

THE
LADIES' HAND BOOK
OF
FANCY AND ORNAMENTAL WORK,

COMPRISING

DIRECTIONS AND PATTERNS

FOR WORKING IN

APPLIQUÉ, BEAD WORK, BRAIDING, CANVAS WORK, KNITTING,
NETTING, TATTING, WORSTED WORK, QUILTING,
PATCHWORK, &c., &c.

ILLUSTRATED WITH 262 ENGRAVINGS.

COMPILED FROM THE BEST AUTHORITIES,
BY MISS FLORENCE HARTLEY.

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be sewed over with silk of the same colors, and the ends drawn through the cloth. Quilted silk or satin should be used for lining these slippers.

BEAD WORK.

THIS work is done in tent-stitch, on canvas, of silk or imitation silk. The beads must be very carefully adapted to the canvas, that each one may just cover the space allotted to it.

A great number of articles are now ornamented entirely in bead work, such as small tables, sofa-cushions, mats, baskets, slippers, screens, &c. The largest sized beads, No. 1, are used for tables; No. 2, for cushions, mats, &c.; and No. 3, for hand-screens, watch-cases, slippers, &c.

The stitch used is *always* tent. [See Tent Stitch.]

The designs for bead work are generally taken from the Berlin patterns. The material used for attaching the beads to the canvas, is a waxed sewing-silk, or a fine twisted cotton thread. The last is mostly used by the Germans, who greatly excel in all kinds of bead-work, and who apply it to nearly all kinds of ornamental articles. They use beads of all kinds, mingling them with patterns worked in silk or worsted.

A great difference exists in the quality of beads, particularly in the gilt and steel ones.

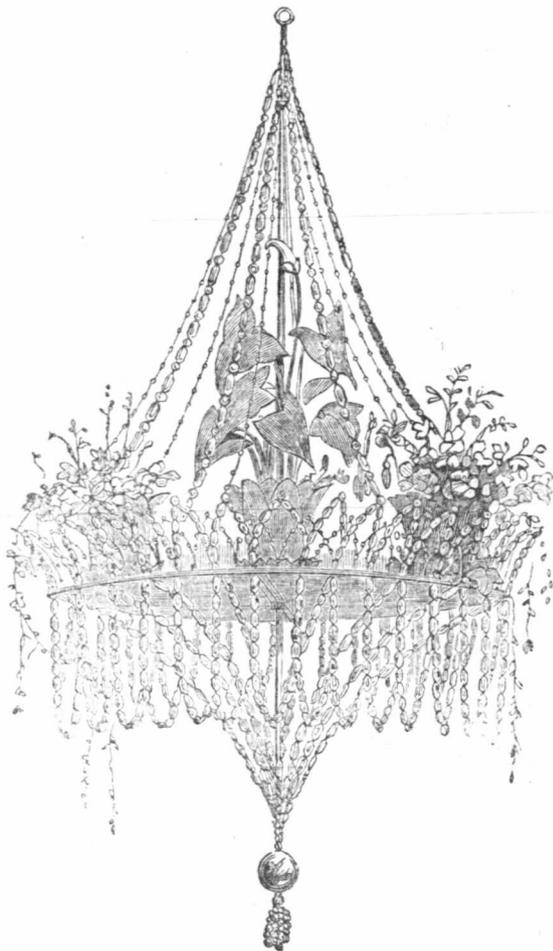
Where colored glass beads are used, it is better to arrange them in separate bags, with the color written on the outside of the bag.

BEAD VASES.

Bead Vases, which are now so fashionable, are very easily made. Procure a wire frame from a wire-worker, of any shape you wish, but the smallest ring is at the bottom. White and green beads are a pretty combination, or all green, or all white. The wires are carefully covered with a narrow white ribbon, wound round evenly. Then the beads are threaded in any fancy form desired, the small round more closely filled than the others. The wires should be about the size of one bead, and are covered with the beads, the thread passing round so as to leave the bead on the outside. A fringe of any pattern desired, passes all round the upper wire, and tassels can be added if desired. They can be suspended by double strings of beads, the strings uniting at the top; or by ribbon

strings tied at the top, in a handsome bow and ends. A great variety of patterns can be made. They look extremely pretty filled with flowers, and suspended from the bottom of a chandelier.

DESIGN FOR A PENDANT FLOWER-BASKET.



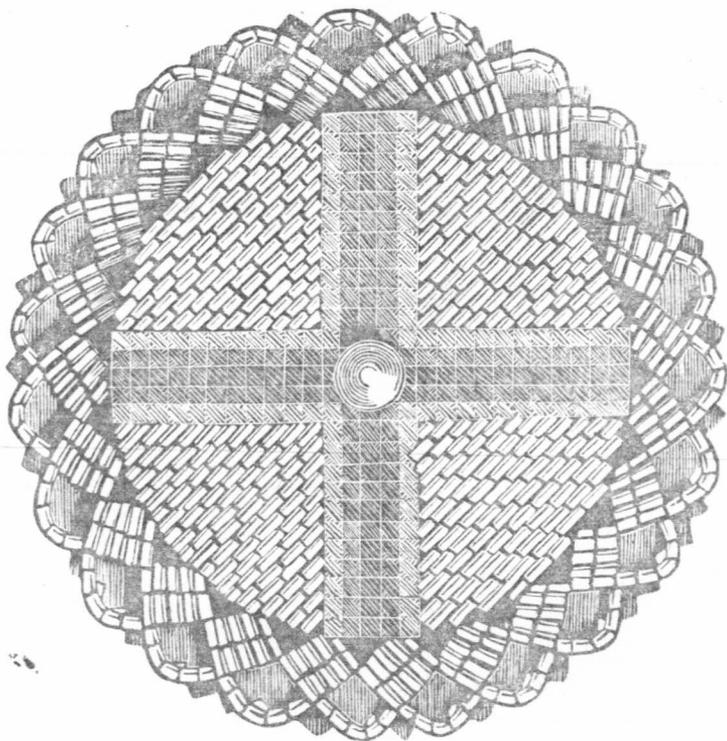
Pendant flower-baskets have, of late years, become very general; hung before the upper part of a window, they act partly as a blind, and receive plenty of light for the growth of the plants. The only novelty, if so it may be termed, in this design, is the introduction of glass beads or bugles, which we think, to look well, should be white. A few amber-colored ones, introduced in select positions, would improve the effect; these to be strung on wire, to form the basket edge of the tray. This tray could be made of wood, zinc, or glass, but the latter would be expensive. Fine holes should be perforated all round the edge for the insertion of the wire. The beads forming the festoons would be better strung on strong twine, as they would hang more free; the chains from the top to be of wire. A brass rod passed through a glass tube, and inserted through the centre flower-pot, would support the tray, by having a cross-bar beneath, and a nut to screw on, and by this means the weight of the tray and its contents would be taken off the chains, which would hang the more gracefully. The centre flower-pot could have some delicate climbing plant, which would entwine itself around the supporting-rod, while the other pots should contain pendant flowers.

BUGLED PEN-WIPER FOR A TABLE.

MATERIALS.—1 reel No. 20 Messrs. Walter Evans & Co.'s Boar's Head Cotton; 3 nails of coarse Penelope canvas; 3 skeins of violet Berlin wool, 1 shade of dark, 1 middle tint, and 1 light; 1 skein of fine white silk; 1 oz. of bugles, which should fit on a cross stitch of the canvas.

On the canvas, with pencil, draw a circle the same size as in engraving. Cut the canvas round full two inches larger. With darkest wool, work, in cross-stitch, a line across the centre of canvas to the pencil-mark; then a line across the reverse way, so as to form a cross. (In working this, or any other cross-stitch, instead of crossing each stitch separately, work the whole line as if it were plain sewing, then turn back, and cross every stitch in the same way.) Now take the other two shades, and work on each side these dark lines in the same way. With the darkest wool, work, in cross-stitch, on the circle line, not going outside the ends of the cross, but keeping on a level with these. Now turn down the edge of the canvas close to this line, and stitch it neatly and firmly down, and press it on the wrong side with a hot iron; cut off the super-

fluous canvas. With a pen, ink the edge of the canvas which is turned, and may show a little white. Now, with Boar's Head cotton (doubled) sew a bugle on each cross-stitch of the canvas, always placing it the same way that the wool-stitch is crossed. When finished, gum the back where the bugles are sewed on. When dry, line the canvas with black silk.



HOUR GLASS CANDLE STAND WITH BEAD FRINGE AND TASSELS.

Many persons experience great inconvenience arising from the candles on their dressing-table throwing the light upwards instead of downwards. This of course, is not the case where gas is introduced into the chambers, but where it is not used these candle stands are very convenient, and can be made very hand-

some, or very plain. The engraving represents one with a heavy bead fringe. The foundation is made of two flat rounds of wood, connected together by a stem having a groove cut in its exact centre. These rounds are about six inches



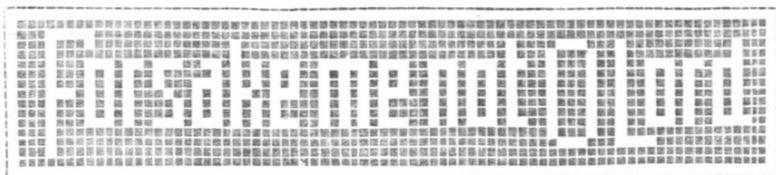
HOUR GLASS CANDLE STAND.

across, and the stem about eight inches in height. Cover the top first, nailing

on the material, which may be satin, silk, brocade, furniture-chintz, or white marseilles. Then take a piece a little longer than the exact height, and nail it carefully round the top and bottom. Ornament it in any way you like; if brocade, with a heavy bead fringe—satin, with a silk fringe mixed with beads—silk, with a handsome silk fringe alone—or marseilles, with a cotton fringe. The centre cord, either of beads or silk, should match the fringe, and be drawn sufficiently tight to make the hour-glass shape. The bottom piece of wood should be heavier than the top. These stands, of a larger size, form very handsome tables, either for the parlor or chamber, and can be made very handsome with very little cost, by using furniture-chintz for cover. Some persons finish them with a gimp round the top and bottom, using a ribbon for the middle.

BEAD BOOK MARKERS.

Bead Book Markers are made on perforated card board, the motto and border being made of steel, gilt, or colored beads, and afterwards sewed on to a ribbon a little wider than the card-board.



BOOK MARKERS.

BEAD COLLARS.

Bead Collars can be made of beads alone, or by sewing them on to lace or crape. They are generally made in black or white. Bugles are mostly used, and they are apt to cut the silk used in making with their sharp edges, unless the precaution is taken to put a small round bead at the end of each bugle. The thread or silk should be carefully waxed.

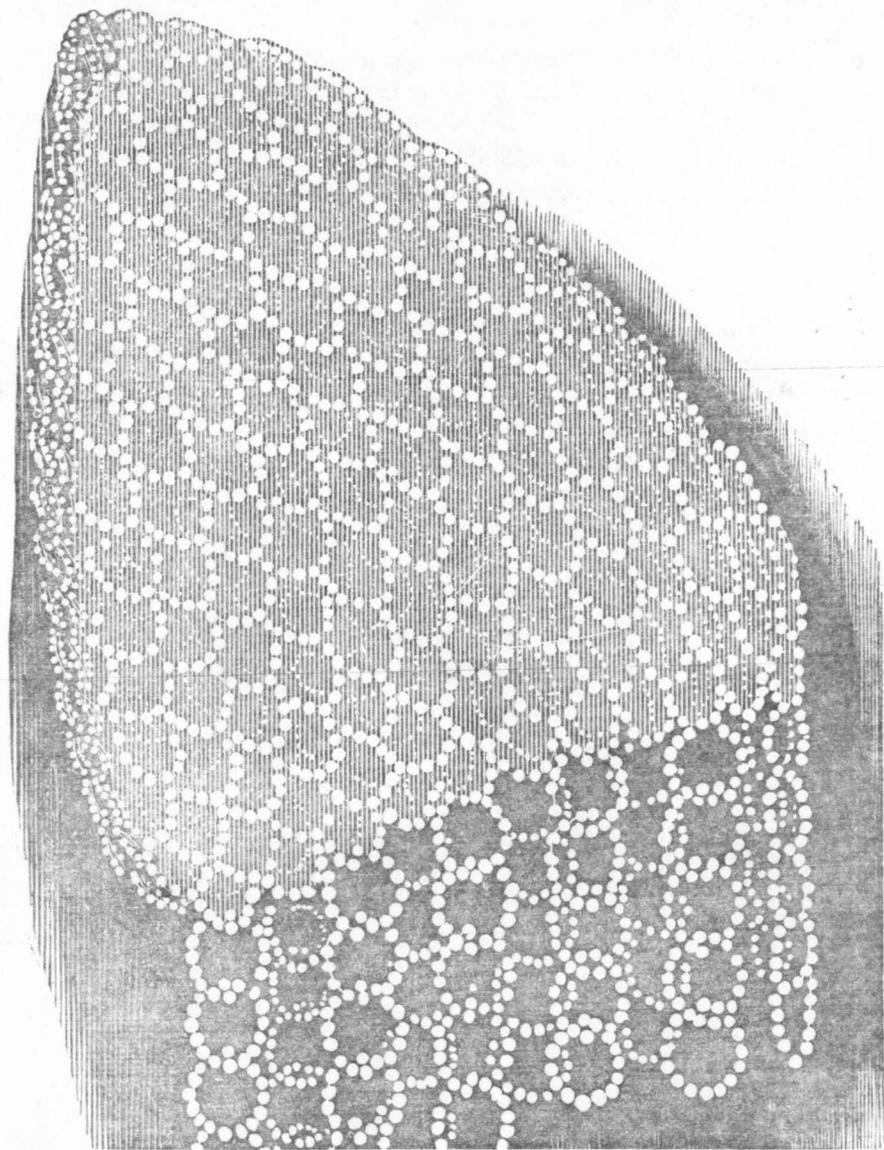
BEAD HAIR ORNAMENTS.

Bead Hair Ornaments have been extremely fashionable of late years. There are a great variety of forms used, such as an open net enclosing the back hair with tassels falling on the neck, or sprays for each side, or rolls of pearl or wax beads going round the head. Sometimes they are mixed with chenille cord, sometimes with velvet ribbon. They are very elegant. Gold, steel, wax, and pearl beads are all used, and black bugles for mourning.

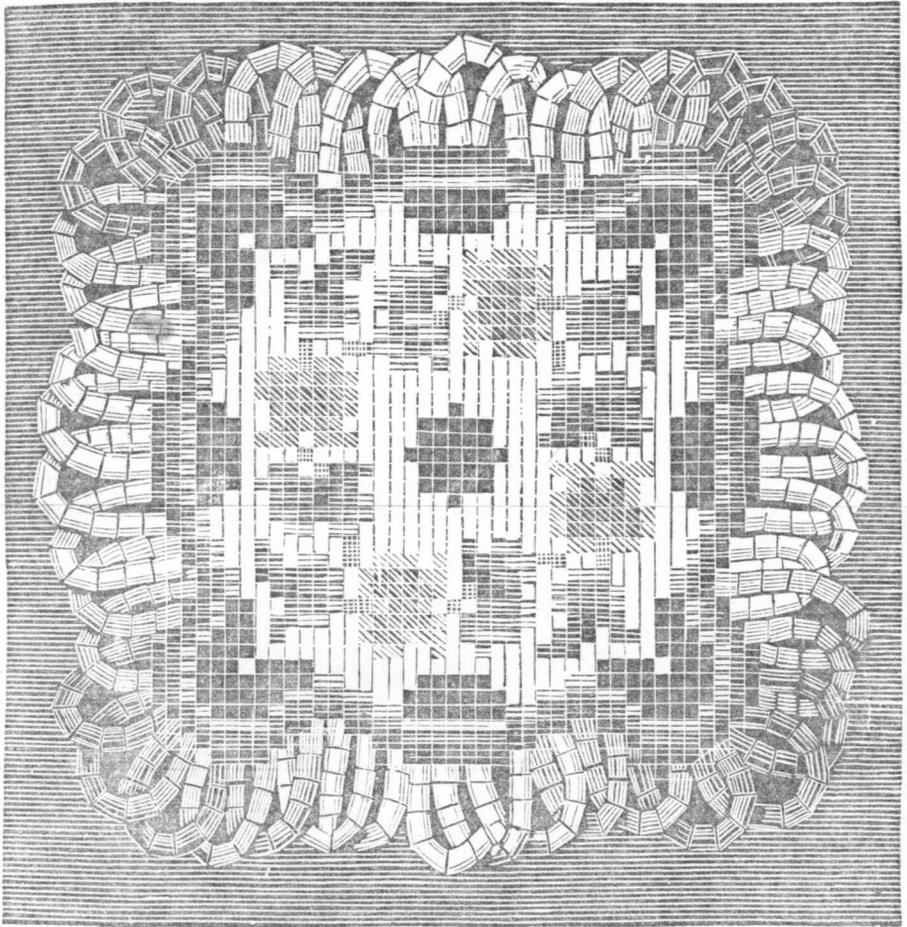
BEAD-NET HEAD-DRESS.

One of the prettiest and simplest substitutes for the elaborate cap is the light network of beads which we have given in our illustration. It is commenced by attaching a row of loops of beads to the edge of a narrow ribbon, and adding successive loops by taking up the centre bead of each of these, and so continuing until the requisite depth is attained. In doing this, it is necessary to leave off the end loop of the rows, so as to form the fan shape when the net-work is spread out. The hanging circles are formed by threading the beads on hair-wire, and closing them neatly after each has been passed through its predecessor, the first of all being linked into the lower loop of the net-work. These falling together gracefully at the back of the head have a very pretty effect. The ribbon on which the work has been commenced, is then to be sewn over either a cap-spring or wire, and a plait of beads laid over it, which forms the front of the head-dress.

Lamp mats, watch-cases, sofa-pillows, &c., are all ornamented with beads and are very beautiful.



The bead-work of the North American Indians is among the most beautiful. The Canadian Indian women sell large quantities to the visitors to the Falls of Niagara, and a great deal of it finds its way to our large cities. It is of every



MAT, IN BEAD WORK AND CROCHET.

imaginable form, and generally is done on a bright scarlet ground, with pure white beads. It is very successfully imitated by the lovers of this kind of work.

MAT IN BEAD WORK AND CROCHET.

MATERIALS.—Black beads, No. 1, and clear white of the same size, one ounce of each; scarlet wool of three shades, green ditto, and pale amber; one bunch of clear white beads, and two strings of each of four shades of blue.

The design should be worked from the engraving, where the black beads are represented by black squares; the white, which form the ground, by white squares; the amber, by cross bars; the green, by diagonal; and the red, by straight lines; the depth of tint indicating the shade. It will be observed that the outline of the mat is formed by three shades of red, the darkest being outside. The canvas should be such as the beads will lie on easily, without the appearance of being *huddled*.

When completed, it should be tacked down on a bit of *thin* cardboard, cut out in the same shape, but rather larger—say half an inch all round. Then add the fringe, sewing it down through both cardboard and canvas. The best mounters brush this along the back with thick gum, and so gum it down on another and *thicker* piece of cardboard. All mats worked on canvas, with beads and wool, should be mounted in this manner.

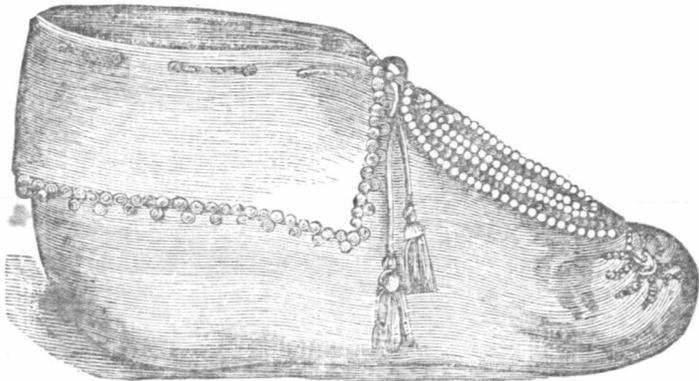
The fringe is shaded; one loop (of the darkest blue or black) is at each corner; then the other shades, in rotation, to the white, which is in the centre.

INFANT'S SHOE, ORNAMENTED WITH BEADS.

MATERIALS.—A small piece of chamois leather, a little coarse crochet silk, or Russian braid, and a small quantity of beads, of various colors, the size usually called seed-beads, and a size larger. Also two short white bugles, or large beads, and a few gold ones.

The shoe is cut, in one piece, out of good chamois leather. It is in the form of a boot, being about three inches deep. It is sewed up the front to the instep, and the toe gathered in; the back of the heel is also sewed up. A bugle is placed at the toe, over the close of the gathers, with a few gold beads forming a

star around it. The seam up the front is covered by rows of beads, of various bright, strongly-contrasting colors. They are laid on, in the pattern, in the following order:—The seam is covered by two rows of blue, these are surrounded by clear white, then a round of garnet, the next, bright green, the outer row,



INFANT'S SHOE.

chalk white. The upper part of the leather, to the depth of an inch, falls over round the ankle, giving it additional warmth. It is trimmed with blue beads, *larger* than those on the front. The edges are not hemmed, as the turning over of the leather would make them clumsy; and the seams are made perfectly flat. The strings round the ankle are of braid, or of silk twisted into a cord, and finished with small tassels.

A shoe of about three inches and a half long will be found quite sufficiently large for the first size. It should be worn with a fine open-worked sock.

It will be observed by the reader, that this infant's shoe is, in point of fact, a small Indian moccasin, imitated from one of those ingenious fabrics, which are so often brought under the notice of the ladies who visit Saratoga Springs and the Falls of Niagara. The imitation might be very advantageously extended to other articles of Indian manufacture, particularly watch cases, card boxes, several kinds of mats, &c. Ornamentation with beads, in the Indian style, could also be applied to many other articles unknown to the aboriginal artists.

BEAD PURSE.

This purse can be knit with a mixture of beads and silk, or silk entirely. Green silk with gold beads is handsome, or mazarine blue with steel beads, or scarlet with white beads, making the tassels by combining the different colors and materials.



PURSE.

POLE-SCREEN, IN GERMAN EMBROIDERY AND BEADS.

MATERIALS.—Silk, canvas, or perforated card-board, 16 inches by 12. Beads, gold-steel, blue-steel, black, white, opal, and gray-blue, (3 shades,) green, (2 shades.) Gamboge, yellow, shades of green and scarlet wool, and shades of lilac and crimson chenille, and 12 graduated pearls.



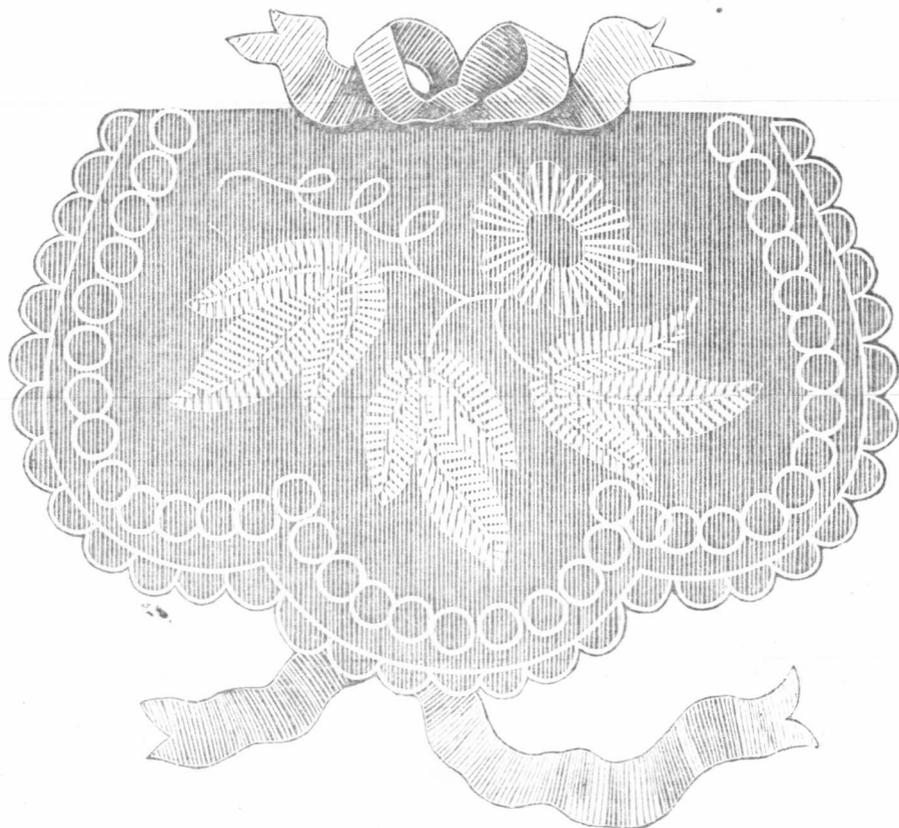
The design here represented consists of an elegant basket of flowers, suspended, as it were, by a double-headed arrow, in a rich scroll frame.

These flowers are done entirely in chenille, and the foliage in wool, worked in tent-stitch. The basket is outlined with gold beads, filled in with the shades of blue and the white. The pearls will be observed in the engraving forming the lower part of the basket, and beneath them are seen leaves alternately dark and light. The dark ones are worked in shades of red wool; the light in the green beads, intermixed with gold. Beneath these, again, are scollops formed of white, opal, gray, black, and steel.

The arrows and cord suspending the basket are done in gold beads, and the arrow heads in shades of blue. The entire framework of the scrolls surrounding the basket is in gold beads, the spaces between the outlines being filled with scarlet chenille, green wool, white, opal, black, steel, and gold beads.

BEAD NEEDLE BOOK.

This little article is simple and useful, and makes a pretty present without any great expenditure of time. It may be made of velvet, cloth, or silk, the first



NEEDLE BOOK.

of these being very much the most handsome. The color is quite optional, but scarlet brings out the ornamental part the most effectually. The bead-work is in white, crystal, and gold. The shape of the Needle-book is to be cut in cardboard, according to our design. The two sides are in one piece, being only folded at the back. The central ornament must first be worked in. The chain work which forms the border should be strung before it is fastened down. When the cover has been well stretched over the cardboard shape, and the lining put in, being neatly sewn all round the edge, a little loop of small gold beads is to be added, taking care that these do not project too much. A few leaves of fine cloth or cashmere are to be fastened inside with a ribbon, which passes through and comes out with a bow in the centre of the back. Ribbon strings to match complete the Needle-book.

RETICULE.

This pattern is for reticules or bags, and must be worked in very rich colors. The ground must be rich, deep blue velvet; the fretwork gold braid, laid flat; the *fleur de lis* must be worked in white silk, and the rose in red silk; the five dots in the centre of the rose in gold beads. The size for working is given in the little accompanying engraving. Let the velvet be left one inch larger each way.



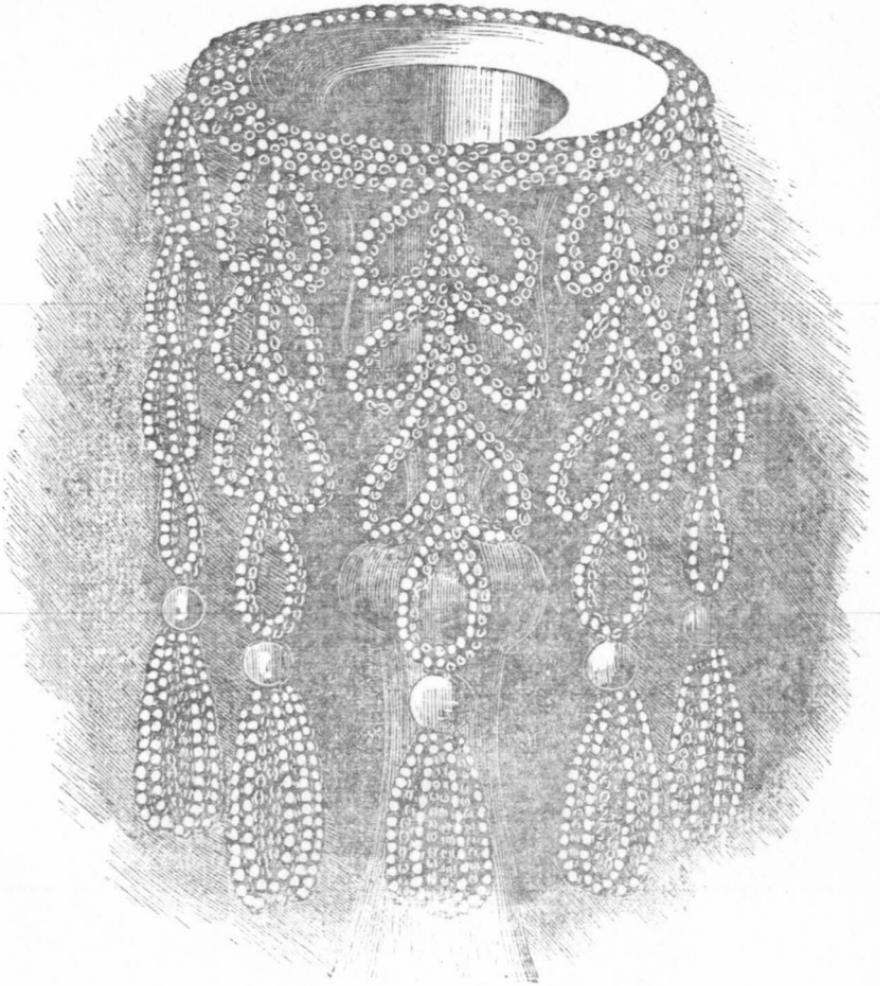
RETICULE.

PATTERN FOR RETICULE ENLARGED.



One of the handsomest bead bags we have ever seen, is made of very rich claret-colored velvet, lined with crimson silk. It is a double bag, uniting at the clasp; one bag about a third shorter than the other. Of course the clasp must be a double one, opening on both sides. The bag is oval in shape, and trimmed all round the edge, to the depth of about an inch, with alternate rows of the very best gold and steel beads. The tassels are gold and steel beads; one at the bottom of each side of the clasp. A claret and crimson cord makes the strings. The clasp is very beautifully mingled steel and gold. It is of French manufacture, but could be imitated.

CANDLESTICK ORNAMENT IN TRANSPARENT BEADS.



GENERAL DIRECTIONS FOR BEAD WORK, AND THE MATERIALS
USED.

In working with beads, you must always thread all you wish to use before commencing. When you wish to insert a bead, pass one to the last stitch worked and fasten it by working the stitch again. To prevent the bead from going on to the wrong side, bring the crocheting thread to the front, having it on the fore finger of the left hand; by thus keeping the bead in front, and putting the needle from the back or the stitch you are about to work, you can draw the thread through the back and make the finishing loop in the common way.

The bead will then be on the right side. The kind of canvas used is called bolting. Take care that your beads all turn the same way. Thick beads and transparent ones may be used in the same pattern, but as few shades as possible.

There are many kinds of beads, some glass and some metal, and of course great difference in the quality. The very best are the cheapest, preserving their beauty long after ordinary material would have tarnished or broken. In selecting your beads, examine each string carefully and see that there is no inequality of size in the same bunch. Each bunch should contain twelve strings of beads, and each string should be of equal length.

In purchasing bugles, see that all in a package are as nearly as possible of one length, and that they are not too fine; if they are, only a bead needle can penetrate, and that will not carry a thread sufficiently strong for their weight. Short bugles are mostly used in canvas work.

NAMES OF BEADS USED.

The Bohemian, or O. P. Beads.

Pound Beads.

Seed Beads.

Bugles.

Fancy Beads, including gold, silver, steel, bronze, and imitation coral.