertion.

Materials: Fine black sewing silk; black Brussels net.

This lace insertion is first outlined in running stitch upon the net; the leaves are then darned across the net holes; the stems are worked in overcast stitch; the dots are embroidered by darning across the circle previously outlined; the lace stitches in the centre are formed by gently enlarging the net holes with a fine stiletto, and then sewn lightly round, the remaining holes being filled with lace stitches consisting of fine button-hole stitches, very evenly worked over the entire space surrounding the open holes.

To be effective the very finest black silk should be employed. This pattern may be worked in applique by placing muslin over net, sewing all the outlines in fine overcast stitch, and when finished, carefully cutting away the muslin.

* * * * *

208 _and_ 209.--_Slipper on Java Canvas._

Materials: Light brown Java canvas; green silk; green filoselle and
purple silk; green silk ribbon three-fifths of an inch wide; some
wadding; 2 cork soles.

[Illustration: 208.--Slipper on Java Canvas.]

This slipper is very pretty, and easy to work. It is made of light
brown Java canvas, and embroidered in point Russe with green filoselle.
It is lined with green silk, and slightly quilted. The soles are of
cork. The slipper is trimmed all round with a ruche of green silk ribbon
three-fifths of an inch wide, pleated in double box pleats. The heel is
turned down inside. No. 209 shows the pattern of the point Russe stitch
nearly full size.

[Illustration: 209.--Point Russe Stitch for Slipper (No. 208)]

* * * * *

210 _and_ 211.--_Medallions in Point Russe_.

Materials: Coloured filoselle, cloth, velvet, cashmere, or silk.

These medallions can be alternated for ornamenting small covers,
cushions, borders, &c. They are worked with coloured filoselle in point
Russe, herring-bone stitch, coral stitch, and knotted stitch, on cloth,
velvet, cashmere, or silk. The middle oval of both medallions contrasts
with the colour of the ground, and must therefore be worked in applique
on the latter with herring-bone stitch, before working the outer border.
The wreath on No. 211 is worked in coral stitch; the knots, which
imitate small blossoms, in knotted stitch. The choice of colours is left
to the personal taste of the worker.

[Illustration: 210.--Medallion in Point Russe.]

[Illustration: 211.--Medallion in Point Russe.]

* * * * *

212.--_Butterfly for Handkerchief Corner_.

Materials: French lawn or cambric; fine black silk.

This butterfly is worked in the finest black silk procurable, in order
more closely to imitate etching. It is worked in point Russe and scallop
stitch; the dark shaded scallops are worked in button-hole scallop
stitch, the stitches being taken very closely together, but not raised
by the usual method of placing chain stitches beneath the button-hole
stitches. The outlines and flowers are worked in point Russe, the dot in
knotted stitch (see No. 73, _Embroidery Instructions_.)

[Illustration: 212.--Butterfly for Handkerchief Corner.]

The initials are embroidered in raised slanting overcast stitch, and should be worked with great regularity.

* * * * *

213 _to_ 215.--_Pattern for a Couvrette in Applique_. (_see pages 576-7_.)

Materials: Messrs. Walter Evans and Co.'s embroidery cotton Nos. 24 and 30; cambric muslin; Brussels net; flesh-coloured silk; sewing silk of the same shade; 1 skein of a darker shade; blue silk; brown silk; gold thread.

This style of work is most effective for couvrettes or bed covers. It is worked in cambric muslin and silk, over Brussels net.

The arabesque patterns are worked in cambric muslin, the outlines are embroidered in overcast, and the material is cut away all round. The medallions are made of blue silk; the figures upon them are cut out of flesh-coloured silk, and are gummed first upon tissue-paper, then upon the blue silk; the figures are further fastened upon the medallions in overcast stitch with fine silk of a rather darker shade of flesh-colour. The scarfs are cut out of bright rose-coloured silk; the quiver and arrows and all the other attributes are worked in gold thread; the hair in fine brown silk. The edge of the blue silk medallions is worked round in button-hole stitch, but so as to be easily unripped when the couvrette has to be cleaned. A border in open ladder stitch is worked round them (see No. 81, _Embroidery Instructions_). The openings in the centre pattern are also filled in with lace stitches.

* * * * *

CROCHET

INSTRUCTIONS.

[Illustration: A Crochet-Needle]

Cotton or thread, wool or silk, with a crochet-needle, are the materials required for working crochet. The needle, whether it be steel or bone, must be smoothly polished. The long wooden and bone crochet-needles are used for wool; for cotton and silk work short steel needles screwed into a bone handle are best. The beauty of the crochet-work depends upon the regularity of the stitches, as is the case with every other style of needlework. The stitches must be elastic, but if too loose they look as bad as if too tight. The size of the needle and that of the cotton or wool must correspond; work only with the point of the needle, and never move the stitch up and down the needle. The cotton with which you work must be of the very best quality; for borders, insertions, rosettes,