INSTRUCTIONS

IN



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LADIES' FANCY WORK.

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LADIES' FANCY WORK.

N presenting this book to our subscribers our object has been to cover as much ground as we could, and to give a larger variety of Fancy Work Patterns and Instructions than is given in any Fancy Work Book that has been pubnshed. This book contains Patterns and Instructions for Kensington Embroidery, Artistic Needle Work, Oute Embroidery, Knitting Patterns, Crochet Patterns, Darned Lace Patterns, Macramé Lace Patterns, Rick-Rack Trimng, Worsted Cross-Stitch Patterns, etc. We give below a partial list of the contents : Terms used in Knitting, Terms ed in Crocheting, Descriptive List of the Foundation Fabrics used in Fancy Work, including Cloth Fabrics, Rug aterials, Silk, Java, Panama, Railroad, Worsted Net, Mummy, Ida and Congress Canvas; also Descriptive List of the orking Materials, including Germantown, Berlin and Fancy Wools, Crewel, Zephyrs, Silk Materials, Chenille, Aracine, old and Silver Thread, Oakdale Twine, etc.; Illustrated Description of Stitches, including South Kensington, Oute, Satin, Feather, Cross, Plush, Persian, Tent, Tapestry, Star, Renaissance Stitches, from Paris, including Diamond, arled Diamond, Milan Point, Spanish Point, Feather, Twisted Wheels, Rosette, and Wieker Stitches; also Point usse and Snow Flake Stitches, for Crazy Patchwork; Instructions for Kensington Painting, also for Hand Painting; Il Instructions for Stamping, including Directions for Making the Powder and Paint used for Stamping. A large variety Fancy Work Patterns, including Antique and Grecian Crochet Edging, Patchwork Patterns, Decorated Band for Fancy ork, Fan Pin Cushion, Design for Piano Cover, some fine Darned Lace Patterns, Design for Tidy or Mat, Outline nbroidery Patterns, Ladies' Work Bag, Quilt of Silk Patchwork, Macramé Lace Patterns, Table Scarf, Whisk Broom plder, Banner Lamp Shade, etc. We hope each of our subscribers will find much in this book to benefit them.

to all the

TERMS USED IN KNITTING.

To Cast On.—The first interlacement of the cotton on the needle. To Cast Off.—To knit 2 stitches, and to pass over the second, and so on to the last stitch, which is to be secured by drawing the thread through.

To Cast Over .- To bring the cotton forward round the needle.

To Narrow .- To lessen by bringing two stitches together.

To Seam.-To knit a stitch with the cotton before the needle.

To Widen.—To increase by making a stitch, bringing the cotton round the needle, and knitting the same when it occurs.

A Plain Row.-That composed of simple knitting.

To Purl.-To knit with the cotton before the needle.

To Rib .- To work alternate rows of plain and purl knitting.

A Loop Stitch.—Made by bringing the cotton before the needle, which in knitting the succeeding stitch will again take its own place.

To Slip or Pass a Stitch.—To change it from one needle to the other without knitting it.

When it is requisite to cast off, and continue a row on a separate needle, run a coarse thread through the cast off stitches, as they are easily taken up when required.—*Household*.

TERMS USED IN CROCHET.

Chain Stitch.—Chain stitch begins all work, and continues to draw the thread through until the chain is long enough.

Short Stitch.—Keep one loop on the needle, put the needle into the stitch and draw the thread through it and the loop at the same time.

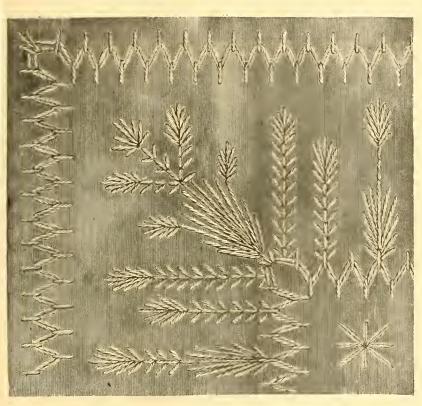
Single Crocket.—Put the needle into the stitch, and draw the thread through it, and then put the thread over and draw through both loops together.

Long Crochet.—Put the thread over needle before you put it into the work, draw the thread through work, then thread over and through two loops, and again thread over and through two loops.

Open Crochet.—Make one long crochet, then one chain stitch, and omit or pass over one stitch of the work, make one long crochet into next stitch.

CRAZY PILLOW.

A crazy or autograph pillow is a piece of common cotton canvas, the size you want your pillow, which you pass around among your friends, letting each one work something on it. Each one contributes her mite, anything and anywhere she chooses, and when all have worked, the owner fills it in, and finishes it the same as any other sofa pillow. Some nice patterns for crazy pillows will be found in our book of 100 Worsted Cross-Stitch Patterns; price, 25 cents, by mail.



DESIGN FOR A PIANO COVER OR TABLE CLOTH.

DESIGN FOR A PIANO COVER OR TABLE CLOTH.

This engraving represents a very handsome design for a table spread, piano cover or stand cloth. The model from which this illustration was copied is made on garnet wool canvas, with a rich, gold-colored floss, and is probably as effective a combination as can be suggested. However, personal taste, and the prevailing tint in a room where the article embroidered is to be used, must direct combinations. It is not necessary to use canvas, as cloth, felt or Canton flannel may be preferred; but the meshes of the canvas will be found of great assistance in following the pattern with regularity of stitch. The work is all done in a long back-stitch, or sort of Kensington stitch, and is extremely effective.

Stitches and Foundation Fabrics.

A LIST and explanation of the fabrics and working materials used in embroidering fancy articles, hangings, coverings, tidies, etc. Also, directions for and illustrations of various stitches. With the exception of two or three, the stitches are all variations of the eross-stitch, and are generally familiar, although there are many to whom they yet remain an unsolved mystery. The Alpha of all stitches is probably the "Gobelin," or "tapestry" stitch, but it is one which should not be taken up first by the beginner, for various reasons. We will proceed to describe the ordinary stitches.

FOUNDATION FABRICS.

In commerce, the word "canvas" embraces certain varieties of fabric, each with the same predominating characteristic of permitting regular cross or single stitches to be made upon it in every direction. Of late, many additions have been made, one of which is extremely desirable, on account of its texture and width, which renders it suitable for piano and table covers. We refer to

PLAIN WORSTED CANVAS.

This canvas is woven of thick wool threads in the ordinary manner, two threads of warp and two of woof forming each square required for a cross-stitch. It is generally worked in silk, crewel, or *filoselle*, and is not only used for all the ordinary canvas work, but is, as before mentioned, selected for furniture or piano spreads. It comes in all shades of red, blue, buff, etc., as well as in black, and occasionally in white. Its widths, like nearly every variety of canvas, are half a yard, threequarters, one yard, and a yard and a half.

SILK CANVAS.

This canvas is always used for fine work, which is for inspection rather than for service, although now and then the sweetheart selects it to form an embroidered pair of suspenders for her lover; and in this capacity it does very good service, probably from the unfrequency with which so dainty a gift is worn. It is generally embroidered in floss and beads, or in either alone, and is used for glove and kerchief boxes, cases for spectacles, covers for fancy toilette cushions and boxes, and especially for bracket lambrequins. It comes in black, white and various tints, and requires no "filling in" after the design is worked, being a sufficiently handsome fabric in itself.

JAVA CANVAS.

This variety comes in cotton and linen, and includes the worsted canvas before mentioned. As the threads are finer, two are woven together, so that four of the warp and four of the woof make the square or block marking out the stitch. It comes in all the desirable shades, colors and widths, and is used for tidies, mats, sofa-pillows, slippers, covers for stools, bags for brushes, shoes, etc.

PANAMA CANVAS.

This fabric is straw-colored and straw-like in texture, and forms beautiful fancy articles for the table, such as baskets, mats, card-cases, etc. It is generally worked in crewel, split zephyr or silk.

HONEY-COMB CANVAS.

This is a cotton canvas, familiar to almost every one from the resemblance its surface bears to honey comb, except that the mesh is square instead of hexagonal. It is worked on the surface with long stitches of single worsted run under the threads forming the square or meshes. The worsted run in for the border is cut off or looped up at some distance from the edge, to form a fringe. It is used principally for toilette sets for bureaus and wash-stands.

RAILROAD OR NET CANVAS.

This is a stiff linen and cotton fabric, in black or white, and woven in a large, open mesh. It requires a double worsted to work with, and may be filled in for a background or lined. Cross and star stitches are principally used for it, but it may be worked in the same way as honeycomb canvas. It is used for tidies and sofa pillows.

MUMMY CANVAS.

This is a new variety, presenting the same surface as regular mummy cloth, except that it is woven in close, irregular-looking meshes. Even for experts, counting threads will be necessary for regular work on this canvas, and therefore it is not advisable for beginners. It is handsome, however, and will require no grounding or filling in. The color is the natural linen tint, and the fabric may be worked with crewel, silk or zephyr. It is used for chair backs and seats, fancy camp stools, cushion covers, sofa pillows and any article requiring a strong foundation.

IDA CANVAS.

This is a new, unbleached linen canvas, which is woven in loose meshes that look as if they had once been embroidered and then had the work picked out again. It is just the thing for beginners, and is also preferred to the Java for al' purposes. It is worked with single zephyr and silk floss. Later, some very handsome designs will be given for this canvas, which, like the wool and mumny canvas, is also largely used for table and stand spreads.

CONGRESS CANVAS.

For delicate tidies, covers, etc., to be done in fine crewel, floss or *floselle*, this canvas is at the present time the favorite. Although it is really very strong, being made of hard, twisted linen threads, it looks like coarse or heavy tarlatan, without the stiffness of and with the transparency natural to the latter fabric. It is ornamented in stripes, as follows:—The length required is cut, and a satin ribbon, about No. 12, is basted through the middle, and one of another color at each side, so as to leave four spaces of canvas. The ribbon is fastened down at each edge, and at the centre if desired, with fancy stitches in gay flosses. A floral pattern is then stamped between the ribbons, and is embroidered in one of the South Kensington stitches in natural colors with silk floss or *floselle*. Tassels and the fringed ends of the ribbon finish the ends, and the sides are hemmed in a fancy stitch with bright flosses. It comes in white, black and all the fancy tints, and is really the most dainty of all the canvases of the present.

FANCY CANVASES.

Although the two varieties we have to describe are really varieties of the plain styles already mentioned, it is, perhaps, as well to call particular attention to them by a separate paragraph. One is the Ida, which has its surface blocked off in two-and-a-half-inch diamond squares by a Grecian pattern that is woven in The squares are decorated in any fancy design in cross and back-stitch, or with appliquéed classes, the Grecian effect being left either undecorated or otherwise, as the taste directs. This canvas is suitable for tidies, toilette sets, cushion covers, chair backs, etc., and is seen in unbleached and creamwhite.

The other is a worsted canvas, of which our example is bright scarlet. Its squares are one inch and a half in size, and are separated or marked out by inch-wide weavings in honey-comb pattern. The squares are worked in either cross-stitch or back-stitch, and in any colors harmonious with the color of the canvas. For cushions and spreads it is very handsome.

CLOTH FABRICS.

Upon regular fabrics all embroidery designs have to be stamped, and are generally worked in over-and-over or back-stitch, with crewel or

silk, or with both combined. There are several varieties; such as broadcloth, mummy cloth, felt and French flannel, which latter is only an "artistic" rendering of the old-fashioned Canton or cotton flannel. Stand, table and piano covers, lambrequins, upholstery and wall-hangings are all made from these materials, which are soft in texture, rich in falling folds, and eminently suitable for any purpose for which they are chosen. All the olives, old gold, æsthetic reds and antique blues and pinks are fashionable in embroidery materials for such fabrics, and the latter are principally of an olive, old gold or red color.

RUG MATERIALS.

Sack-cloth — better known as coffee-bagging — burlaps and a thick, coarse, unbleached canvas are generally selected for rugs. Berlin or Germantown wools and double zephyr are the embroidering materials. The bordering may be purchased and then embroidered along its heading and sewed on, or one may be crocheted along the edge. Cross and star stitches are used for rugs.

MISCELLANEOUS FABRICS.

In linen, there are scrim, a strainer-like fabric, for curtains; crash, which is made into chair backs, cushions, rugs, spreads and towels, with crewel work for the decoration; and heavy linen sheeting, and any other linen not having a glazed finish, which are worked with crewel into samplers and decorated napkins, table and hed linen, tidies and all sort of fancy coverings. Then there are sail-cloth and fancy bed-ticking, Turkish towelling and cricketing flannel, all of which find a place on the list of fabrics for artistic needle-work, and are used for any purpose seeming appropriate.

FINE FABRICS.

The silk and velvet fabrics used for elegant trifles, and for fans, slippers, etc., are costly, and require an experienced workwoman to make a success of the attempt to embroider upon them. Embroidery of floss silk, *filoselle*, chenille, beads, and gold and silver threads are all necessary to artistic work, as they are unsuited to the coarser wools and crewels.

WORKING MATERIALS.

The proper kind of needle is one of the first considerations upon the list of

IMPLEMENTS.

Whether intended for silk or worsted, it should have an eye sufficiently large to allow the strand to pass through easily and without fraying, and yet not so large as to crowd the threads of the fabric. For all canvas embroidery, choose a needle with blunt or rounded point; but for embroidery upon close fabrics, a sharp-pointed needle must be used. A silver thimble, worn nearly smooth, or a plain ivory one, is considered best for embroidery. In embroidery upon satin or silk, two thimbles are used, one upon each hand.

In large pieces of work, and in some small ones also, it will be found necessary to use a frame. A frame like that of a slate, made of the desired size, is nice. Two hoops are often used, one large enough to slip on over the other after the latter is covered with the fabric.

The scissors should be small, very sharp and finely pointed. For cutting skeins of silk or wool into proper lengths, round-pointed shears are best.

In some of the finer designs it will be necessary to pierce small holes, and for this a bodkin is needed.

CREWEL.

Away back in our childhood, crewel was simply penny skeins, or what we now call single zephyr, and though it worked softly and shaded beautifully, it is not so well adapted to artistic work as English crewel, which looks like coarse but even Shetland wool. It is composed of two closely-twisted strands of a soft and glossy, yet slightly wiry wool. This lustre acts as an agent in shading, so that a leaf or petal done flatly and in but one tint changes its shadows or shades with every reflection of the light. This quality is considered one of its chief charms. It works in as easily and as prettily as silk, and is always used for satin stitch or a long back-stitch. It comes in all tints of every shade, and is sold by the skein in small quantities and by weight in the larger ones.

ZEPHYR.

There are three kinds of this familiar wool—double, single and split, containing respectively eight, four and two threads. The double and single are very slightly twisted together, so that the strands can be divided for embroidery. The two strands of split zephyr are twisted as closely as crewel, and this wool is used principally for crocheting.

GERMANTOWN AND BERLIN WOOLS.

There is very little difference between these two varieties, each consisting of four strands of wiry wool twisted together a little more firmly than zephyr, but having more of the crewel finish. They are used principally for embroidering hurlaps and canvas rugs, and for knitting spreads, house-sacks and shawls.

Shetland floss, which resembles these wools, but is softer than either, and Sheiland wool, with which every one is familiar, may also be included under this head, as both are used for knitting shawls.

SAXONY YARN.

There are two kinds of this yarn—the "two-thread" and the "threethread," each twisted very closely. It comes in all shades, and while it is sometimes used for cross-stitch on canvas tidies, etc., it is principally used for crocheting lace, shawls, sacks, etc.

FANCY WOOLS.

Pompadour wool comes in all shades, and is, like split zephyr, very loosely over-wound with a fine-strand *filoselle* silk or floss.

The newest thing is "frosted" wool, which is extremely handsome, and comes not only in all the delicate tints but also in the *cackemire* or metal effect. The latter, of which we have a sample before us, consists of three very fine strands of black wool. each wound with a minute crimped wire of metal, two of the wires being gilt and one copper color. The effect is that of a string of very fine rainbow beads. The pale tints of blue, rose, cream, etc., are wound with silver tinsel, and the yellows with gilt. Care must be exercised in working it, as it will not pass through any but large-meshed canvas. It can be laid on the surface with the same effect as satin stitch, and fastened down with silk stitches.

SILK MATERIALS.

Saddler's silk, embroidery silk, floss and *filoselle* are the four varieties in use. The first is used a great deal for fringes and chain-stitch embroidery. The second is used for the main portion of any design, and may be intermingled with floss to soften the edges of leaves and petals. *Filoselle* is a coarse, untwisted silk, composed of several strands of very slightly twisted threads. It is sometimes used in place of embroidery silk, especially in designs where large hlossoms predominate. It shades prettily, and makes a satiny surface that is very handsome. It comes in skeins, like the other varieties.

CHENILLE.

For embroidery, chenille is very fine, and must be cut in short lengths, as it soon pulls out by drawing it repeatedly through any fabric. It is effective for portions of a design, but is not durable for anything that is to receive wear.

ARACINE.

A new material used for working large coarse leaves and flowers, also used in combination with Rococo or Ribbon Work.

GOLD AND SILVER THREADS.

Gold and silver threads come in several varieties, and, judiciously used, add a very charming effect to embroidery.

COLORED BEADS.

Colored beads are very effective in embroidering, and may be purchased so as to shade as handsomely as wool. Aside from these, several varieties of pearl beads, together with gold, steel and the rainbow kind, greatly enhance the effect of many patterns.

FLOSS AND CREWELS.

Floss and Crewels are used for Kensington Embroidery.

CHENILLES AND ARACINE.

Chenilles and Aracine are used for Pansies, Sumach, Golden $R \in J$, etc., with the same stitch as the Kensington Embroidery.

EMBROIDERY SILK.

Embroidery Silk is used for Flannel Skirts and all kinds of laid work.

ETCHING SILK, EMBROIDERY COTTON AND FINE ART CREWELS

Etching Silk, Embroidery Cotton and Fine Art Crewels are used for Outline Work.

" OAKDALE " TWINE.

Oakdale Twine is used in combination with Ribbon for Tidies and Lambrequins. For full information about Twine Tidies see our large Price List of Books, Outfits, etc.

LINEN AND EMBROIDERY CRASH.

Linen and Embroidery Crash are used for Splashers, Tidies, Tray Cloths, etc.

FELTING.

Felting is used for Table Scarfs, Covers, Tidies, Lambrequine, Portières, etc., great variety of colors.

We furnish all of these goods. See PRICE LIST OF MA-TERIALS on the Cover of this Book; also on our Large Price Li i.

