The University of Maine
DigitalCommons@UMaine

Maine History Documents | Special Collections

1850

The American Ladies' Memorial; an Indispensable Home Book for the Wife, Mother, Daughter

H. B. Skinner

J. B. Hall

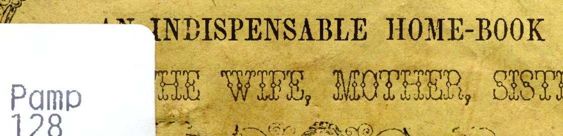
Follow this and additional works at: https://digitalcommons.library.umaine.edu/mainehistory

Part of the History Commons

Repository Citation

Skinner, H. B. and Hall, J. B., "The American Ladies' Memorial; an Indispensable Home Book for the Wife, Mother, Daughter" (1850). *Maine History Documents*. 614.
https://digitalcommons.library.umaine.edu/mainehistory/614

This Book is brought to you for free and open access by DigitalCommons@UMaine. It has been accepted for inclusion in Maine History Documents by an authorized administrator of DigitalCommons@UMaine. For more information, please contact um.library.technical.services@maine.edu.



AN INDISPENSABLE HOME-BOOK

THE WIFE, MOTHER, SISTER.

Pamp
128

AMERICAN
LADIES' MEMORIAL.

Beautifully Illustrated.

A useful book to every Lady throughout the United States.

Boston: Published at 60½ Cornhill. 1850.

Rebecca W. McHammond
Eliot
Me

THE AMERICAN

LADIES' MEMORIAL:

AN

INDISPENSABLE HOME BOOK

FOR

THE WIFE, MOTHER, DAUGHTER;

IN FACT,

USEFUL TO EVERY LADY

THROUGHOUT THE UNITED STATES.

EMBELLISHED WITH NUMEROUS ENGRAVINGS,

ILLUSTRATIVE OF THE CONTENTS OF THE WORK.

BOSTON:
PUBLISHED AT 60½ CORNHILL.
1850.

Entered according to Act of Congress, in the year 1849, by
H. B. SKINNER AND J. B. HALL,
In the Clerk's Office of the District Court of the District of Massachusetts.

TABLE OF CONTENTS
OF THE
AMERICAN LADIES' MEMORIAL.

EMBROIDERY.

Colored Embroidery. Page
- Materials for colored embroidery, 7
- Things that may be wrought, . 8
- The proper stitch for colored embroidery, ... 8
- Mode of working, ... 9

Chenille.
- How to prepare the silk, . . 9
- The copy requisite, ... 10
- The shades necessary, . . . 10
- Choice of needles and silk, . . 10
- Forming a leaf or bud, . . . 10
- Mode of shading, ... 10

Tambour Work.
- Kind of needle used, ... 11
- The materials essential, . . . 11
- Objects to be wrought, . . . 11
- Mode of drawing the design, . 11

Print Work.
- Sketching the design, . . . 12
- Materials used, ... 12
- How to proceed with the work, 12
- Difference in stitches, . . . 12

Worsted Work.
- Worsted work on canvass, . . 12
- Ottomans, ... 13
- Bell-pulls, ... 13
- Blending colors, ... 13
- Paper patterns, &c., ... 13
- Theory of working, ... 13

Embroidery on Muslin.
- Materials used, ... 14
- Patterns for working, ... 14
- Pattern for design of flowers, . 14
- Pattern for a cape, ... 14
- Arrangement of the muslin, . 15
- Working a flounce, ... 15
- Cape, collar, dress, &c., . . . 15
- Flowers and stars, ... 15
- Eyelets and oval holes, . . . 15
- Antique lace, ... 15
- Sixteen different kinds of stitches explained, ... 15
- Insertion in plain muslin, . . 20
- Embroidery of handkerchiefs, . 21

☞ This section is illustrated with 12 different specimens of embroidered work, very useful to the learner.

Lace Work.
- Embroidery on net, ... 22
- Paper pattern, ... 22
- Patterns for veils, ... 22
- Variety of styles, ... 23
- Formation of sprigs, &c., . . 23

Gold Embroidery. Page
- Its splendor and richness, . . . 24
- Gold thread, &c., ... 24
- Styles of patterns, ... 24
- Manner of working, ... 24
- Materials, ... 24
- Gold spangles, ... 24
- Gold thread flowers, ... 24
- Beautiful varieties, &c., . . . 25

Frames for Embroidery.
- To dress a frame for cross stitch, ... 25
- To dress a frame for cloth work, 25
- To dress a frame for tent stitch, 26

Materials for Embroidery.
- Coarse canvass, 18 threads, &c., 26
- Silk leaves, ... 26
- Colors, ... 27
- Cotton, ... 27
- Gold twist, ... 27
- Silver thread, ... 27
- Thick and transparent gold, . 27
- Steel, ... 27
- Silver plated, ... 27
- Cards, &c., ... 27

Articles Wrought on Canvass.
- Gothic chairs, ... 27
- Cheval screens, ... 27
- Box ottomans, ... 28
- Urn stands, ... 28
- Settees, ... 28
- Borders for table-covers, . . 28
- Sofa pillows, ... 28
- Weight cushions, ... 28
- Wire baskets, ... 28
- Slippers, ... 28
- Blotting books, ... 29
- Oriental carpets, ... 29
- Fireside caps, ... 29
- Braces, ... 29
- Elbow cushions, ... 29

Useful Suggestions.
- Kinds and quality of wool, . . 29
- Of gold, ... 29
- Spangles, ... 29
- Beads and fringes, ... 29
- Mother of pearls, ... 29
- Different kinds of braid, . . . 30
- Paillettes, ... 30
- Canvasses, ... 30

☞ After the foregoing, the work is illustrated with several large and handsome patterns for lace work useful to ladies.

DRESS-MAKING.

To Cut a Dress.
Utility of knowing how, . . . 35
Remarks about skirts, . . . 35
Important rules and directions, 36
Cutting out, ... 36
Theory of cutting, ... 37
Tucks, sleeves, pattern lining, &c., ... 37
Cutting the back and fitting, . 37
Arranging the material, . . . 38

How to Make a Dress.
Seaming the breadths — wadding — pocket-hole, . . . 38
Flounces, &c., ... 38
Making the sleeves — gathers and plaits — trimmings, . . 41

How to put the Body or Waist together.
Cording — arm-holes — cording the neck and waist, . . . 41
Band, trimmings, &c., . . . 41

How to set on the Body or Waist to the Skirt.
Forming the slope, ... 42
Setting on the back, ... 42
Depth of the slope, ... 42

To Make a Cape.
Cape of same material — how to cut it out — way to make it — running in cord at the edges, ... 42

To Make Flounces and Tucks.
Must be cut on the cross — to be run on a cord at the top — tucks without open work — suited to black and white dresses — should be cut straitwise the material, ... 42

Sleeves of a Dress.
To be made in two separate parts, ... 42
Ruffle of lace — short sleeves — silk dresses — lining of muslin dresses — cord round the bottom of dresses, ... 43

Children's Dresses.
Boys' frocks, ... 43
Variety of styles — pattern, . 43
Clothes should be made to support the frame, ... 43
How to cut the skirts, . . . 43
How to cut the tucks, . . . 43
Girls' frocks, ... 44
Errors to be avoided, ... 44
Air essential to health — should not cover the neck, . . . 44

Mantelet.
Varieties of materials employed, 44
How made and lined, ... 44
The shape. 44
Number of breadths, ... 44
Trimming, &c., ... 44

Ladies' Silk Cloak,
Material and cutting the cloak, 44
Choice of materials, ... 44
Breadths requisite, ... 44
Length and height — cutting pattern — making collar, . . 45
How to put the cloak together, 45
Trimming the cloak, ... 45
Piping — hem — velvet — fur, . 45
Cord of silk — tassels, . . . 46
Cloak capes, ... 46
Materials for — convenience of, 46
Way to cut the pattern, . . . 46
Cutting the lining, ... 46
Cutting the silk, ... 46
Running together — trimming, 46
Boys' cape, or cloak, ... 46
Materials to be used, ... 46
Mode of cutting, ... 46
Gathering the neck — to hem the fronts, ... 47
Piping used as an ornament, . 47
Way to make it, ... 47
Plaiting and tucks, ... 47
Particular directions, ... 47
Double plaiting, ... 47
Tucks run by a card, ... 47
Back stitch, ... 47

Collars and Capes.
Materials — various patterns, . 47
Widow's collar, ... 47
Slight mourning collars, . . 47

Bathing Gown.
Variety of materials employed, 48
Length and height — width, . 48
Folding and sloping, ... 48
Arm-holes and sleeves, . . . 48
Hem, band and strings, . . . 48

Apron.
Varieties of material, ... 48
Width, length, height, &c., . 48
Dress aprons, ... 48
Cambric, satin, lace, silk, &c., 48
Hemming, &c., ... 48

MILLINERY.

Bonnet Making.

Things to be attended to, . . 49
Color for bonnets — shaded silks — plain silks — fashions, . . 49
Shapes or styles of bonnets — straight cottage, ... 49
Drawn bonnets, ... 49
Cutting and making bonnets, . 50
Quantity of material, ... 50
Canes, whalebones, &c., . . 50
Length of canes and patterns, . 50
Crown, head-lining, wire, . . 50
Curtain — trimming, &c., . . 51
Another method of making a bonnet, ... 51
Front and crown separate, . . 51
Particular directions, . . . 51
Bonnet from milliners' foundation, ... 52
Directions for putting together, 52
Children's bonnets, ... 52
Mourning bonnets — materials, 53
Various degrees of mourning, . 53

Cap Making.

Night-caps — two best kinds, . 53
Day-caps — for married and single ladies, ... 53
Two different patterns given, . 54
Materials, cutting, &c., . . . 54
Dress caps, how made, . . . 54
Bonnet cap — materials for, . 55
Insertion, trimming, &c., . . 55
Morning dress cap, how made, 55
A capotte, how made, . . . 56

THE FLORIST.

Management of Flowers.

Sowing and transplanting, . . 59
How to obtain early flowers, . 59
Biennials, perennials, annuals, 59
Necessary implements, . . . 60
Cultivation of house plants, . 60
Preserving flowers, ... 62
Flowers for bouquets, . . . 62
Planting box and thrift, . . . 65
Bulbs in water glasses, . . . 66
Annuals that will not transplant, 66

THE LADIES' TOILETTE.

Different Styles of Dress.

Colors of dress, ... 68
Arrangement of the hair, . . 68
On complexions, stature, &c., 68

Styles of Dress Suitable to Different Ladies.

Tight sleeves, ... 69
Flounces, capes, &c., . . . 70
High-necked dresses, ... 70
Long sashes, &c., ... 70
Drapery, short cloaks, . . . 70
Cottage bonnets, ... 70
The morning costume, . . . 70
Jewelry, ... 71

Styles of Dressing the Hair.

The best show of the forehead, 71
Parting the hair, ... 71
Curls and ringlets, ... 71
Braids — folding front locks, . 72
Knotting the hair, ... 72
Caps, turbans, ... 72

Valuable Toilette Receipts.

Compound cosmetic oil, . . . 73
Oil for the hair, ... 73
Bear's oil, ... 74
On marrow pomatum, . . . 74
Rose pomatum, ... 74
Hudson's cold cream, ... 74
Cream of lilies, ... 74
Lip salve, ... 74
Rose water, ... 74
Wash to prevent hair from falling off, ... 75
A kalydon for the complexion, 75
Eau de cologne, ... 75
Jayne's hair tonic, ... 75
Tincture for teeth and gums, . 75
Mixture for caries, or rotten teeth, ... 76
To clean the teeth and gum, . 76
Sweet scented bag to wear in the pocket, ... 76
A perfume for gloves, . . . 76
Pearl powder, ... 76
Tooth powder, ... 76
Chlorine tooth wash, ... 77
Orris tooth paste, ... 77
To make the hair curl, . . . 77
Certain cure for eruptions, &c., 77
To cure freckles, ... 77
To remove warts, ... 77
The nails, ... 78
To blacken the eye-lashes, . . 78
To make rouge, ... 78

☞ All the articles mentioned in the above receipts may be easily obtained of any Apothecary. These receipts are very choice, and are worth twice the price asked for the book.

THE LADIES' BOOK OF ETIQUETTE.

True Politeness.
In what it consists, ... 79
Few rules for the wise, . . . 79
Seven very important rules in good behavior, ... 79
Forms of introduction, . . . 80
Rules of polite society, . . . 80
Letters of introduction, . . . 81
Invitation cards and notes, . . 81
Rules of invitation cards, &c., 81

Receiving and Answering Visits.
The whole subject made plain, 82
Holiday visits, ... 83

Bowing, Courtesies, and Other Civilities.
Rules for ladies and gentlemen, 84
Meeting friends in the street, . 84
Who should first speak, . . . 84

Promenading.
Ladies and gentlemen walking together, ... 84
A gentleman with two ladies, 84
A married lady walking with a male friend, ... 84
Other important information, 84

The Lady at Home.
Servants and children, . . . 85
Evening entertainments, . . 85
Singing or playing, ... 85
Household arrangements, . . 85
Furnishing rooms — ordering dinner, &c., ... 85

Concerning Dress.
Outward appearance, ... 86
How to dress in receiving guests, 86

Receiving and Acknowledging Presents.
Most suitable presents to gentlemen — acknowledging gifts — presents should never be refused, &c., ... 86
Punctuality, ... 87

Rules at the Table.
Twelve very particular rules, . 87
The whole etiquette of the dinner table explained, ... 87

The Ball Room.
Conversing with your partner, . 88
Ball room dress, &c., ... 88

DRAWING AND PAINTING.

Instructions in Drawing.
Apparatus — drawing objects, . 90
Lines — plants — animals, . . 91
Squares and parallelograms, . . 92
Black-board, ... 92

Instructions in Painting.
Materials and instructions, . . 94
Outlines and prints, ... 95
Theory and use of colors, . . 95
Portrait painting, ... 96
Miniatures, ... 98
Drapery, pearls, &c., ... 99
Pencilling, ... 100

ACROSTICS FOR ALBUMS.

Acrostics on Names.
Charlotte. Adelaide, Jane, . . 101
Alice, Anne, Agnes, Emma, Eliza, ... 102
Mary, Catharine, Ellen, Elizabeth, ... 103
Fanny, Harriet, Frances, Isabella, ... 104
Louisa, Sarah, Susanna, Matilda, ... 105
Julia, Lucy, Helen, Rose, Clara, 106
Gertrude, Cecilia, Mary Ann, Maria, ... 107
Margaret, Augusta, Eleanor, Flora, ... 108
Sophia, Laura, Bella, Bertha, . 109

Miscellaneous Acrostics.
The Album — Sincerity — Love — Regard, ... 110
Forget-me-not — Affection — Happiness, ... 111

Selections for Albums.
Hope — Friendship — Love, . 112

EMBROIDERY.

Come hither, come hither, thou forester bold;
 Come hither, Sir Maurice, and see
Where four fair maidens, in cloth of gold,
 Embrode thy victorie.

UMEROUS as are the subjects treated of in this work, there are few which furnish a more pleasing occupation than Embroidery. To this art our readers are indebted for some of the most elegant articles of dress. It may, also, afford them opportunities of displaying their taste and ingenuity; and offers a graceful occupation, and an inexhaustible source of laudable and innocent amusement.

COLORED EMBROIDERY.

Pictorial, or Colored Embroidery, is similar, in some respects, to the ancient Tapestry; although it is generally worked on a smaller scale, and is rather different in practice.

It comprehends the admired productions of the needle in colored embroidery, with worsteds and silks of various hues, and is applied to the imitation of paintings; comprising all the varieties of landscape, groups of animals, historical subjects, fruits, flowers, birds, shells, &c. Its effect is very brilliant, if it be well executed, and judgment and taste be displayed in the selection of the various shades of color; it is, in fact, "the soul and sentiment of the art."

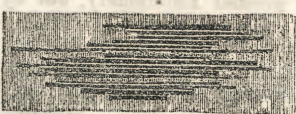
The fine twisted worsted, called crewel, and both twisted and flos silks, are employed in colored Embroidery. Silk is principally used for flowers, birds and butterflies, and is worked on a silk or satin ground. The latter is by far the richest in appearance; and nothing, in this art, can have a more splendid effect than a well-arranged group of flowers, embroidered in twisted silks on black satin. A talent for painting is of material advantage in this delightful pursuit; the variety and delicacy of the tints giving ample scope to the genius of the embroideress.

The subjects worked in crewels consist of animals, landscapes and figures, on fine white holland for large designs, and on white silk or satin for small ones. Silks are rarely used in the same pieces with worsteds, except for the purpose of representing water, which should be worked in flos silk of pale grayish shades. The holland or silk on which the subject is to be worked, must be first strained tightly over a wooden frame, and secured with small tacks at the back. The design is then to be sketched in pencil, and colored in water-colors, rubbed up with gum-water, as a guide to the colors and shades to be selected in the progress of the work. It is, however, proper to observe, that frames strained for use, and with subjects drawn and colored on the holland or silk, may be purchased at many of the fancy shops.

The features of the face, the hair, and all flesh parts, on a silk or satin ground, are usually finished in colors by the artist, and left untouched in the Embroidery.

One kind of stitch only is used in this work: it resembles the thread of satin. Having tied a knot at its end, the worsted is first brought from the under side of the cloth to

its surface; then (in working a sky, earth, grass or water drapery, or any other plain subject) the needle is passed back again, from the upper side, at about half an inch distance, more or less, in proportion to the size of the subject. It is again brought up, at about half-way distance from the first point; the stitch reaching about as far beyond the second. The stitches are taken the long way of the figure or subject, ranging in parallel lines, and of unequal lengths, in order more completely to cover the ground (Fig. 1.) In drapery, the stitches should be taken in the same direction as the threads or grain would naturally fall. Leaves of trees are worked, for distant effect, in short stitches, crossing each other in various directions. The rough coats of some animals, as the sheep, &c., may be worked in lamb's wool, of the proper shades.



To say any thing of the colors to be selected, would be useless; it is only necessary to follow, as closely as possible, the coloring and shading of the artist in the ground sketch, and good taste will avail more than a volume of instructions. An attentive and minute inspection of good specimens, will be of the utmost service.

CHENILLE.

Embroidery in Chenille is usually done on white Gros de Naples, or white lutestring, for producing representations of groups of flowers in their natural colors, principally for pictures. Chenille is a fine silk poil or nap, twisted spirally round a thread, for purposes such as we are now describing, and round a fine wire when used in making artificial flowers; and has derived its name from its slightly caterpillar-like appearance. The silk on which it is to be worked must be strained in the middle of a frame, similar to that used in worsted-work. A colored copy is requisite, from which a light outline sketch should be made in pencil

on the silk. Chenille of all the requisite shades having been provided, it is attached to the silk, not by passing through, after the manner of worsted Embroidery, but by sewing or tacking down, as the nap would be much injured by being drawn through the silk. A fine needle, and silk of the same shade as the Chenille to be attached, having been provided, the stalk of the flower is to be commenced by confining to the silk ground the end of the Chenille, with a small stitch of similarly colored silk, and which will be concealed in the poil. The Chenille is then to be carried along the stalk, according to the sketch, tacking it in a similar way at intervals; the stalk may be of one, two or three rows, according to the thickness required. A leaf, if large, is formed by passing the Chenille from the centre vein towards one edge, in a bias direction, backwards and forwards, laying the rows closely together, and confining them at the turnings and at the centre; the other side is done in a similar manner. For a small leaf or bud, the Chenille may be passed across the whole breadth of it, and may be turned over itself where necessary. The flowers are to be formed of Chenille in the tints of the colored pattern, and attached in the various directions which may seem most accordant to their shape. When it is desired to quit any color, the end of the Chenille is secured by passing a fine silk loop over it, threaded in a needle, and drawing the end of the Chenille through the silk with the loop; it is then cut off, and the poil will prevent its slipping back. To produce the effect of shading, or blending one tint into another, the Chenille must be set wide, the ends must terminate by being drawn through, as before described, instead of turning again, and the next color is to be introduced between.

TAMBOUR-WORK.

Another kind of Embroidery is executed at the tambour, which is a frame resembling a hoop, over which the material is placed; another hoop, made to fit, is passed over it; both hoops being covered with woollen cloth; and the work is

strained tight between them. The hoop is then placed in an horizontal position, between two upright supports, fixed in a stand, and, when in use, placed on a table. For large subjects, a square frame is used, the four sides of which separate, and which, having a number of holes near their ends, are united by moveable pegs, according to the size required. This frame rests on a stand, at a convenient height from the ground. The tambour-needle is a small steel instrument fixed in an ivory handle, and has a small notch near its point, which answers the purpose of a hook; and, in working, the right hand, which directs the tambour-needle, will always be on the upper side of the work; and the left hand, which supplies the worsted or cotton, on the lower side. The principal materials on which tambour-work is employed, are muslin and net, and the Embroidery is generally done in colored crewels, white twisted cotton, or gold thread. The design is previously drawn on the material or ground with indigo, which will afterwards wash out. If it be intended to work in crewels, a colored pattern will also be of service as a guide to the selection of the worsteds, which are usually worked into very beautiful groups or wreaths of flowers, in their natural colors, principally for the bottoms of dresses.

In working, the needle is passed through the muslin from the upper side; the worsted or cotton being held underneath, is placed on the hook, and drawn through, so as to form a loop on the surface. The needle is then passed through that loop, and also through the muslin, at a few threads' distance; a second loop is then drawn up through the first; a third loop through the second; and thus the work is continued. In a narrow or pointed leaf, it is usual to work its complete outline first, passing up one side and down the other, and filling up the middle with succeeding rows. In a round or oval leaf, the stitches should begin at the outside, and form one row within another, terminating in the centre. Stalks are worked in single or double rows, as the thickness in the pattern may require. Small sprigs are sometimes thus embroidered in gold thread on India muslin, for ladies' head-dresses.

PRINT-WORK.

Print-work, so called, from its resemblance to dotted and line engraving, is principally applicable to small subjects, on account of the minuteness of the stitches employed. The design is sketched in pencil, on white silk or satin, previously stitched on a frame, as before described. It is worked with a very fine needle, in black silk, or in silk of different shades, from a jet black through all the gradations of a lead hue, to the palest slate color.

Imitations of dotted engravings are worked in small stitches, (similar to the first stitch in marking,) set exceedingly thick ; beginning with the darkest parts in black silk, and gradually working towards the lighter parts with silks of appropriate hues, blending them into each other, by setting the dark stitches wider apart, where it is requisite to change the shade, and working those of the next tint into the intervals thus left. It is necessary to place the engraving constantly in view, as a guide for the lights and shades.

Subjects in imitation of line engraving are worked for rather more distant effect than those we have just described. The same fine silks are used, but the stitches must be longer, and set rather apart from each other, according to the lines in the original.

WORSTED-WORK.

Worsted-work on canvass, is a subordinate description of Embroidery. It is applied to the production of rugs for urns, covers of ottomans, bell-pulls, and many other elegant articles. The outline of the pattern is sketched with a pen on canvass, strained in the middle of a frame.

In working a rug, it is usual to commence with the centre, which is done in tent-stitch, or as the first stitch in marking. The worsted is brought from underneath, and passed down again in an angular direction, over the next

cross-thread of the canvass. It is to be particularly observed, that all the stitches must go in one direction. The colors of the worsted should be selected to imitate the various tints, as in a painting of the same subject. The whole of the ground is to be filled up in the same sort of stitch as that adopted for the centre, with white glazed cotton, worsted or silk. When the work is removed from the frame, it is advisable to tack a piece of paper over the centre, in order to keep it clean during the working of the border, which is formed by long loops in a cross-stitch on the canvass, taken over a flat ivory mesh-stick. The border is usually done in a scroll pattern, shaded tufts, or shades of colors in lines. When finished, each loop is cut with a pair of scissors; the rug is then laid flat on the table, and the surface cropped smooth. It should be beaten with a little cane to clear out all the small loose fibres of worsted; and may be lined at the back with glazed cambric or baize.

Ottomans or foot-stools are worked all over exactly in the same manner as the centre of a rug.

Bell-pulls are also worked with the same worsteds, and in the same stitch as rugs; usually in a running pattern of flowers, on a strip of canvass, of a proper length, which may be bought with a selvage on each side, adapted to this peculiar purpose. The ground is generally filled up with a color that harmonizes with the curtains, or other decorations of the room for which the bell-pulls are intended. The edge is either finished by a binding of velvet, or worked in a sloping direction, so as to cover about three threads of the margin of the canvass, and forming a satin-stitch. The top of the bell-ribbon is finished with a tuft, worked on a round piece of canvass, in the same manner as the border of a rug; it is afterwards tacked on a circular piece of pasteboard.

Paper patterns, covered with black cross lines, to represent the threads of canvass, and painted on the squares in the proper colors, may be bought at the worsted shops; but in working from these patterns, it is necessary to use the cross-stitch, which is taken in an angular direction over two threads of the canvass, and then crossed in the same way,

The pattern is not to be tacked to the canvass, but merely placed in view as a copy. The centre of the middle flower, or ornament, is to be first ascertained, and the colored squares in the pattern counted from it, as a guide for the number of stitches to be taken in each color on the canvass.

EMBROIDERY ON MUSLIN.

White Embroidery comprises the art of working flowers, and other ornamental designs, on muslin, for dresses, or their trimmings; capes, collars, handkerchiefs, &c.

There are two sorts of cotton proper for this work: that which is most generally used, because it washes the best, is the dull cotton; sometimes called Trafalgar, or Indian. The other sort is the glazed, or English cotton, and is only proper to be used on thin muslin; although it looks infinitely the more beautiful of the two, previously to its being washed, yet that operation destroys its beauty, and removes all its gloss; nor is it so smooth and pleasant to use as the other. Patterns for working may be purchased at most of the fancy shops; but ladies possessing a taste for drawing, may design their own subjects, by making sketches on paper, in pencil, and afterwards going over them again with ink. A pattern may be copied, by placing a thin piece of paper over the original, and tracing it through, against a window. The outline of a subject already worked, if of a thick, rich description, may be obtained by laying the muslin on a table, placing a piece of white paper over it, and rubbing the paper with a nutmeg, partly grated: this outline may, afterwards, be perfected with a pen.

The paper pattern for a running design of flowers, foliage, &c., should be from twelve to eighteen inches long, in proportion to its breadth, and shifted along the muslin as the work proceeds. As this sort of pattern is liable to be soon damaged, it is advisable to strengthen it by a lining of cambric muslin. The pattern for a cape of a dress is usually of the size of the intended cape; but

2

a sketch of one-half of the pattern (Fig. 2) may be made to answer the purpose equally well, by retracing the design on the other side of the paper, against a window, and when half the cape is worked, turning the pattern over to the other side; in this case the half-pattern must terminate exactly at the middle, or half of the work. The muslin, cambric muslin, or French cambric, intended to be worked, must be evenly and smoothly tacked on the pattern, so as to prevent its getting out of place; the stems, and external edges of leaves, flowers or ornaments, must then be traced, by running them round with cotton (Fig. 3.) Great care should be taken to preserve their shape and form accurately, as a fault in this stage of the work is not easily remedied afterwards. In working the bottom of a dress, flounce, cape or collar, the edge of the pattern, which is usually a running scallop, a series of scallops, forming larger ones, (Fig.4) a vandyke, or a chain, should be done first. The best and strongest way of working this part is in the stitch used for button-hole work. The stalks leading to leaves or flowers, having been run round as directed, must next be sewn over tolerably thick (Fig. 4.) Where it appears desirable to thicken a stem, or any other part of the outline, a piece of the cotton should be laid along the running thread, and both be sewn over together. Leaves or flowers are worked in what is called satin stitch, (from the length of the stitches resembling the

3

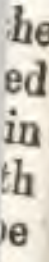
4

threads in satin): but great care should be taken that the stitches do not lie over each other, but are evenly ranged side by side (*vide* Fig. 4.) Flowers or stars, worked in fine worsted or crewel, of various colors, may be used with very good effect in satin stitch. The work should be slightly pressed with the finger, now and then, to assist in keeping it in shape.

Round eyelet holes, or oval ones, in a circle, like a star, or the head of a flower, are sometimes introduced. These are first run round; then a very little bit of the muslin is cut out in the shape of the intended hole, but much smaller, and sewn thickly round; the needle being run through the centre, and passed under the running thread—(Fig. 5.) A leaf, or the head of a flower, is formed occasionally by placing a piece of thread-net on the muslin, then running it round in the pattern required, and covering the running thread in button-hole stitch, or thick sewing. The outer part of the thread-net is then cut off with fine-pointed scissors; and the muslin, under the net, cut out in the same way, when removed from the paper pattern (Fig. 5.)

5

The middle of a flower is sometimes ornamented by the introduction of very beautiful open work, in imitation of antique lace; but the various kinds of stitch requisite, and the mode of using them, are so complex and intricate, that a practical description is scarcely possible; and nothing but personal instruction can properly convey a perfect knowledge of their application. We shall, however, endeavor to illustrate the subject by an engraving of a fancy sprig of leaves and flowers, in the style of rich Antique Lace Embroidery, and attempt to convey a general idea of a few of the stitches used, of which sixteen distinct kinds are comprised in this pattern (Fig. 6.) Several portions of the leaves and flowers are shown on a larger scale, with references to the various stitches of which they are composed, in Figs. 7, 8, 9 and 10.



The stalk is composed of rows of eyelet holes, which are an agreeable variation from the usual mode of sewing stems. The running-thread, which first formed the outline, is withdrawn, and the slight marks left in the muslin serve as a guide for further operations. Four threads of the muslin are taken on the needle, and sewn over three times, the needle being passed through the same places each time, and the four threads drawn tightly together. The next four threads, higher on the line, are then taken up and sewn over as the last; thus a series of bars is formed—the thread passing alternately on the right side and on the left, from one bar to another. Care must be taken to keep it at the side, and not to let it run across the apertures. Having proceeded the intended length of the stalk, the sides of the holes must be sewn down; the needle being passed through each aperture three times, including within the sewing the

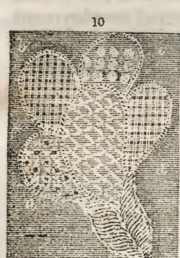
worked in feather stitch. All the other stitches used in this leaf are described in the succeeding flowers.

The cup (*a*) of the fancy flower (Fig. 9,) is done in feather stitch. The centre is a series of eyelet holes, formed by passing the needle twice through the same hole; then repeating the same process at the distance of four threads, and so in succession to the end of the row. The second row is formed at the spaces between the holes of the first row, with four threads between each, as before, so that the holes of each row are perfected in the following row. The part (*b*) is done in half-herring-bone stitch, leaving four threads of the muslin between each row; (*c*) is formed by drawing together, and sewing over tightly, four threads of the muslin between each row; (*d*) is worked in double button-hole stitch; (*e*) is the same as the centre, with spots in satin stitch.

9

The centre of the fancy flower (Fig. 10) is in half-herring-bone stitch, worked in glazed cotton. The small eyelet holes (*a*) are formed by taking up two threads of the muslin all round; by the sides of them is a stitch like the cross stitch in marking, and a short stitch passes over each end of the thread, forming the cross; then follows another eyelet hole and a cross, and the subsequent rows are done in a similar manner—the eyelet holes in each line being invariably placed under the crosses of the line above. The series of holes (*b*) is formed by sewing over four threads in a cross direction of the muslin, then passing to the next four, and thus till the line is finished; the following rows are done in the same manner, until all the space is filled; the holes are then sewn over in a similar way, but in the contrary direction. At (*c*) six cross-threads of the muslin are drawn together

10



this time the thread will have reached the side from which it first proceeded; fresh threads are then added, and tied each time at the sides, as before; and so on, from side to side, to the end. Three or four threads are to be taken at

11

a time, according to the width of the space formed by drawing the threads out. The whole hem stitch, when completed, forms a sort of zig-zag (Fig. 11.) The muslin is joined by its outer margin to whatever article of dress it is intended to adorn.

Another species of hem stitch is called Veining, and is introduced to give the same appearance as the regular hem stitch, in curved or other positions, which would not admit

12

of drawing the threads out (Fig. 12.) It is done on the angular direction or bias of the muslin, by sewing over two threads of the muslin one way, then taking up two threads of the contrary way, tying them together at one side, as directed in the straight hem stitch; then sewing over the latter two threads twice; after crossing to the opposite side, two more are sewn over; and so in continuity according to the direction required.

Cambric pocket-handkerchiefs are generally ornamented with a row of hem stitch, bordered by a broad hem, or with the outer edges scalloped, and a small pattern embroidered in each scallop. It is fashionable to have the corners embellished with a fancy sprig, and frequently with a different

13

pattern in each. Embroidered initials and crests, in one corner, have a very beautiful effect. They are usually surrounded by a wreath of laurel, or some fancy device, in which the leaves and stem are worked in satin stitch, relieved by a row of eyelet holes. In working the letters, which are also in satin stitch, great care and delicacy are required to preserve their proper shape, by lengthening or shortening the stitches, so as to correspond with the varying breadth of the written char-

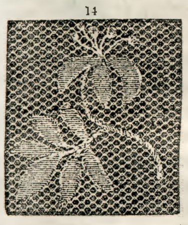
acters in the pattern. A coronet or crest may be worked in satin stitch, varied with eyelet holes, or any other appropriate stitch, according to the subject. (Fig. 13.

LACE-WORK.

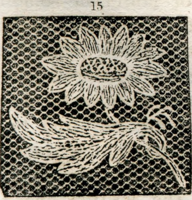
The making of lace is not now among the pursuits of ladies; it will, therefore, be unnecessary to enter into its details. The only branch of lace-work which seems to come within our plan, is Embroidery on Net, in imitation of Brussels point-lace, which, for veils, dresses, or their trimmings, is very beautiful in its effect, and, perhaps, exceeds in delicacy every other branch of White Embroidery.

Embroidery on Net is performed by placing a piece of French cambric, of a size proportioned to the subject, over the net, and the paper pattern under both. Then the design (of which each particular leaf or sprig ought to be very small, though the clusters should be large) must be run twice round with cotton, the running thread sewn over pretty closely with rather finer cotton, and the external edges of the cambric cut neatly and closely off (Fig. 14.) In designing a veil, a small running pattern, worked quite at the edge, is proper; and, when completed, a pearling (which is a species of lace-edging, to be had at the lace-shops) should be sewn round the outside, to give it a finish. On the lower part of the veil, within the running border, there should be a handsome pattern worked across. This style is very easy of execution, and is an excellent imitation of what it is intended to represent. Net is also worked by running the outline of leaves and flowers with glazed cotton, darning inside the running with fine cotton, doubled, and filling up the centre of the flower

14



15



with half-herring-bone stitch, from one side to the other (Fig. 15.) Instead of darning within the flower, chain stitch is sometimes introduced, and which is thus performed: Having secured the cotton, one thread of the net is taken up, and the cotton being held down by the left thumb, the first stitch is taken, as in button-hole work, leaving a loop, through which the needle is passed, to form a second stitch or loop, and so on, after the manner of a chain, until, having arrived at the extremity of a leaf or flower, the cotton is turned round and worked back, until the whole space is covered (Fig. 16.) An agreeable variety may be introduced among the flowers, by filling up their centres in a stitch formed by sewing over two threads across the space, then leaving one row of threads, and taking up the next two, until the interior is completely occupied. This kind of stitch may be varied by crossing it with the same stitch. Small clusters of spots, on net, are very pretty; each spot is formed by passing the needle backwards and forwards through one mesh, and alternately over and under two of the threads forming that mesh, which are opposite to each other (Fig. 17.) Sprigs or branches formed by eyelet holes, either singly along a stem, or in clusters of three, afford a pleasing variation (Fig. 17.) The eyelet holes are worked in button-hole stitch; one mesh of the net being left open for the centre.

16

17

Book muslin is sometimes worked into net, by placing it under the net, and both over a paper pattern; the outline is then run round; the running is either sewn over or worked in button-hole stitch, and the external edge of the muslin cut off. This mode is not confined to small patterns, as the cambric or net which is intended to resemble Brussels point-lace.

GOLD-THREAD EMBROIDERY.

This in splendor and richness far exceeds every other species of Embroidery, and is principally used in court dresses and for the ball-room. It is practised on crape, India muslin or silk, and principally in large and bold designs. The gold thread should be fine; and it may be worked with nearly the same facility as any other thread. Where the material is sufficiently transparent, a paper pattern is placed underneath; the outline is run in white thread, and the subject is then worked with gold thread, in satin stitch. For a thin stalk to a flower, the running thread should be omitted, and gold thread laid on the material, and sewn slightly over with another gold thread, thus giving the stalk a very pretty spiral appearance. In embroidering a thick material, the design is to be sketched with a black lead pencil, if the ground be light, or with a white chalk pencil, if dark. The pattern is frequently varied by the introduction of short pieces of fine gold bullion; sometimes two or three of them coming out of the cup of a flower; the stitch passes lengthwise through the twist of the bullion, thus confining it flat. The centre of a flower may be also finished with bullion. In that case, the stitch taken should be shorter than the piece of bullion; the under side of which will, therefore, be compressed, and the upper side expanded, so as to give it a little prominence.

Gold spangles may be occasionally introduced; and they should be secured by bringing the thread from beneath, passing it through the spangle, then through a very short bit of bullion, and back through the hole in the centre of the spangle. This is better than sewing the spangle on with a thread across its face.

Gold thread flowers on tulle form a beautiful Embroidery, and are worked in the same way as the thread net represented in Fig. 15. This material may also be worked in gold thread satin stitch, or at the tambour. The whole of this kind of Embroidery is also worked in silver thread.

There is a beautiful variety produced by the introduction

of flos silk, worked in satin stitch, in any one color that will harmonize with the gold or silver thread. The effect of green flos with gold thread is particularly good, when tastefully arranged; as, for the lower part of a dress, in the combination of a wreath of the shamrock in green flos silk, entwined with roses or other flowers, in gold or silver thread.

FRAMES FOR EMBROIDERY.

The preparation of frames for Embroidery must be carefully attended to, or much unnecessary trouble will be incurred in consequence.

TO DRESS A FRAME FOR CROSS STITCH.

The canvass must be hemmed neatly round; then count your threads, and place the centre one exactly in the middle of the frame. The canvass must be drawn as tight as the screws or pegs will permit; and if too long, should be wrapped round the poles with tissue paper, to keep it from dust, and the friction of the arms, as that is essential to the beauty of the work. It must in all cases be rolled *under*, or it will occasion much trouble in the working. When placed quite even in the frame, secure by fine twine passed over the stretchers and through the canvass, very closely. Both sides must be tightened gradually, or it will draw to one side, and the work will be spoiled.

TO DRESS A FRAME FOR CLOTH WORK.

Stretch your cloth in the frame as tight as possible, the right side uppermost. The canvass on which you intend to work must be of a size to correspond with the pattern, and must be placed exactly in the centre of the cloth to which it is to be secured, as smooth as possible. When the work is finished, the canvass must be cut, and the threads drawn out, first one way and then the other. It is necessary to be especially careful, in working, not to split the threads, as that would prevent them drawing, and would spoil the

appearance of the work. In all cases, it is advisable to place the cloth so as that the nap may go downward. In working bouquets of flowers, this rule is indispensable. The patterns for cloth work should be light and open. It looks well for sofas, arm chairs, &c., but is by no means so durable as work done with wool entirely on canvass.

TO DRESS A FRAME FOR TENT STITCH.

Prepare the frame and canvass as for cross stitch, only not quite even, but inclining the contrary way to the slant of your stitch. This is necessary, as tent stitch always twists a little; but when taken out of the frame, the work will appear tolerably straight. Should it, after all, be crooked, it should be nailed at the edges to a square board, and the work may then be pulled even by the threads, so as to become perfectly straight. The back of the work should then be slightly brushed over with isinglass water, taking care not to let the liquid come through to the right side. A sheet of paper must be placed between the work and the board, and when nearly dry, another must be laid upon it, and the whole ironed with a warm iron, not too hot, or the brilliancy of the work will be destroyed.

Some persons use flour instead of isinglass, but it is highly improper, and should never be resorted to.

MATERIALS FOR EMBROIDERING.

Coarse canvass, eighteen threads to the inch. Work in cross stitch with double wool. This is proper for a foot-stool, sofa-pillow, &c.

Very coarse canvass, ten threads to the inch. Work in cross stitch, over one thread, with single wool. If used for grounding, work in two threads. This will accelerate the work, and look equally well.

Silk Leaves.—If no grounding is required, work in tent stitch. The pattern should be large in proportion to the fineness of the material. The finer the canvass, the larger the pattern.

Colors.—An attention to shades is of the utmost consequence, as on this, in an eminent degree, depends the perfection of the work. The shades must be so chosen, as to blend into each other, or all harmony of coloring will be destroyed. The colors must be more distinct in tent stitch than in cross stitch, or rather more strongly contrasted, especially in the dark shades of flowers. Without attention to this point, a good resemblance of nature cannot be obtained.

Wool (English and German), white, black and various colors. Two, three, four, five or six shades of each color, as the nature of your work may require. The same observation applies to silk and cotton, in cases where those materials are used.

Split wool for mosaic work.

Silk. Split Silk. Floss. Half Twist. Deckers. China Silk. Fine purse Silk.

Cotton of various kinds.

Gold Twist. Silver Thread. Chenille.

Beads. Thick and transparent Gold. Bright and burnt Steel. Silver, Plated, &c.

Perforated Cards.

Canvass, called Bolting, for Bead Work.

ARTICLES WROUGHT ON CANVASS.

Gothic Chairs.—For dark-framed chairs choose light patterns; tent stitch being grounded in cross stitch. Sometimes a sort of cushion is inserted in the back, and the whole is done in cloth or satin, and the canvass withdrawn. Flower embroidery, gem patterns, and braiding, are all made use of in this description of work.

Cheval Screens.—Either in flowers or figures, this piece of furniture has a very elegant appearance. Sobriety of color, 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 canvass, mounted with velvet or mosaic leather.

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.

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'œuil.*

Sofa Pillows.—Work the squares of canvass 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.

Slippers—Are worked in embroidery, on canvass, satin or soft kid.

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

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.

Fireside 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 canvass, 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.

USEFUL SUGGESTIONS.

1. The best Wool is that from Saxony, which is derived from the Merino.

2. Flos 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.

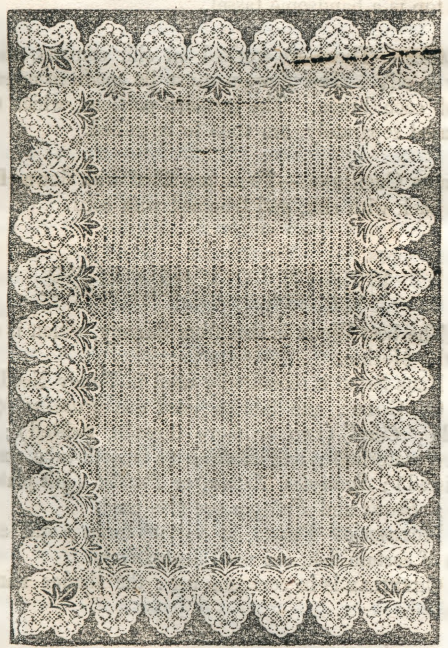
6. BRAID.—Russian, French, Round; and Union Cord is much employed.

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

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

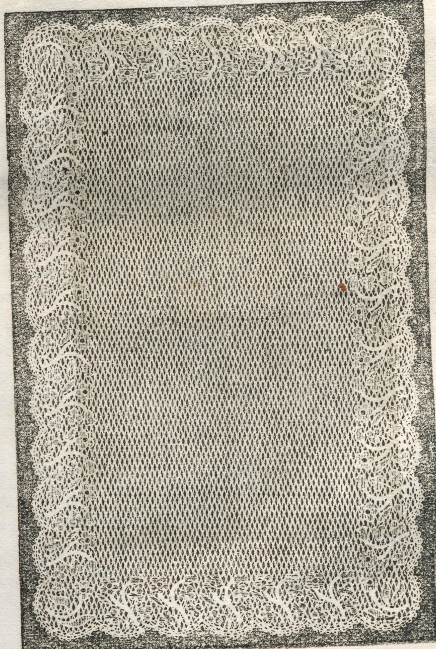
PATTERNS OF EMBROIDERY.

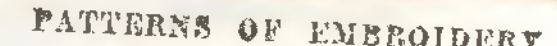
No. 1.



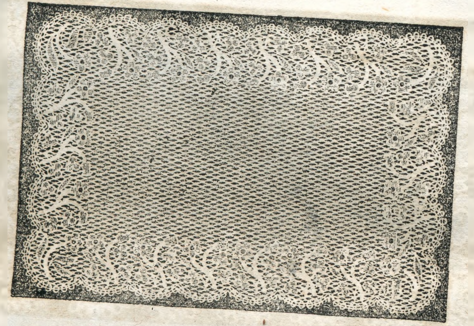
No. 3.

No. 4.





No. 5.



No. 6.

DRESS-MAKING.

TO CUT A DRESS.

To be able to cut out and make up a dress, is an acquisition of no small advantage to its possessor; and this useful branch of female education is not, in our opinion, cultivated with that care its importance demands; and, in consequence, much expense is 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; 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 any thing like accuracy, to say nothing of proficiency, can be attained.

Some few things about making a skirt we will explain 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. They 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, or find that the hind breadth comes to one side.

2d. That you should, while thus arranging the breadths, look very carefully that no one breadth is turned wrong side out, or, if figured, with the pattern upside down.

3d. 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 pin, from top to bottom, before you begin to join them, the breadths on which you are employed. This is the surest way to avoid puckering.

4th. 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.

5th. Gored skirts hang lower at the bottom of the gores than either before or behind, and the first turning in of the hem should be therefore laid in rather deeper at the sides of the skirt.

6th. 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.

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.

Materials.—The materials for the dress must be procured; and it is advisable, whenever practicable, to get them all at one 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 these for a silk dress, and most of them for those of other fabrics.

Cutting out.—Having the required articles, proceed to

cut out the dress, first measuring off the number of breadths of the proper length for the skirt, and trying 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 an inch all round for the turnings in. You will thus cut the sleeve linings both together, and will avoid some labor 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.

HOW TO MAKE THE DRESS.

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 pin-cushion 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

Hartwell S

advisable, 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.

HOW TO PUT THE BODY OR WAIST TOGETHER.

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 shoulders, the side-bodies, and under the arms; after which you must put a cord or band at the waist, and also insert a cord round the neck. This cording of the neck and waist requires 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.

HOW TO SET ON THE BODY OR WAIST TO THE SKIRT.

The 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.

TO MAKE A CAPE, ETC.

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.

TO MAKE FLOUNCES AND TUCKS.

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 slot is made at the top of the flounce, and the cord run in.

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.

SLEEVES OF A DRESS.

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.

Remarks.—The directions here given apply principally to dresses made of 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.

If proper attention be paid to these directions, any lady may soon learn to make her own dresses; to do which would be, in a variety of instances, a decided advantage.

CHILDREN'S DRESSES.

Boys' Frocks.—In making children's dresses, many of the directions already given will be found equally applicable. 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 clothing of young persons should always be made so as to support the frame, without cramping its growth. The skirts of frocks intended for little boys are often cut crosswise, and look pretty and becoming. In dresses for children made of figured silk, or muslin, or cotton prints, the tucks should always be cut crosswise. This is especially to be attended to in plaid patterns.

Girls' Frocks.—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. A moderate exposure to the action of the sun and air is essential to the possession of good health. The notion that to cover up the neck and bosom of a little girl will prevent her taking cold, is ridiculous in the extreme. It is the most likely way we know of, of securing the evil it is intended to avoid.

MANTELET.

In the making of this useful and favorite 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.

Material and Cutting the Cloak.—Choose a silk that is of a color 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.

How to put the Cloak together.—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 them. You next double the three back breadths, and hollow them so as to fit the shoulder pieces, into which the whole is afterward to be set in as full and even as possible, the two front breadths reaching to the shoulder, and all the rest being set on to the back. At the distance of four nails from the shoulder pieces, plait in the back so as to fit the waist; and a band, of a sufficient length to encircle the person, is laid upon the folds behind, and drawn to the inside through two apertures cut on each side, and worked as button-holes; this band is fastened by buttons or hooks in front. Sometimes a riband-case is made on the inside, and strings run through it, which answers the same end. You next make the collar in the same manner as you prepared the shoulder pieces, and set it on to the neck.

TRIMMING THE CLOAK.—These cloaks are trimmed in various ways. The arm-holes, when not in use, are concealed by pieces of the silk, three and a quarter nails in length, and half a nail in breadth, which are lined and set on to one side. They must have a row of piping set on all round. You may trim the fronts with a hem, one nail and three quarters deep, of velvet, cut crosswise; or, if you prefer it, you can substitute an edging of fur; but we think that velvet looks the most handsome and becoming. The cloak is sewed round the neck with silk cord of the same color, and finished with tassels, or an ornamental clasp is adopted; either is suitable, and may be used at pleasure. These cloaks are very elegant when properly made.

CLOAK CAPES.—Cloaks are sometimes furnished with capes of the same material, which are generally loose, and are found very convenient. They may be worn as mantelets, without the cloak, and are made as follows:—Take a sheet of paper as large as you intend half the cape to be, and round off the corners so as to form it into a perfect circle; double this, and from the straight side cut a small half round for the neck; open the pattern, and from the front of the inner half circle double one side in a slanting direction, for the opening in front. No precise rule can be given; but the paper must be so fitted to the person that the fronts may meet when the cape is worn. Having got your pattern correct, cut out the lining by it, and lastly the silk for the cape; both, but especially the outside, must be cut crosswise. The lining and silk are to be neatly run together and then turned, and the back seam seamed up. The trimming of the cape must be the same as that of the cloak.

A BOY'S CAPE OR CLOAK.—This may be made of Scotch plaid or any other suitable material. You cut an entire circle, as large as you design the cloak to be; in the centre of this, cut a small aperture, about twice the size of that required for the neck, and cut thence to the edge on one side; this makes the opening for the front. Gather the

neck into a band, hem the fronts on the outer edge, and the cloak is complete.

PIPING.—This is often used as an ornament or finish to silk cloaks or other dresses. It is made in the following manner:—Enclose a cord of the proper thickness in a strip of silk cut crosswise, and put it on in the most even manner possible.

PLAITING AND TUCKS.—As plaiting and making tucks are much used in dress-making, we close with directions concerning them. In plaiting, make the plaits as even as possible; and in double plaiting, they must be laid both ways, and made to meet in the middle. Tucks require to be made even, and it is a good plan to run them by a card cut the proper width. They must be run on with small and regular stitches, and a back stitch must be taken constantly as you proceed.

COLLARS AND CAPES.

These are so numerous and various, both in their shapes and materials, that to give particular examples 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 slighter mourning are made of muslin, crape or net.

BATHING GOWN.

The materials employed are various. Flannel, stuff, or Calamanca, 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 arm-holes 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.

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, silk, satin, lace, clear and other kinds of muslin, &c., and are generally two breadths in width, 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.

MILLINERY.

BONNET-MAKING.

HAT there is a charm in a neat and well made bonnet, is a fact which none will deny; but as fashion is ever changing, it will not be possible to lay down any invariable rule for their manufacture; still, the general principles remain the same.

Millinery embraces the preparation of bonnets, caps, collars, and some other articles. We shall treat of these matters as clearly and concisely as possible.

The first thing to be attended to is to have all the materials ready before the work is commenced. Next, it will be necessary, in making up these articles, to use as much despatch as is compatible with accuracy and neatness. The materials employed are in general of a light and delicate-colored fabric; and leaving them to be tumbled and crushed in a work-basket, or on a table, is one effectual way to get them so spoiled as to render them unfit for use.

Color for Bonnets.—Much diversity of opinion exists as to the colors 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 color are, we think, most elegant. No doubt, in the choice both of material and of color, considerable deference must be paid to the prevailing fashion.

Shapes or Styles for Bonnets.—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 favorites. Drawn bonnets have been much worn, and are not likely to be soon out of favor ; 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 colored muslin, they look extremely pretty. We hope the following directions will enable any young lady to make her own.

Directions for Cutting and Making Bonnets.—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. Having got all the requisite articles, 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 about 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 made 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 coss, 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 A BONNET.—Another method of making this kind of bonnet 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.

TO MAKE A BONNET FROM A MILLINER'S FOUNDATION, &c.—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 different 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 to 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.

REMARKS.—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.—These are made of black silk, and trimmed with crape; or if for deep 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.

CAP-MAKING.

NIGHT CAPS.—The two following kinds of night caps we consider the best, although the variety of shapes is almost beyond calculation. The first is made as follows:—The head-piece is made of one piece of thick muslin, and the crown, which is in the shape of a horse-shoe, of another. You must be careful to have both quite large enough to admit of the cap being drawn up to the size required, which is done by a strong thread or fine bobbin, run into the slots. Having drawn up both parts to the proper size for the head, you unite them with a cord run in between them, and overcast the raw edges on the inside. You sew the front and ends into a narrow band of muslin made double; then finish by setting on the border and strings.

The other kind may be made entirely of muslin, or of muslin and lace. The cap itself is made of muslin, and drawn to the proper size of the head by means of slots, as in the last pattern. The crown is gathered full at the head-piece. The trimmings may be either entirely of muslin, or they may be set with lace at the edge; in either case, they must be first whipped, and then set on to the cap full. You must be careful not to hold the lace edging too tight while setting it on. These are very elegant night caps, and the details may be varied at pleasure.

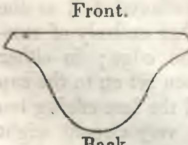
DAY CAPS.—Day caps are worn by many married ladies, and by some also that are single. They are of a great variety of shapes, and almost all kinds of material, but espe-

cially lace, and plain or figured net; both white, colored and black, are used in the making of them. To insure accuracy and prevent waste, it is always advisable to cut the patterns in paper. The following may be made either in white or colored net, and looks extremely well:—

First pattern.—Make a head-piece in the following shape, cutting it by a paper pattern the size required; then in a similar manner cut the crown, which is in the shape of a large horse-shoe. The double head-piece is short at the back, but long at the ears, and you will require half a yard of net, of the ordinary width, to make one cap. You cut out the head-piece first, and put the kind of wire called riband-wire all round it; you then set the crown in plain at the top, and the fulness plaited in neatly at the bottom. The width must not exceed two inches. This cap is trimmed with riband, one piece of which is to be placed across the cap where the crown and the head-piece meet. For the border you will require from three to four yards either of net or lace, which having plaited, you set on full at the sides, and quite plain in the centre. The border at the back is set on full, and you have strings of riband. Some ladies wear an artificial flower or flowers, which gives to the cap an elegant and appropriate finish.

Front. Crown.

Another pattern.—This is made of one piece of net, which is cut like this. It is the most easy to make of any shape we know. The ears are formed by the corners; the front is formed and kept in shape by a riband-wire; and the crown is made by plaiting in the back. It may be trimmed as in the first pattern.



Dress Caps.—These are made of net, and are formed of two pieces, exclusive of the border and trimmings. The pattern must be cut in paper, both for the head-pieces and the crown. The head-piece is, when opened, twelve and a

half nails long, and two wide. The paper pattern is only a half one, and the material is to be doubled before cutting it. You cut from the front in a slant line, commencing at the point of the double, and reducing the open ends half a nail; you also slit from the back at the bottom, one nail and a half in depth, leaving the extremities only an obtuse point. The crown is in length four nails and three quarters, and five nails wide. You cut off from the top, having previously doubled it half a nail, sloping it round at the corners. The bottom corners are done in a similar manner. Make the cap up by first putting wire round the head-piece, and then, having previously whipped the crown, setting it on plain for about two nails above the ears, and the remainder in small plaits, quite to the front. The back is also plaited a little to make it fit properly to the head; and in cutting the slants for the head-piece, you must do it in the shape of a quarter of a circle. The cap is bordered with blonde, or lace set on full, and a small bow is put on at the back. Over the front a riband, either white or colored, is brought, which is left of sufficient length to form the strings.

If you would have the cap more ornamental, take two pieces of wire, a little shorter than the front, and quill them with the same kind of blonde or lace as that of which the border is made, but narrower than the border, and not so full. The wires are to be covered with a narrow riband, and one of them is set on at the joining of the crown and head-piece, and the other between it and the border.

A Bonnet Cap.—This is made of net, and is neat and convenient. You commence by taking a square of seven nails, which you double, and the back is hollowed out a little. You then hem the front and the back, and join it up at the top with a piece of lace, satin or riband, about one nail in length. The rest of the top is whipped and gathered to the point of the insertion work. The border is of blonde, net or lace, and is set on full and double at the sides, single and plain in front. A simple flower placed between the double border on each side, is a neat and tasteful addition.

Morning Dress Cap.—This is made up for a morning dress, and is easily done. The usual material is tulle or lisse. It is in three parts, and is made as follows :—The pattern for the sides must be four nails long, and two nails and three quarters broad. The front is a little sloped, and the back is curved from the ears about half a nail. This curve must be two nails in depth from the front, and you slope upward from this point two nails and a half; leave half a nail straight, and round off the corners at the top to one nail and a quarter; the rest is left straight. Having thus cut the side pieces, you must take a strip of the net, three quarters of a yard long and two nails broad, in front, gradually decreasing to one nail and a quarter. Behind this you must gather evenly on both sides, and set on to the other pieces full all the way. You wire both the front and the back, and bind them with riband. The stitches are to be concealed by a riband or rouleon of satin, and you trim the cap as fancy or good taste may dictate.

A Capotte.—This is often worn by young ladies who are liable to take cold. It is thus made :—A piece of silk or satin riband is taken of the proper length for a cap front, and not quite two nails in breadth, which is reduced to half a nail, by the insertion of a riband-wire at each edge. Cross pieces of wire in the middle and at each end are introduced, for the purpose of keeping the riband its full width. Another piece of wire, covered with riband, the same as the front, goes at the back of the head, the length of which must be made to fit the wearer, and care must be taken that it does so in as accurate a manner as possible, as almost all the comfort and ease of the capotte depend upon it. This is firmly sewed on to the front, a little above the ears. The border is of net, blonde or tulle, and set on to the front in plaits; upon the edge a satin or gauze riband is laid in folds, so as to cover the stitches and form the strings. A similar one is laid upon the back, and sometimes a small bow is placed there in addition. You trim the border according to taste or the prevailing fashion.

THE FLORIST.

——"Oh flowers,
That never will in other climate grow,
My early visitation, and my last
At even, which I bred up with tender hand,
From the first opening buds, and gave ye names,
Who now shall rear ye to the sun, or rank
You tribes, and water from the ambrosial fount."

This Milton gives as the lament of Eve for her flowers, on leaving Paradise. There is no doubt she took the first favorable occasion, after the first necessities of life were provided for, to choose out some sunny corner, and cherish some plants which might remind her of those she had left behind her. Certain it is that her taste for these fair creations has descended to her daughters, with very few exceptions. How many a poor seamstress finds her hours of labor sweetened by the pot of dear mignoniette at her elbow, whose odors she can inhale, even when she dare not spare the time to lift her eyes and feast them on its delicate beauties.

And Nature seems to smile upon this taste in her daughters. How often do we see flourishing and healthy plants in the window of a lowly and unpretending house, while the pots in splendid parlors look pale and sickly. A very little time bestowed on the care of plants gives a large harvest of pleasure to those whose taste leads them to cultivate them. If the young ladies of cities, who are constantly confined in their narrow, pent-up rooms, would bestow more care upon the cultivation of flowers, they would find an ample reward in the pleasure it would bestow.

THE MANAGEMENT OF FLOWERS.

It is pleasing to observe that the taste for the cultivation of flowers is steadily increasing. Almost every one can find leisure to put a few seeds into the ground, and afterwards to watch the young plant pushing through the earth; to observe the bright green stem waxing into strength, and throwing out its tender foliage; to see the delicate and wonderful bud forming and swelling, which is to be the reward of all your assiduity. Any one who has done this for a season, will find the pursuit to possess a species of fascination, which will yield the purest enjoyment. When further initiated, and become familiar with the beautiful mysteries, it is delightful to steal into the garden, day after day, and trace the gradually expanding bud developing the unknown glory of a new variety. But the whole process of flower cultivation is so innocent, so congenial to health, and leads the mind so naturally to devout contemplation, that we conceive it unnecessary to urge any thing in its favor.

The Flower Garden.—Previous to forming a flower garden, the ground should be properly prepared, by being well broken and slightly manured. In the country, it should be protected from the cold winds by close fences, or plantations of shrubs. Generally speaking, a flower garden should not be upon a large scale; the beds or borders

should in no part of them be broader than the cultivator can reach without treading on them. In small gardens where there is not space for picturesque delineations, neatness should be the prevailing characteristic. A variety of forms may be indulged in, provided the figures are graceful and neat, and not in any place too complicated. An oval is a form that generally pleases, on account of the continuity of its outlines; next, if extensive, a circle; but hearts, diamonds or triangles, seldom please. A simple parallelogram, divided into beds running lengthwise, or the large segment of an oval, with beds running parallel to its outer margin, will always please.

Sowing Flower Seeds, and Transplanting.—All kinds of annual flower seeds may be sown in the months of April and May. The beds should be levelled, and the seeds sown, either in small patches, each kind by itself, or in drills, from a quarter to a half an inch deep. In about a month, more or less, many of them will be fit to transplant. Take advantage of cloudy and rainy weather. Move the plants carefully with a trowel; the smaller kinds set in front, the larger in the rear. But if the weather be dry and the sky cloudless, give a little water, and cover them for a few days.

To obtain Early Flowers.—The best way to obtain early flowers, is to prepare a slight hot bed for the tender kinds, and either to sow in pots and plunge them up to the brims, or to sow the seed in the earth in shallow drills, not more than a quarter of an inch deep. In general, flower seeds will come up in the open ground from one to three weeks. If some of the hardy annuals be sown in September, they will grow large enough to survive the winter, by a slight covering of straw or litter, and when transplanted in the spring will flower early.

Mode of Cultivation.—Hardy biennials and perennials may be sown at the same time with the annuals. As they do not blossom the first year, they may be thinned out, or

removed from the seed beds as soon as they are well rooted, and planted either into different parts of the garden, or into a nursery bed, in rows, a foot or more apart. Keep them clear of weeds by hoeing and stirring the earth occasionally, which will greatly promote their growth, and prepare them for transplanting into the permanent blossom beds, either in the autumn or following spring. Biennials are principally from seed sown every year. Some perennials and biennials may be sown in September, or as soon as ripe; and if the plants get strong before the setting in of winter, most of them will flower the next summer. In transplanting, take care to preserve some earth to their roots, and tie the tall growing kinds to neat poles or rods. Remove decayed plants, and replace them with vigorous ones from the nursery bed. Keep all the beds free from weeds, and the walks clean and neat.

Necessary Implements, &c.—It is necessary to have suitable implements ready, so that the work may be performed well, and at the proper season; such as a spade, rake, hoe, trowel, line, and pruning-knife. Labels may be made readily of shingles, by splitting them in strips of about an inch wide and five or six inches long, and sharpening them at one end. Paint them with white lead made thin, and mark them with a black lead pencil before the paint gets dry. Inscriptions written in this way will be distinguishable as long as the label lasts.

Rules for the Cultivation of House Plants.

1. Plants which have bloomed through the summer, *will* rest during the winter. To remove them from the heat and dust of the parlor—to place them in a dry, light, warm cellar, will certainly conduce to their entire rest; and the parlor will lose no grace by the removal of ragged stems, falling leaves, and flowerless branches.

2. Very little, if any, water should be given to plants thus at rest.

3. Where the plants are wanted to bloom in the parlor

late in the winter, it is often better to let them spend the fore part of the winter in the cellar or pit.

4. All plants which are not growing, or for whose growth your parlors are not suitable, should be put into the cellar, and should there be allowed to stand over in a state of rest.

5. According to your accommodations, select a few vigorous, symmetrical, hearty, healthy plants, for the window. One plant, well tended, will afford you more pleasure than twenty half-nurtured.

6. There can be no such thing as floral health without fresh air, and enough of it. This must be procured by frequent ventilation.

7. It is found that plants have the property of correcting bad air within a few hours, when they are exposed to the light of the sun; but that, on the contrary, during the night, or in the shade, they corrupt the common air of the atmosphere. Hence it is a dangerous practice to have shrubs in an apartment that is slept in.

8. To restore frozen plants, dip them in cold water till they are thawed, then set them in a moderately warm place. They will often die down to the roots, but sprout again; frequently, they only shed their leaves.

9. The practice of watering plants by the roots—that is, pouring water into dishes in which the pot sits—is highly improper. It should always be poured upon the surface, that it may filter through and refresh the fibres of the plant.

General Remarks on Flower Plants.—Eastern windows should be preferred to southern ones, the sun being too powerful in hot weather for tender plants. The morning sun is more congenial than that of the after part of the day; yet even west or north windows are preferable to those opening toward the south. Such plants as become dusty should occasionally be put out during light showers, being careful not to permit them to be drenched.

Give them air by opening the windows as often as practicable; and in warm weather, at all times during the day raise the sashes a little. Roses and geraniums should be kept very near the light, or they will lose color and become

pale. Plants that have been in the cellar during the winter, should be exposed by the first of May, unless the season should be unusually late. Re-pot or plant out such as require root room. Keep hydrangeas in shady situations. Cleanse wood and foliage as early as practicable. A little pulverized wood charcoal on the surface of the earth in the pots containing parlor plants is always advisable; and by changing it two or three times during the season, it will be found to prevent bad odors, and to increase the thriftiness of the plants.

When potted plants are placed in the ground, some earth should be drawn up about the stems, so as to form a cone to lead off the excess of moisture; and very few plants that have been housed during the winter will stand the full sun in early spring and summer, therefore the warmest exposures should not be selected for them.

Flowers.—Flowers may be preserved fresh in tumblers or vases by putting a handful of salt in the water to increase its coldness. If put under a glass vase, from which the air is entirely excluded, they will keep a long while. The most simple rules are, not to put too many flowers into one glass, to change the water every morning, and to remove every decayed leaf as soon as it appears, cutting off the end of the stems occasionally, as soon as they show any symptoms of decay. A more efficacious way, however, is, to put nitrate of soda into the water. About as much as can be easily taken up between the forefinger and thumb, put into the glass every time the water is changed, will preserve cut flowers in all their beauty for above a fortnight. Nitrate of potash, (that is, common saltpetre,) in powder, has nearly the same effect, but is not quite so efficacious.

FLOWERS FOR BOUQUETS.

Those who reside in the country, and continually see trees and flowers around them, and breathe their odor, can have but a faint notion of the delight which a few green

leaves afford to one who is doomed to gaze upon brick walls, and breathe the confined air of a city. They know not the pleasure of arranging, petting and cherishing a few flowers, nor the importance every leaf acquires under such circumstances. Those who have but few flowers, learn to make the most of them; and do not crowd them together so that one half of them are hidden, as is the case with bouquets in general. If you make the experiment, I think you will allow, that they look more beautiful when lightly grouped. Another thing I would recommend you to observe in the mode of arranging them,—put many flowers of a kind together, and avoid a contrast between very strong and very opposite colors. White has a very happy effect with any color, particularly with red. Red and white roses, with a sprig or two of evergreen behind, and rising a little above them, look more graceful than when mingled with a variety of other flowers; if there be a deficiency of white roses, a few lilies may be substituted. The large white lily harmonizes well with the red peony; the smaller, with the double red anemone. Blue and yellow flowers may be mingled; but rather in groups than in alternate succession. The superiority of this wholesale grouping may be seen by a visit to a nursery-garden; where the flowers are raised in broad beds, not indiscriminately mingled. Indeed, nature herself so arranges them; though her variety is infinite, she is as far from disorder as monotony; her colors and groupings are always tasteful.

Flowers in water should have a fresh supply every morning; the dead buds and decayed leaves should be taken away, and the sodden ends of the stalks cut off. All the leaves should be removed from that part of the stalk which is concealed within the vase. When the flowers begin to hang the head, and to show a general aspect of languor, cut off the ends of the stalks with a sharp knife, and put them about two inches deep in warm water for a few minutes. The water should not be actually scalding, but as warm as you can hold your hand in without a sense of pain. The moisture will make its way into the vessels of the stems; and if they be taken from the warm, and immediately re

placed in fresh cold water, the flowers will revive, and yet live for some days or hours longer, according to their kind. They should not be exposed to a hot sun.

If you receive a good basket of flowers from a country friend, you may afford to sacrifice the immediate beauty of a few to the future. Some sprigs of rosemary, geranium, wallflower, &c., may be stripped of their lower leaves, cut obliquely at the end with a sharp knife, and inserted about half their length in a pot of earth. This done in spring or autumn, they will put out roots and become new plants. If covered with a glass, they will root the more speedily.

It is not easy to give very minute directions for the general rearing of flowers, because different plants require different management. With regard to air, such as are purchased from a green-house must not be exposed to the cold of winter, or of sharp autumnal nights. Perhaps the best general rule that can be given for watering plants, is, not to permit the surface of the earth to remain dry; for, in proportion to the quick consumption of water will be the drying of the earth; and a little observation of these proportions will enable you to judge of the quantity to be given to each plant. They must not, any more than yourself, drink during or immediately after exposure to a hot sun. If too little water have been given to a plant, and it be necessary to give it a fresh supply during the day, let it first be removed into the shade. Such as are placed in the open ground will not be so absolute in their demands, because they have more earth to draw upon for a supply. Plants, when removed from one place or pot to another, should have their decayed and sodden fibres cut away; the roots should be allowed to retain their natural direction; and the plant should be shaded for several days after transplanting, that it may not perspire more than its strength will bear, while living upon a comparatively spare diet. When the roots have regained their accustomed vigor, the plant may again meet the face of the sun.

We introduced this subject with the figure of a fair maiden collecting flowers;—we will conclude it with that of another distributing them. We might select the pretty

Perdita, who bestows them as she would so many blessings; of which she thinks life is wholly made up; but we prefer portraying the forsaken Ophelia, who bestows them with a difference; and of whom the queen said, after her death—

> I thought thy bride-bed to have decked, fair maid,
> And not have strewed thy grave.

PLANTING BOX AND THRIFT.

When the gravel walk is made, the *mould must* be carefully dug away close to the *gravel—leave no mould* between the box and the gravel. A trench must then be made nearly a foot deep, the roots of the box must be parted, and the redundant part cut off; the box is now to be placed evenly against the gravel—a line must be used; a thin edging only is requisite, as box increases very fast. The mould must now be trodden down close to the box, and the top clipped all to one height. If the weather be dry, it must be carefully watered. The edging should stand about four inches high; the earth in the border or beds must be kept back from smothering it during the first year. The best time to plant box is April and October, in showery weather. It may be clipped early in the spring, and be replanted every three or four years, when its increase will be found very great.

Thrift, if neatly planted, makes pretty edgings to borders

or flower beds, both as an evergreen and flowering plant, particularly the scarlet, which makes a beautiful appearance in summer. It should be planted in the early spring months, and kept watered. It increases very fast, is cheaper than box, and very hardy.

BULBS IN WATER-GLASSES.

The kinds of bulbs best adapted for water-glasses, are all the species of the Narcissus, the Hyacinth, the early Dwarf Tulip, the Jonquil, both large Dutch and common Iris, both the Persian and the dwarf Scotch Crocuses, and in short any of the similar sorts. You must commence by procuring glasses of the proper sort, and at any time between October and March fill them with water and place your plants; the water must be soft, and just reach through the neck to the upper chamber, so that the bottom of the bulb may be a little immersed in the water, not covered; then place the glasses in a warm room where they may at once enjoy light and heat; it is better they should be exposed to the sun's rays than not.

HARDY ANNUALS THAT WILL NOT TRANSPLANT.

Annual Sunflower, Convolvolus,—Major and Minor, Candy Turf, Dwarf Lychnis, Dwarf Poppy, Nigella, Flos Adonis, Larkspur, Lobels, Catchfly, Lupines, Lavatera, Hawk Weed, Scarlet Pea, Sweet-Scented Pea, Tangier Pea, Venus' Looking-Glass, Venus' Navel Wort; these must be sown where they are to stand, and not too thickly, being thinned out by hand according to their size and character.

THE LADIES' TOILET.

LTHOUGH the toilet should never be suffered to engross so much of the attention as to interfere with the higher duties of life, yet as a young lady's dress, however simple, is considered a criterion of her taste, it is certainly worthy of her attention. Her chief object, in this respect, should be, to acquire sufficient skill and good taste to do all that is needful, with regard to the attire, in the least possible period of time—to abbreviate the labors of the toilet, so as not to entrench upon hours which should be devoted to the useful avocations of life, or the embellishments of the mind.

Fashion demands a discreet, but not a servile observance. Much judgment may be shown in the time, as well as the mode chosen for complying with her caprices. It is injudicious to adopt every new style immediately as it appears; for many novelties in dress prove unsuccessful, being abandoned even before the first faint impression they produce is

worn off, and a lady can scarcely look much more absurd than in a departed fashion, which, even during its brief existence, never attained a moderate share of popularity.

On the other hand, it is unwise to linger so long as to suffer "Fashion's ever-varying flower" to bud, blossom, and nearly "waste its sweetness," before we gather and wear it. Many persons are guilty of this error; they cautiously abstain from a too early adoption of novelty, and fall into the opposite fault of becoming proselytes at the eleventh hour. They actually disburse as much in dress as those who keep pace with the march of mode, and are always some months behind those who are about them.

DIFFERENT STYLES OF DRESS.

In the arrangement of the hair according to the shape of the face and expression of the features,—in the harmonizing of the colors used in dress with the tint of the complexion,—in the adaptation of form, fashion, and even material, to the person,—there is an ideal beauty, as well as in the figure itself. This beauty is well understood, but it is very difficult, nay, almost impossible, to describe; for it must be considered in relation to, and as modified by, the infinite varieties of form, feature and complexion. The shades of difference are often so minute, the intermixtures of various styles of person, (if we may use the expression) are so manifold, nature is so illimitable in her beautiful combinations, that although we may legislate for the very few who are of any decided order of form, feature or complexion, we cannot do so for the greater portion—the numberless individuals who, though by no means less attractive, may be said to belong to no class, but unite the peculiarities of many.

It is admitted that the brunette will look best in one color, and the blonde in another; that to the oval face a particular style of dressing the hair is most becoming; and to the elongated, a mode directly the reverse; that the short should not wear their dresses flounced so high as the

tall. But in saying this we are speaking to a comparatively small number of persons. The decidedly dark, and those of a positively opposite complexion, are few. It is the same with the tall and the short, those with round faces and the contrary. In each case, the multitude is to be found "in the golden mean" between the two extremes. The persons composing the majority should neither adopt the specific uniform of the blonde or the brunette—the style of dress suitable to the lofty and commanding figure, or to that of the pretty and petite; but modify general principles to particular cases; not by producing an heterogeneous mixture of a number of different styles, but by adopting a mode which borders upon that adapted to the class to which their persons approach the nearest, without entirely losing sight of, and in some degree being governed by, their own distinguishing peculiarities;—in fact, to be guided by that indispensable and ruling power in all matters connected with the toilet,—taste; which, as Demosthenes said of action in relation to eloquence, is the first, second and third grand requisite, combining the triple qualities of propriety, neatness and elegance. By its powerful aid, the most simple materials are rendered valuable; without it, the richest robes, the most costly jewels, and "tresses like the morn," may be so employed as to encumber rather than to adorn.

Styles of Dress suitable to Different Ladies.

Every lady should study and determine what dress is most becoming and suitable to her style of person. We will give a few general rules, which will enable our readers to determine what mode of dress will most effectually display and heighten their charms.

TIGHT SLEEVES, without any trimming, are becoming to full forms of the medium height or below it. Upon a tall slender woman, with long arms, they are very ungraceful, unless trimmed with folds, or a small ruffled cap, which is made to reach the elbow. Upon a very short, stout person, moderately wide sleeves are more becoming than tight ones, as they conceal the outlines of the form.

FLOUNCES are graceful upon tall persons, whether slender

or otherwise, but never on diminutive ones. Tucks are equally graceful upon both, and never look out of fashion. A couple of wide tucks, which give the appearance of two skirts, are very beautiful for an evening dress, made of delicate materials. Any species of trimming down the front or sides of the skirt, increases the apparent height.

Capes are, in general, only becoming to persons with falling shoulders.

High-necked Dresses are convenient, and almost always look well. Upon a very high shouldered person, a low necked dress is more appropriate; and if the shoulders are only moderately high, the neck may still be covered, and the dress finished off about the throat with a narrow piece of lace, turned downwards, instead of a collar. Dresses with loose backs are only becoming upon very fine, and at the same time slender figures. Evening dresses of transparent materials look well when made high in the neck; but upon very young girls it is more usual to cut the dress low, leaving a part of the shoulder bare. A dress should always be made loose over the chest, and tight over the shoulder blades.

Drapery.—Every species of drapery is graceful, and may always be worn to advantage.

Long Sashes, knotted in front, are more becoming than belts, unless there is much trimming upon the dress.

Cuffs.—No dress with long sleeves is complete without a pair of cuffs. They look very pretty when simply made of linen cambric, with a double row of herring-bone. Cuffs with small ruffles make the hands look small.

Inside Cape.—To make narrow shoulders look wider, an *inside cape*, (or cape fastened to the dress,) falling at the shoulders, should be worn.

Tournure.—The effect of a well made tournure, (or bustle,) is to make the waist look round and delicate. An extremely small and waspish-looking waist can never be considered a beauty. It is exceedingly hurtful to those who attain it by tight lacing, and doubly ungraceful, since it prevents all graceful movements. Tying the sash in a point in front, gives a roundness to the waist, and lessens

its dimensions. To prevent the fulness of the skirt from rising above the sash, which is very ungraceful, the belt should be lined with buckram.

SHORT CLOAKS are very unbecoming to short and clumsily built persons; upon others they are generally graceful.

COTTAGE BONNETS.—A close cottage bonnet is never out of fashion, and there are very few faces which it does not improve.

THE MORNING COSTUME of a lady should consist of a loose wrapper, fastened with a cord and tassel at the waist, and worn with very plain cuffs and collar.

JEWELRY.—To wear jewels in the morning is a mark of bad taste. Jewels and feathers are most appropriate to women whose charms are fading, or in their full maturity.

SHOES should always be worn a little longer than the foot, so that their length makes the foot look narrow, which is a great beauty. A broad short foot can never be considered handsome. Tight shoes impair the gait, and a large foot is at any time preferable to an awkward mode of walking.

STYLES OF DRESSING THE HAIR.

The ladies of the present day are much improved in the management and dressing of the hair. The forehead, the seat of lovely candor and maidenly purity, which the Greek fair so carefully displayed by turning the hair on either side in a semi-circle towards the temples, and which so exquisitely terminates and completes the contour of a beauti ful face, ought not to be concealed by the hair, either in male or female, as though a brand were placed upon it.

After a few experiments, a lady may very easily decide what mode of dressing her hair, and what head-dress, ren der her face most attractive.

Light hair is generally most becoming when curled. For a round face the curls should be made in short half-ringlets reaching a little below the ears. For an oval face, long and thick ringlets are suitable; but if the face is thin and

sharp, the ringlets should be light and not too long, nor too many in number.

When dark hair is curled, the ringlets should never fall in heavy masses upon the shoulders. Open braids are very beautiful when made of dark hair; they are also becoming to light-haired persons. A simple and graceful mode of arranging the hair is to fold the front locks neatly behind the ears, permitting the ends to fall in a couple of ringlets on either side behind.

Another beautiful mode of dressing the hair, and one very appropriate in damp weather, when it will not keep in curl, is to loop up the ringlets with small hair pins on either side of the face and behind the ears, and pass a light band of braided hair over them.

Great care should be taken to part the hair directly in the centre of the forehead, in a line from the nose. When the hair is parted at the side, the line of parting should be made directly over the centre of the right or left eyebrow. There are very few persons who do not look better with hair parted in the middle of the forehead than at the side.

Persons with very long narrow heads may wear the hair knotted very low at the back of the neck. If the head is long but not very narrow, the back hair may be drawn to one side, braided in a thick braid, and wound around the head. When the head is round, the hair should be formed in a braid in the middle of the back of the head. If the braid is made to resemble a basket, and a few curls permitted to fall from within it, the shape of the head is much improved.

Caps are becoming to most ladies, but they should be trimmed with as few bows and as little lace as possible. Upon a long head they look well with a narrow border of lace lying close to the face and forehead.

Turbans are very generally becoming, if well arranged. Upon a young person, they should only consist of a silk, gauze or cashmere scarf, laid over the head, fastened at one side, and the long ends twisted into a roll and wound round the head. The scarf should have a fringe.

TOILET RECEIPTS,

Valuable to Ladies of every Age.

THE following compounds can be made at one half the expense, and of a much purer quality, than those usually sold in the shops. The term *cosmetic* comprehends every description of composition invented to preserve or heighten the beauty and lustre of the complexion; such, for instance, as are used to embellish the skin, to soften it, to maintain its freshness, to give it color, to prevent or efface wrinkles. Those used to whiten or clean the teeth, to stain the hair and eyebrows, also form a part of the numerous class of cosmetic articles.

Compound Cosmetic Oil.

Oil of sweet almonds . . . . . . 4 ounces
Oil of tartar per deliquium . . . 2 ounces
Oil of rhodium, ... 4 drops

Mix the whole together, and use it to cleanse and soften the skin.

Another.—Take a pint of cream, infuse into it a few water lilies, bean flowers and roses. Simmer the whole together in a vapor bath, and keep the oil that proceeds from it in a phial, which is to be left for some time exposed to the evening dew.

Oil for the Hair.

The following preparation is said to cause the hair to grow very rapidly. Take half a pound of southernwood and let it be slightly pounded; boil it in a pound and a half of old olive oil, and half a pint of port wine. When these ingredients are thoroughly impregnated, take them off the fire and strain out the liquor well through a linen cloth. Repeat the operation three times with fresh southernwood; and this being done, add to the filtered liquor two ounces of bear's grease or hog's lard.

Another.—A very excellent ready-made oil for the hair, which answers all common purposes. is made by mixing

one part brandy with three parts of sweet oil. Add any scent you prefer; a selection can be got at the druggists.

Bear's Oil.

The best description of lard oil, properly perfumed, is far preferable to any other kind of oil. Perfume as desired, but be sure to get a good sweet article.

Ox Marrow Pomatum.

Melt 4 ounces ox marrow with 1 ounce white wax and 6 ounces lard. Perfume the mass, when cooling, with oil bergamot.

Rose Pomatum.

Melt one ounce white wax with one ounce mutton suet, and add two ounces sweet oil. Color the mass with alkanet, and perfume with oil roses.

Hudson's Cold Cream.

Oil of almonds 2 ounces, white wax and spermaceti 1 drachm each; melt, and while warm add rose water 2 ounces, and orange flower water half an ounce.

Cream of Lilies.

Take best white castor oil, add a little strong solution of sal tartar in water, and shake it until it looks thick and white. Perfume it with oil lavender.

Lip Salves.

1. Take oil of almonds 3 ounces, spermaceti 1 ounce, virgin rice half an ounce. Melt these together over a slow fire, mixing with them a little powder of alkanet root to color it. Keep stirring till cold, and then add a few drops of the oil of rhodium.

2. Oil of almonds, spermaceti, white wax, and white sugar candy, equal parts, forms a good white lip salve.

Rose Water.

Rose water may be obtained in a very short time, and in the easiest manner, by the following means. It is sufficient to put roses into water, and to add two or three drops

of sulphuric acid. The water assumes the color, and becomes impregnated with the aroma of the flowers.

Wash to prevent Hair from falling off.

Moistening the hair with a small quantity of fresh beer has been found very efficacious in promoting its growth and preventing it from falling out. It also keeps the hair in curl. When first used it is apt to render the hair dry, but a small quantity of bear's oil will remove this objection.

A Kalydor for the Complexion.

Take emulsion of bitter almonds one pint, oxymuriate of quicksilver two and a half grains, and sal ammonia one drachm. To be used moderately for pimples, freckles, tanned complexions, or scurf on the skin, by means of a sponge, after washing the face or hands with soft soap and warm water.

Eau de Cologne.

This popular perfume may be made as follows:—Take rectified spirits of wine 6 pints, spirits of rosemary 1 pint and three-fourths, eau de Melisse de Carmes 1 pint and an eighth, essence of Neroli 45 drops, essence of cedrat 60 drops, essence of lemon 1 drachm and a half, oil of rosemary 1 drachm. Mix these ingredients, and distil in a water bath. Care must be taken in receiving the product; and it should be kept for a short time previous to using in a cool cellar or ice-house. Its real use is a perfume or flavory essence, although its cosmetic powers are celebrated.

Jayne's Hair Tonic.

Add 1 ounce spirits hartshorn to 4 ounces lard oil; shake it well together and bottle tightly.

Tincture for the Teeth and Gums.

Take Peruvian bark coarsely powdered one ounce, and infuse it for a fortnight in half a pint of brandy. Gargle the mouth morning and night with a tea-spoonful of this tincture, diluted with an equal quantity of rose water.

Mixture for Caries or Rotten Teeth.

Make a balsam with a sufficient quantity of honey, two scruples of myrrh in fine powder, a scruple of gum juniper, and ten grains of rock alum. A portion to be applied frequently to the decayed teeth.

To Clean the Teeth and Gums.

Take an ounce of myrrh in fine powder; two spoonfuls of the best honey, and a little green sage in a very fine powder. Mix them well together, and wet the teeth and gums with a little every night and morning. This preparation will make flesh grow close to the root of the enamel.

Sweet-Scented Bag to wear in the Pocket.

Make little bags of thin Persian, about four inches wide. Rub the insides slightly with a little civet, then fill them with coarse powder a la Marechale, or any other odoriferous powder—to which may be added a few cloves, with a little yellow sanders beaten small.

A Perfume for Gloves.

Take ambergris one drachm, civet one drachm, orange flower quarter of an ounce. Mix these well, and rub them into the gloves with fine cotton wool, pressing the perfume into them.

To Perfume Clothes.

Take cloves, cedar and rhubarb, each one ounce; pulverize and sprinkle it in the chest or drawer. It will create a beautiful scent, and prevent moths.

Pearl Powder.

Fine bolted Potato starch or German starch should be well mixed with one quarter its weight of oxide or sub. nitrate of bismuth.

Tooth Powder.

Take prepared chalk two ounces, myrrh one drachm, Peruvian bark half an ounce, white sugar one ounce, rose pink one ounce. Mix well.

Chlorine Tooth Wash.

Mix one ounce of a solution of chloride soda with one quart of water; bottle it well, and shake it occasionally.

Orris Tooth Paste.

Take 4 ounces each pulv. orris and rose pink, prepared chalk 2 ounces, oil cloves 5 drops. Mix with honey enough to form a paste of proper consistence.

To make the Hair Curl.

At any time you may make your hair curl the more easily by rubbing it with beaten yolk of an egg, washed off afterward with clear water, and then putting on a little pomatum before you put up your curls. It is well always to go through this process when you change to curls after having worn your hair plain.

Certain Cure for Eruptions, Pimples, &c.

Having in numberless instances seen the good effects of the following prescription, I can certify to its perfect remedy. Dilute corrosive sublimate with the oil of almonds; apply it to the face occasionally, and in a few days a cure will be effected.

To Cure Freckles.

Take two ounces of lemon juice, a half drachm of powdered borax, and one drachm of sugar. Mix together, and let them stand in a glass bottle for a few days; then rub it on the hands and face occasionally.

To Remove Warts.

These unseemly exuberances may frequently be removed by very simple means. Touching them gently with sulphuric acid, or with a strong solution of sal ammoniac in water, or with lapis infernalis (blue stone), will remove them, if the milder applications fail, such a rubbing them with sprigs of purslain, or with the water which oozes out of the shells of snails by means of a little perforation expressly made.

The Nails.

To give a fine color to the nails, the hands and fingers must be well lathered and washed in scented soap; then the nails should be rubbed with equal parts of cinnabar and emery, and afterwards with oil of bitter almonds. When the bad color of the nails is occasioned by some internal evil, the cause must be first attacked. In jaundice, for instance, the nails become of a yellow color, which it would be in vain to attempt to correct by external application.

There are sometimes white specks upon the nails, called *gifts*. These may be removed by the following preparation:—Melt equal parts of pitch and turpentine in a small vessel; add to it vinegar and powder sulphur. Apply this mixture to the nails, and the spots will soon disappear. Pitch and myrrh melted together may be used with equal success.

To Blacken the Eye-lashes.

The simplest preparations for this purpose are the juice of elder berries, burnt cork, and cloves burnt at the candle. Some employ the black of frankincense, resin and mastic; this black, it is said, will not come off with perspiration.

To make Rouge.

Take some of the finest pomatum, without scent, in which there is a proportion of white wax, about the size of a pea, just flatten it upon a piece of white paper, then take on a pointed pen-knife carmine equal to a pin's head, mix it gently with the pomatum with your finger. It imitates perfectly the natural color of the complexion.

Another.—Take of powdered French chalk 4 ounces, oil of almonds 2 drachms, carmine 1 drachm.

Another.—Take two cents' worth of alkanet, and add to it half a pint of alcohol; let it stand a few days. The color may be varied by adding alcohol to lighten it, or by the addition of alkanet to deepen it. Filter it carefully through several thicknesses of gauze or coarse paper.

☞ All the articles which are mentioned in the above compounds may be easily obtained of any druggist.

THE LADIES'

BOOK OF ETIQUETTE,

OR RULES OF POLITENESS.

MANY persons in every community, of an unassuming and modest turn of mind, who have been but little in society, suffer much, on various occasions, from want of knowledge "*how to act.*" Are they invited out to an evening party, they are almost afraid to be present, lest some little error in regard to the established usages of such occasions might be noticed and spoken of. For the good of such persons, and all others who may refer to them, these few pages have been expressly prepared.

TRUE POLITENESS is the art of pleasing, and is the offspring of good breeding and good nature. Pope says— "It consists in being easy one's self, and making every body about one as easy as one can;" and Byron says of married women,

> "They know the world, and are at ease,
> And being natural, naturally please."

A few Rules for the Wise.

1. Control the temper.
2. Bear with the weaknesses and infirmities of others.
3. Deal justly, frankly and courteously with all.
4. Keep a good conscience, by being sincere and open-hearted.
5. Use but little ceremony, else your guests will not feel at ease.

6. It is rude to make a display of conventional rules among those who will neither understand nor appreciate them.

7. Talk but little, at home or abroad, about what is genteel or fashionable—it shows ill-breeding.

The truly polite alone know how to make others polite.

Forms of Introduction.

1. As a general thing, a gentleman should not be introduced to a lady without her private permission.

2. In introducing another, pronounce the name of the lady first, adding, "Permit me to present to you Mr. ——" &c.

3. In presenting two gentlemen, present the youngest to the oldest—or the one of inferior rank to the one of superior rank. If about the same age, present the stranger to your friend. The usual form of introduction is, "Mr. ——, let me make you acquainted with Mr. ——."

4. The persons introducing a friend should be perfectly at ease, as this will show whether their own manners are truly graceful or not.

5. It is not fashionable to introduce two persons who accidentally meet in your parlor for a brief call.

6. Introductions should not be made in the street, unless the third persons join your company.

7. In walking with a friend, it is not polite to stop by the way and converse with those who are strangers to him.

8. A lady is at liberty to take a friend to another in making a call, but a gentleman should not do it without asking permission.

9. Acquaintances made accidentally, in travelling or otherwise, have no claim to any thing more than a passing bow afterward on that account.

10. It is not polite for gentlemen and ladies, who are strangers, to shake hands on an introduction.

11. When a friend calls in to dine or sup, he should be introduced to those present, by the mistress of the house.

Letters of Introduction.

1. All letters of introduction should be neatly folded in an envelope, and left unsealed.

2. Introductory letters should only be addressed to those on whom you have some claim for civility.

3. Introductory letters should be answered within three days.

4. If the letter does not meet with favor, it is not to be answered at all.

Invitation Cards and Notes.

1. Cards or notes of invitation should be sent in the name of the lady of the house.

2. Mr. and Mrs. —— request the pleasure of Mr. and Mrs.——'s company on ——(insert the evening and hour.) The daughters and sons should have a separate note.

3. If the invitation is accepted, the answer should be—Mr. and Mrs. —— accept with pleasure Mr. and Mrs. ——'s invitation for Monday evening. If the invitation is rejected, the answer should be—Mr. and Mrs. —— regret that it will not be convenient to accept Mr. and Mrs. ——'s invitation for Monday evening. Put the date of the invitation and of the answer, at the left hand, on the bottom of the note.

4. Seal the note with wax of fancy colors, or a transparent wafer.

5. If a person desires a visit from a stranger, a card should be sent with the note.

6. Answers to invitations should be returned within two days.

7. If unexpectedly detained after an engagement has been made, an excuse should be made before the evening of assembling.

8. In ordinary visits, cards or notes should be sent three days beforehand.

9. For notes of invitation, fine surface, gilt-edged paper should be used.

Bowing, Courtesies, and other Civilities.

1. A bow should be made by a slight bend of the body at the same time that you incline your head.

2. On meeting a friend, a smile should always accompany your bow.

3. A gentleman in saluting a lady should always raise his hat.

4. A lady should always bow first to a gentleman, as a token that she permits him to recognize her.

5. It is impolite to courtesy in the street. Low courtesies are entirely unfashionable, unless made as a mark of respect to an elderly person.

6. A gentleman, when introduced to a lady, may say, "I am very happy to make your acquaintance;" but it is not polite for a lady thus to address a gentleman. "I am happy to see you," is a very common form of salutation.

Promenading.

American women are said to be the most beautiful in the world, yet their gait is decidedly worse than that of any other nation.

1. When you walk with a gentleman, request him to keep the step with you—as two persons of dissimilar gaits look particularly awkward side by side.

2. Gentlemen should always keep the outside of the walk.

3. A gentleman may walk between two ladies, yet it is more polite for him to keep the outside.

4. In ordinary cases, a single lady should not take the arm of an unmarried gentleman—this is a token of engagement.

5. A married lady may take the arm of an intimate friend of the other sex.

6. It is extremely vulgar for two ladies to walk arm in arm, unless one is much older than the other.

7. No lady should ever take the arms of two gentlemen

at the same time. Two ladies may sometimes take the arms of one gentleman.

8. It is a breach of politeness to stop and converse in the street, as it turns those out of the way who are passing.

The Lady at Home.

A well-ordered house has been fitly compared to a watch, all the wheels and springs of which are out of sight, and it is only known that they exist, and are in order, by the regularity with which their results are brought about; and it is certain that a lady never appears to better advantage than when doing the honors of her own house.

1. A lady should never enter her own house without bowing to any one she may meet there.

2. Servants or children should never be found fault with before strangers.

3. At an evening entertainment, the lady of the house should pass quietly round and converse in turn with all present.

4. It is very vulgar to urge a person to sing or play, who refuses to do so upon invitation.

5. Offence should never be taken at any remark which may be casually made by any of the guests.

6. In bestowing a favor, take care to do it so as not to offend the delicacy of the one to whom it is offered.

7. Never press a favor after it is once refused.

8. Never indulge in affectation, as it is exceedingly disagreeable.

9. The mistress of the house should always regulate her entire household arrangements. As Lady Montague says, "The most minute details of household economy become elegant and refined when they are ennobled by sentiment." "To furnish a room," continues this lady, "is no longer a common-place affair, shared with upholsterers and cabinet makers; it is decorating the place where I am to meet a friend or lover. To order dinner, is not merely arranging a meal with my cook, it is preparing refreshment for him whom I love."

Concerning Dress.

The neglect of the outward appearance, indicates either a little mind, or a disregard of the opinion of your neighbors. One should always be neat and clean in person and in dress, because this is an evidence of respectability. No lady who has any regard for herself, or any respect for the society in which she moves, will be slovenly in her appearance, or careless in her attire.

1. A lady in receiving company to her own house, should be more plainly dressed than her guests.

2. A lady may shake hands without removing her glove, but a gentleman should never offer his gloved hand to the other sex.

3. When company calls in unexpectedly, appear perfectly at ease, and deal sparingly in apologies. True politeness is not a thing to be changed with a garb.

4. Too much finery often draws attention to features which in themselves are not particularly attractive.

Receiving and Acknowledging Presents.

1. Among friends, presents made should be of small value.

2. Never offer to a lady a costly gift—it looks as if you wished to lay her under an obligation to you.

3. Gifts made by ladies to gentlemen, should be the offspring of their own skill, such as a picture from their pencil, or a trifle from their needle.

4. When a present is received, it should be acknowledged by a note or visit.

5. A present should never be refused; in some cases it may be returned, with a polite note.

Punctuality.

1. In accepting an invitation to dinner or tea, you should be present in season. In genteel society, no family waits beyond the hour fixed; if you come too late, you will only be received for form sake.

2. In making an appointment of any kind, be punctual to the hour; we have no right to waste the time of others.

3. All letters which require an answer, should be attended to immediately.

Servants.

1. It is highly improper for a lady to reprove a servant in company; it shows little regard for the feelings of the domestic or the guests.

2. In receiving company, the duty of the domestic should be previously explained—in the case of mistake, let the servant be spoken to in mildness and a subdued tone of voice.

3. The street door bell should always be answered as soon as it is rung.

Conduct at the Dinner Table.

1. When dinner is served, every gentleman waits upon a lady to the dining room; if passing from one to another, he gives the lady his right hand; if passing down stairs, he gives her the wall.

2. The lady of the house should be led to the room by the principal person—she should enter first, and take the head of the table, and assign seats to the guests.

3. The gentleman of the house should always enter last.

4. The gentlemen remain standing till all the ladies are seated.

5. The conversation at table should be very general.

6. The viands should be carved by servants at side tables.

7. Never load the plate of a guest.

8. Never urge people to eat more than they choose.

9. Never press any particular dish.

10. Never send away your own plate until all your guests have done so.

11. When friends call unexpectedly to dine, make no apology, but entertain them kindly.

12. It is very vulgar for a gentleman to spend his time in reading a book in company; he should engage in conversation with the lady or gentleman seated beside him, and thus add to the enjoyment of the conversation.

The Ball Room.

1. No gentleman should attempt to dance who has not a tolerable acquaintance with the figures.

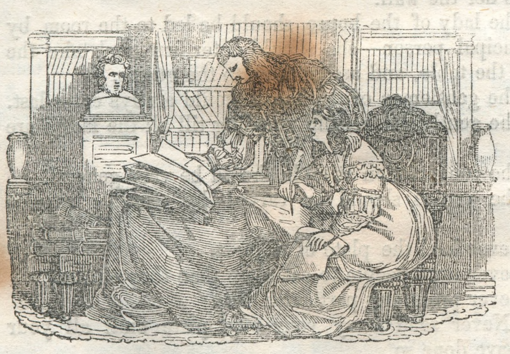
2. If a gentleman solicits to dance with a lady, and is told she is engaged, he should ask her to name a set, and then wait her pleasure.

3. In standing up to dance, you may converse with your own partner.

4. The ball room dress must be left mainly to individuals' taste and judgment—fashions are ever varying.

5. Both ladies and gentlemen should draw on their gloves in the dressing room, and not remove them except at the refreshment table.

6. Never go to a public ball until a late hour; in a private ball, you must consult the habits of the inviter.



DRAWING & PAINTING.

F all those attainments which contribute as well to the gratification of the senses, as to the refinement of the taste and the enlargement of the intellectual powers, the art of Drawing and Painting is, perhaps, the best adapted to the female mind.

INSTRUCTIONS IN DRAWING.

1. The apparatus required to teach drawing is very unexpensive. Let each pupil be provided with a slate, and a slate-pen cut to a point; also a small piece of sponge, wherewith to wipe and clean the slate when necessary.

A sheet of paper, and a softish black lead pencil may be adopted in preference to a slate and slate-pen, but they are less economical, and they need not be used till an advance has been made in the lessons.

In some schools where rigid accuracy is enforced, a boy somewhat advanced in his lessons stands at the black-board, and from the book in his hand copies a figure upon it. The pupils in their seats observe the motions of his hand, and, following him slowly and according to their best judgment, they copy the figure from the board upon their slates.

2. The principle of this practice, which we wish to see adopted and followed, is, first to teach the art in the simplest possible manner and at the least expense; and second, to give freedom of hand or execution. The child, it will be observed, commences with the slate and slate-pen, and having got over the initiatory difficulties and gained a little confidence, he is promoted to the board. Here copying

figures in the first instance, and afterwards working from his improved taste and imitative faculties, he acquires a free, bold style of delineation, without which the power of drawing remains stiff and spiritless.

3. To commence, in whatever manner, place the pupil fairly before his slate, and cause him to draw perfectly straight lines. The lines must be drawn with the hand alone, that is, without any assistance from squares or rulers. The lines should in this easy manner, but with as much steadiness as possible, be drawn horizontally, perpendicularly and obliquely; in short, in all directions that may be thought proper; and their accuracy may be tested with the instruments.

Being tolerably perfect in straight lines, we advance to bends or curves. Explain that all lines whatsoever, used in drawing, are either straight or curved, or a modification of either; and point out how much more beautiful is the appearance and effect of a curve, in comparison with a straight line.

4. We now come to the drawing of objects, beginning with those of the simplest forms. In these and other figures it will be observed that some of the lines are thin and others thick, the thin lines indicating the parts of the object which are in the light, and the thick ones indicating those which are in the shade. Point out how it is possible to represent a solid object—such as a block of stone or a house—on a flat surface, by means of a due mixture or arrangement of thin and thick lines or marks, and by giving some of them an inclination in a particular direction.

5. There are examples of exercises in the drawing of familiar objects or utensils. This usually yields much pleasure to the beginner, and excites his imagination to discover objects which he may sketch in a similar style. Let this fancy be liberally indulged. Desire him to draw the outlines of a cup, vase, drinking-glass, basin, book, hammer, axe, desk, chair, nail, candlestick, box, &c. Having drawn them in a front view, then put them in a different attitude, so as to express an end, a side, a corner, or any other point of view. Drawing of objects in this manner from nature,

and not from paper, may be called a great step in advance, and is really the practical commencement of the art.

While about this stage of advancement, and while the mind is awakening to the power of expressing objects by means of various lines of a light and dark character, invite attention to the method in which a person is able to draw a subject from its appearance or from memory. It may be done in something like the following terms:—

When we see, for example, a chair standing on the floor, we observe its shape or figure, its line of back, seat, legs, and all other parts about it. We then take a pencil, and bending the mind intensely on the form of the chair, try to define all the lines of the object on the paper or board. The more perfectly that the hand can obey the direction of the mind, while bent in thought on the object, so will the drawing be more true in all its details.

6. Plant and flower drawing is a valuable branch of the art, and is particularly suitable for females. The course of instruction should not be confined to a few objects merely, but be extended to exercises on all the elegant objects of this kind which are ready at hand. Any flower growing in a pot on the window-sill, any tree or bush that presents itself, or any shrub or blade from a garden, may be copied. On the correct imitation of these objects from nature, is founded the art of designing carvings in architecture and carpentry, mouldings for plaster-work, and patterns for lace, paper-hangings, carpets, and other objects of taste.

7. From plants we proceed to the sketching of animals, such as dogs, cats, swine, rabbits, horses, goats, sheep, birds, or other creatures which are familiar to observation, and of which a few examples may be given. Next, the pupil may advance to the drawing of faces and human figures, but this only, in a great measure, as an amusement; for a correct method of delineating these objects in their various forms and attitudes, is not to be gained without the most patient study of models and living figures, and may very properly be delayed till a more advanced period.

8. It is necessary to add, with respect to drawing plans of houses, or maps of fields and countries, that the pupil should

be taught to measure and compute dimensions in height, length and breadth. This is to be done in the first place by a foot-rule, or a diminished scale of inches and fractional parts, prepared for the purpose; but afterwards, and when a little skilled in these computations, he must learn to *guess*, or measure by the eye, the dimensions of the object on which he is engaged, and then to draw it, preserving the just proportions of the several parts. This is a kind of exercise which will largely contribute to cultivate the perceptive faculties of pupils, and make them useful to themselves in many of the common occupations of life.

9. The first, or purely elementary course of lessons, will properly terminate with exercises in drawing, with the hand alone, a variety of simple mathematical figures, such as circles, squares, parallelograms. These may be tried again and again, to give precision of hand and eye, or till the figures approach so near perfect accuracy in form as to stand the test of measurement by the compasses.

Let the pupil be instructed to avoid any approach to confusion in the designs, to give all the lines with an easy sweeping effect, so as to express what is called *spirit*, and to cultivate at the same time simplicity and chasteness.

10. We conclude these brief directions by mentioning, in the most emphatic manner, that further than mere amusement for the moment, the exercises on this or any other elementary work on drawing, will be of no use whatever, unless the pupil do the things with his own hand, and seek for originals in actual objects before him.

Exercises to a reasonable extent on the black-board, are absolutely indispensable for giving that freedom of hand which we have already adverted to, and for teaching the art of handling compasses, measuring distances, and other matters of practical utility.

INSTRUCTIONS IN PAINTING.

Before any attempt be made beyond copying, the student is enjoined to acquire a clear view of the leading principles of perspective, on pain of committing absurdities for which no beauty of color can atone. It will be found less difficult than is generally imagined.

The minor considerations of materials and preparations for study are not unimportant. An easy position of the body is not only conducive to health, but leaves the mind disengaged for the occupation, which, for the time, should wholly engross it. The subject to be copied must be placed directly before you, and the pencil held with freedom. Never omit straining your paper on a flat board, framed together so as not to warp. This may be done by damping with a clean sponge, which expands the paper, then pasting or gluing down the edges, and suffering it to dry gradually. But a neater method is to use a drawing-board, with a separate frame, which, as it may be had at any of the shops which supply artists with materials, it is unnecessary to describe.

The first point to be determined, either in copying from a picture, or from nature, is the horizontal line, or that

height in the picture with which the eye of the painter is supposed to be exactly level. In the representation of a flat country, this is placed at one-third of the height of the picture.

The extent of the subject to be included in a drawing from nature, will require the next consideration; and this is found to be as much as can be contained in an angle of about fifty degrees, or as much as can be conveniently seen by an eye in a fixed position, without turning the head; nevertheless, objects may often be introduced from a greater distance, as trees, &c., to improve a composition, especially when no importance is attached to the identity of the scene.

There are two points to which we would particularly wish to call attention, because they are errors that greatly retard the progress. One is, a want of command of hand; the other, an impatience to produce a finished effect, without the systematic and gradual process necessary to the production of a good picture. To remedy the first will require great attention and practice, if the uncertainty of hand, or timidity of touch, exist in a great degree. It is never found among the artists of necessity, with whom quantity of production is an object of importance, as decorative painters and designers for furniture and manufactures; with these, freedom and precision of hand are seldom wanting. We advise the pupil to study well every line before it is begun; to determine its exact course and bearing; in short, to look from the object to be represented, to the surface on which it is to be drawn, again and again, until the mind's eye transfers it, and the imagination sees it in the place it is to occupy. That is the moment to be seized; and then the quicker the line is drawn, the better. Large objects should be copied on common sheets of paper. It is a great check to the freedom of the hand, to have the materials so delicate, or costly, as to produce any degree of fear about spoiling them. This advice, however, must not lead you into an opposite extreme. Remember always, that correctness is the first principle of the art.

An occasional hour or two would not be misspent, if occupied in drawing straight lines perpendicularly, diago-

nals parallel to each other, and circles without the compasses. This observation is applicable to many who would be ashamed of being seen so employed; who have, in fact, begun to make pictures without sufficient practice in the rudiments of the art. The second error is even still more common, from the infant who lisps his petition for "a box of colors to paint with," to the "children of a larger growth," who waste their time in shadowing or coloring, upon an outline which might mean any thing. There is no time, in the progress of a picture, when the forms of objects can be so conveniently improved, as when they are in a faint outline. A thorough conviction of this, and experience of the pleasure of modelling, as it were, into substance, by shadows, and adding the charms of color to well-studied forms, will render patient labor less irksome, by anticipation of certain ultimate success.

In copying prints, as a study of light and shadow, it will be well to select such as have been taken from sculpture; as in these alone the engraver confines himself to their imitation. In prints which are taken from paintings, there is always a degree of strength given to the engraving, in exact proportion to the local tints in the picture. This is termed color; and when skilfully executed, it contributes greatly to give an idea of the effect of the picture imitated. It would by no means be a waste of time to copy, in Indian ink or sepia, a good print or two in each style,—which you will have no difficulty in distinguishing,—one from marble, say, for instance, an antique statue or bas-relief; and one from a fine painting.

It is an excellent practice, after studying any subject, to put the drawing aside, and endeavor to make another from recollection. This is the first step towards composition; and a comparison of the two studies will show how much of the original you have made your own, by impressing it on the memory.

We shall now proceed to give a few general hints upon the theory and use of colors. There are but three primitive colors,—red, yellow and blue. From these all the others are derived. The combination of red and yellow produces

orange; of red and blue, purple; and of blue and yellow, green. The iris, or rainbow, is divided by Sir Isaac Newton into 360 parts, of which violet occupies 80, indigo 40, blue 60, green 60, yellow 48, orange 27, and red 45 These observations relate to scientific arrangement; practical utility, which is our principal object, requires that we should treat of them as pigments, or the substances by which the local tints of objects may be pictorially expressed. The old treatises on water colors, which contain directions for grinding them, may be considered as obsolete;—colors being now manufactured by men in whom a knowledge of chemistry is united to that of the qualities desirable to a painter, and who produce colors, in cakes, which are both brilliant and permanent. Oil colors may also be purchased ready ground; and as many ladies now practise with these, a few hints on painting in oil may be acceptable to some of our readers.

If portrait be the ultimate object of the student, the best preparatory course, after a knowledge of drawing in chalks is acquired, will be to practise from busts, with a single color and white. Raw umber will answer the purpose, upon sheets of milled board, such as are used in binding books. They may be bought at any stationer's; and as they are of a dark color, and would not show black chalk distinctly, the drawings on them may be made with pipe clay rolled up into crayons. This mode of practising possesses this advantage, that it may be pursued by lamp-light, when colors would not be distinguishable. A good lamp is better than candles, as it always keeps the same light. Care must be taken, if there be any other lights in the room, that they are shaded, so as not to illuminate and destroy the shadows on the bust; and that, every evening, the light and the figure are placed in precisely the same relative positions, as the slightest deviation will entirely destroy all that has been before done. The management of the gradations of light and shade, and the use of the brush, will be quite sufficient to occupy the attention of the student for some time, without distracting it by a variety of tints.

The principal colors used in portrait painting are flake-white, ivory-black, ultra-marine, cobalt blue, yellow ochre, light red, vermilion, lake, Indian ink, burnt umber, burnt terra-sienna, Vandyke brown, Naples yellow, and Prussian blue. Such of these as are required, according to the complexion to be imitated, are laid round the palette, and tints are composed by mixing them with each other, and with white. Light red and white is the best general tint for the ground of the flesh, which may be altered to the complexion by an addition of vermilion, or brown ochre, as the case may require. It is almost impossible to give any useful rules for mixing the tints; various methods are adopted by different artists, and experience is the only guide. Some use a mixture of ivory black, Indian red, with a little lake and white, as a ground tint for the shadows in flesh, while others paint the whole face or figure with various combinations of light red, Naples yellow, ultra-marine, vermilion, lake, and brown ochre, with Vandyke brown.

The lights should be painted with a strong body of color, and the shadows kept thin and transparent. To dilute the color on the palette, a mixture is used of equal quantities of fine pale drying oil and mastic varnish. If both these be good, it is remarkable that though perfectly clear when separate, they form a str[illegible] jelly when slightly stirred together.

The shadows of objects are [illegible] speaking, of no color; that is to say, shadow being but the absence or interception of the direct rays of light, color is never increased by it. In water colors, the general breadth of shadow is best imitated by a neutral tint of a cool retiring color. Artists mix these tints in various manners. Indigo and Indian red are frequently used for this purpose; but whatever mixture be adopted, it is an invariable object to produce a clean, pearly hue, which will unite agreeably with either the warm or cold colors.

Objects seen *against* a strong light assume a neutral tint, while those *upon which* a strong light falls display the beauty of their local colors. The former also, as well as those under the influence of shadows falling upon them,

should not be made out too distinctly; the latter, on the contrary, require the utmost care in finishing.

There are many styles or modes of executing miniatures. We find some in which but little is attempted, yet that little, if well performed, answers, as well as an elaborate picture, the purpose of perpetuating the recollections of private friendship. To this class belong the beautiful drawings we sometimes see on card-paper; in which the figure is only sketched in pencil, and the head lightly tinted. A free slight style seems most suitable to these; as elaborate finishing, and the full force of color, invariably appear heavy upon a white ground. Miniatures intended to be highly finished, should be painted on ivory, which may be obtained in sheets, either at the color shops, or of the ivory turners. It is prepared by rubbing it with cuttle-fish bone, or with finely-powdered and sifted pumice-stone, to take off the polish; after which it must never be touched with the fingers. Some artists previously bleach it, which is done by laying it on a flat table, between two sheets of clean paper, and placing upon it a common iron, such as is used by laundresses, made only so hot that the hand can bear it for a few seconds, frequently moving it about, and turning the ivory. It must be very particularly observed, that if the heat be too long continued, the ivory will become opaque, and consequently spoiled. When it is sufficiently white, a flat weight should be kept upon it until it cools, in order to prevent its warping. It may afterwards be fixed upon a card by gum-water. The edges only should be touched with the gum, as it would appear dark and unpleasant if the gum extended under the flesh. If only the bust be represented, it will generally be advisable to make it one-third of the length of the ivory, and to place the bottom of the face in the centre. This however must be varied, if the sitter be above or below the middle size; as an idea may be conveyed of the stature of the person, by placing the chin above or below the centre of the picture. Some of the miniature painters make their outline on paper, and fix it under the ivory, the transparency of which enables them to trace it with a faint color on the surface. This

seems to be a good practice for those who cannot draw a likeness without many alterations and corrections, by which the surface of the ivory might be injured.

The colors should be used with soft water. Ultra-marine and the madder-lakes form a delicate pearly tint for the flesh, with which the shadows may be generally defined; the reflections must be of a warmer hue; for these, raw terra-sienna or dark ochre may be used. Indian red is a very useful color, but of a heavy body, and, in miniature painting, it requires to be used with great delicacy. The colors prepared from madder, both reds and browns, are permanent, and quite brilliant enough for the local tints of flesh, except in some instances, when a few touches of carmine lake may be required, as on the lips, for instance, or upon a complexion of a peculiar bloom. The colors should be laid on gradually, either by light touches, which method is termed hatching, or by dots, called stippling. The greatest care is necessary to avoid leaving a body of color on the ivory; in fact, it is well to dilute the color until it becomes thin, and to use it from the top, so as only to take up the finest and least substantial part. It is an expeditious method of beginning a picture, to lay in broad washes of color, observing to allow for finishing, by leaving them lighter than the final effect intended to be produced, as the full tone of color must be very gradually approached.

In painting white drapery, pearls, &c., as ivory is not perfectly colorless, it is necessary to mark the highest lights by a little permanent white. By previous studies, for which the ball, cylinder, &c., have been recommended, the student will have discovered how small a portion of the surface of any rounded object admits of the full brilliancy of absolute light. In painting upon ivory, the most projecting point in such a light may approach to shining; and if a color have been washed over the whole, it may require to be removed from the points. This may be done by means of a sharp scraper or penknife.

One of the little inconveniences which learners have to contend with in painting upon ivory, arises from the color merely lying on the surface with so little adhesion; this

requires some care. A touch must never be repeated until the color previously laid on is perfectly dry, or it will bring off the latter, and leave a spot of clean ivory.

Draperies of a dark hue are often painted, for the sake of expedition, with a body-color, made by mixing white with it; in addition to which, blues and blacks require Indian red to counteract their coldness. This body-color will dry lighter than might be supposed from appearances when it is first laid on; and the shadows may be glazed over it with Indian ink, or ivory black and lake, diluted with water only, without any mixture of white or gum. The darkest shadows may be produced by gum-water, but this depth must be reserved for the last sharp touches. It is necessary for us to observe, that some artists paint the draperies transparent, as well as the faces. A powerful magnifying-glass should be used, in order to discover and remove any particles of the colors; as miniature paintings, in addition to all the requisites which they ought to possess in common with larger pictures, are expected to bear the closest examination.

In conclusion, we beg most sincerely to recommend the study of the art of drawing to our young readers, not less for the graceful and agreeable employment it will afford them, than for its actual utility, which is, indeed, so manifest on many occasions, that we do not scruple to say, a knowledge of drawing ought to be acquired in youth as a practical art, like that of writing. It is, indeed, a kind of short-hand, which is often as superior to writing in clearness, as it is in brevity. It frequently occurs that we find it impossible to convey a correct idea of what we wish to describe, through the medium of words, and after much exertion give up the attempt in despair, when a few moments' exercise of a moderate degree of skill in drawing, would elucidate our otherwise ineffectual description at a glance. Two strokes of a pencil, says a periodical essayist, will often tell a tale of unknown length; and there are many tales which cannot be told without it.

THE

ACROSTIC WRITER.

CHARLOTTE.

C ould Echo whisper thoughts, then there would be
H ourly of thyself, Records dream'd by me;
A nd breathless love would gaze on thee alone,
R ear'd by that lov'liness which is all thine own
L ove such as this rejects all selfish bliss:
O n Hope it pines, it dies on Happiness;
T hough the soul still feels the joys for which it pants,
T he heart yet craves—another heart it wants,
E ntwined by bonds of purest tenderness.

ADELAIDE.

A midst the varied flow'ry tribe,
D earest girl, there is one,
E each time I view, I think of thee;
L ively hues compose its tints,
A nd its full-grown loveliness
I ndicates thy form to me;—
D earest girl, what's more strange,
E ach letter of its name midst thine doth range.

JANE.

J oyful beats thy youthful heart,
A care we cannot trace:
N ever may that joy depart,
E ver may it light thy face!

ALICE.

A ll that fondness e'er could wish thee,
L ovely girl! is wished by me:
I ndeed, my thoughts are always with thee—
C onstant are my prayers for thee—
E ach sigh bespeaks my constancy!

ANNE.

A lthough thy youth of charms can boast,
N ature stored thy mind the most;
N or can she e'er a rival find,
E qual to thee in grace of mind!

AGNES.

A dorned by Nature's hand in all it rears,
G raced with mind, thy soul for suff'ring feels—
N o stately pride can check thy falling tears;
E ach eye that weeps, from thee emotion steals,
S oftening each pang, 'tis thy heart this endears!

EMMA.

E ndearing loveliness, fair torturer, is thine;
M y bliss or pain depends on thy sweet smile;
M y fondness and a broken heart is mine,
A nd loving thee—thou freezest all the while!

ELIZA.

E namored where thy beauty warms,
L ove stands by to play its part,
I ntent to use his feathered dart,
Z ealous is he to win thy charms,
A nd if he can, to steal thy heart.

MARY.

M any a sigh escapes my heaving breast,
A nd's wafted on by Love to thee;
R eaching where they shall gladly rest,
Y ou'll hear the vow that comes from me.

CATHARINE.

C ould this plain wreath, which pure affection brings,
A dorn a mind like thine—this simple theme,
T he praise it now bestows or notes it sings,
H umble as it is, would still sincerely seem—
A nd breathe thine homage in its own wild dream;
R epeat a thousand fold, in accents strong,
I n tones which love alone might worthier deem;
N or couldst thou slight the fervor of my song,
E 'en though thy listless heart were silent all along!

ELLEN.

E ach flower speaks, each bud portrays,
L ovely girl, thy form and face!
L eaf and tendril thus entwined,
E llen, quite convince my mind,
N ext thy beauty ranks thy grace!

ELIZABETH.

E namored where thy beauty warms,
L ove stands by to play its part,
I ntent, no doubt, to use his dart,
Z ealously to win thy charms;
A nd the rogue will steal thy heart!
B ut if thou wouldst danger fly,
E scape the fury of his eye—
T ake the urchin by his wings,
H alter him in love's soft strings.

FANNY.

F are thee well, perfidious maid,
A nother shares love's happiness :
N o longer be my soul delayed,
N o longer be my love betrayed—
Y ou probably the rest may guess !

HARRIET.

H ast thou not heard love's whisp'ring voice,
A nd canst thou silent be ?
R estrain the sigh, disclaim thy choice,
R eject both love and me ?
I ndeed, it is wrong to break thy vow ;
E ternally mine, I claim thee now,
T ill death shall set us free !

FRANCES

F lowers culled from every clime
R aise the mind to thoughts sublime,
A nd inspire gratitude—
N ature's God " hath made them good !"
C ould the flower be compared,
E nchanting girl, with thy sex,
S imilitude would much perplex !

ISABELLA.

I n vain—my heart dares not to think on thee,
S ole object of my thoughts, which dwells in memory !
A nd when I cast a glance upon the sky,
B eholding thee in stars—I think of thy bright eye !
E ven in flowers thy image I can trace,
L ess lovely in their hues than thy bright face ;
L uxurious Nature moulded thee too well,
A nd Zephyr even echoes Isabel !

LOUISA.

L ovely fair one, thine are these wild-strown flowers
O n thee the spirit of my song its praise bestows;
U nstrung's the harp, except in midnight hours,
I nstinctively its strain then sadder grows:
S hould thy proud heart demand the reason why?
A midst love's shattered hopes, despair can best reply?

SARAH.

[*By adding the last word in each line a sentence will be formed.*]

S mile on, fair tempter! oh, I love thy smile!
A heart like mine cannot look coldly on,
R aising fresh hopes, which love can raise in me,
A bsorbing soul and thought alike—and with
H oly rapture the heart still bleeds for love.

SUSANNA.

S pirit of love! whose locks unrolled,
U nfurled, may stream like floating gold,
S peedily cleave the fragrant cloud,
A nd blushingly thy votary shroud!
N o other nymph my soul can charm,
N o other e'er my breast shall warm,
A nd at thy shrine my love grows bold!

MATILDA.

M ethinks, dear, that love should always smile,
A nd keep its brow from sorrow clear:
T he sun may hide its beams awhile,
I n clouds its rays cannot appear;
L ove, too, when saddened by distress,
D estroys the charm, more or less,
A nd always chills us in tear?

JULIA.

J oy and Love come trembling hither,
U ntil Hope completes their mirth;
L ove without it soon must wither;
I n despair both die together,
A nd when dead—their tomb is earth!

LUCY.

L ovely fair one! for thee my harp is strung;
U ndying notes escape my trembling touch!
C ould every tone denote the heart thou'dst wrung,
Y ou'd hear a thrill would pain thy heart too much.

HELEN.

H ere, my lòve, thou art enshrined!
E ach flower speaks, each bud portrays,
L ovely girl, thy form and face;
E ach time I view, convince the mind,
N ext thy beauty ranks thy grace!

ROSE.

R ose and lily both claim an equal grace!
O n their perfume my whole existence grows:
S houldst thou demand which most of both I praise,
E ach time I'll say, "the beauteous Rose!"

CLARA.

C olored rainbows, rippling streams,
L ovely phantoms, moonlight beams,
A nd a dew-drop for a tear,
R eveal to me thou'rt coming near;
A t least thus seems it in my dreams.

GERTRUDE.

"G row to my lip, thou sacred kiss!"
E ndearing pledge of early vows,
R aising hopes of future bliss,
T he heart with burning rapture glows:
'R eady melts the soul with joy,
U ntil our hearts again shall meet,
D earer still, if no alloy
E mbitters "that" which love makes sweet!

CECILIA.

C ome, fair songster, once more I'll list to thee!
E 'en though thy notes another heart must wring—
C ould thy voice enslave hearts that are yet free,
I ndeed thy magic then would seem a frightful thing:
L ove in its schemes no Syren should employ;
I ts power with thy voice the mightiest would decoy,
A nd at thy feet some thousand slaves would cling.

MARY ANN.

M any a sigh escapes my heaving breast,
A nd's wafted on by Love to thee!
R eaching where they shall gladly rest,
Y ou'll hear the vow that comes from me;
A nd should thy heart respond that sigh,
N o Zephyr will its aid deny—
N ew joys will brighten sympathy!

MARIA.

M any sigh for earthly gain,
A nd others crave for fame;
R iches but increase our pain,
I value more thy humble name,
A nd joined to mine I'm rich again!

MARGARET.

M any a time I've looked upon the sky,
A nd gazed on stars of brightest loveliness,
R eminding me of thine expressive eye,
G leaming through the soul's inmost recess;
A nd when I thought those stars would never die,
R esemblance ceased, except their loneliness:
E ach orb then seemed a whispering voice to have
T hat immortality begins beyond the grave!

AUGUSTA.

A nd must thy shadow always follow me?
U proot old thorns, and inflict fresh wounds? Ah,
G ive that heart tranquillity again, and
U se it not thus wantonly for thy sport!
S weet remembrance tortures with the past, and
T hat thou once wert, thou ne'er canst be again!
A ffliction murmurs, this was all a dream!

ELEANOR.

E very flower in the dell,
L oved one! paints thine image well!
E very bird that cleaves the sky,
A nd that love birds, minstrelsy,
N arrate to me what love could tell!
O! forbear to wound that love,
R espond these warblers from above.

FLORA.

F airer than the harmless dove,
L ovelier than the blushing rose,
O! thy charms increase my love!
R apture ebbs and sorrow flows,
A nd the heart knows no repose.

SOPHIA.

S ilent as the silvery moon,
O n my heart thy image shines;
P leasing shadows fly too soon,
H appiness with Hope declines,
I n thy presence fears depart,
A nd without thee breaks my heart!

LAURA.

L ess of friendship, more of love,
A single smile my heart can move;
U ndying love! not echoed yet,
R emains within a pond'rous weight,
A nd, without you, I'm all but dead.

BELLA.

B liss, hope, fortune, fame,
E arth's ambition, virtue's claim,
L ie here scattered at thy feet—
L ove alone might make those sweet,
A dding with it thy loved name!

BERTHA.

B right star of morn! thou guid'st my loneliness;
E ach smile of thine strews flowers on my path;
R eviving hopes destroy all weariness;
T he influence thou hast, no other hath;
H ad sorrow sought a shelter in thy smile,
A ll sadness thou in pleasure couldst beguile.

THE ALBUM.

T hese scattered leaves of bright or tinted hues,
H oard within themselves a store much prized :
E ach page's a flower that weeps its genial dews.
A ffection there stands truly realized !
L ove, sincerity, friendship and regard,
B reathe there their whisp'ring in some well-turned strain;
U ndying echoes from some severed heart
M ake treasured thoughts resume their hope again.

SINCERITY.

S miles or tears too oft are sold,
I n value more than pearls or gold ;
N or would they e'er be deemed too dear,
C ould it be proved they were " sincere."
E ach tear that flows not from the heart,
R esembles much the " beauteous paste ;"
I ts sparkling hides a barren waste,
T he thing is cold and worthless too—
Y ourself will judge " which's false or true."

LOVE.

L ove inhabits earth and sky,
O rbs in unison onward fly ;
V ery seldom, though on earth,
E ver Love outlives his birth.

REGARD.

R ipened first to slight perfection,
E ntering in our warm affection,
G radually within us glows,
A nd at last much stronger grows—
R arely when once near the heart,
D are or can we check Regard.

FORGET ME NOT.

F orget thee !—oh, bid the whirlwind to cease,
O r stem emotion in the soul's dark cell,
R emembrance stop of that which once could please ;
G ive Truth the task some varnished tale to tell ;
E 'en though our brightest visions might have fled,
T he mind their shadows never can forget !
M idst whirling passions of some fresh-wrought ties,
E ternally the mind to fond remembrance flies :
N o !—though fate may part, or the grave may sever,
O n blighted hopes the mind will dwell forever ;
T he phantoms of the past we never can forget !

AFFECTION.

A mongst life's hopes, to which the heart will cling,
F ew are which realize so bright a thing—
F ew whose dreams of ecstasy below,
E ndear so much what life hath to bestow.
C ould broken hearts be healed, " Affection " might
T reasure up all the bitterness of pain,
I n drops of gladness change its tears again,
O r fill the vacant heart with visions bright,
N or would it shed one tear except to bring delight.

HAPPINESS.

H itherto thy worshippers were much deceived,
A nd vainly sought thy dwelling, far or near !
P 'rhaps the very cot thy blessing had retrieved
P assed by their scrutiny, or courted their sneer—
I ndeed, the palace has been deemed thy sphere.
N o means were spared thy hiding-place to find ;
E ach nook was sought where thou but couldst appear—
S ea, desert, mountain, thunder, and the wind !
S earched all in vain !—they never searched the mind !

SELECTIONS FOR ALBUMS.

HOPE.

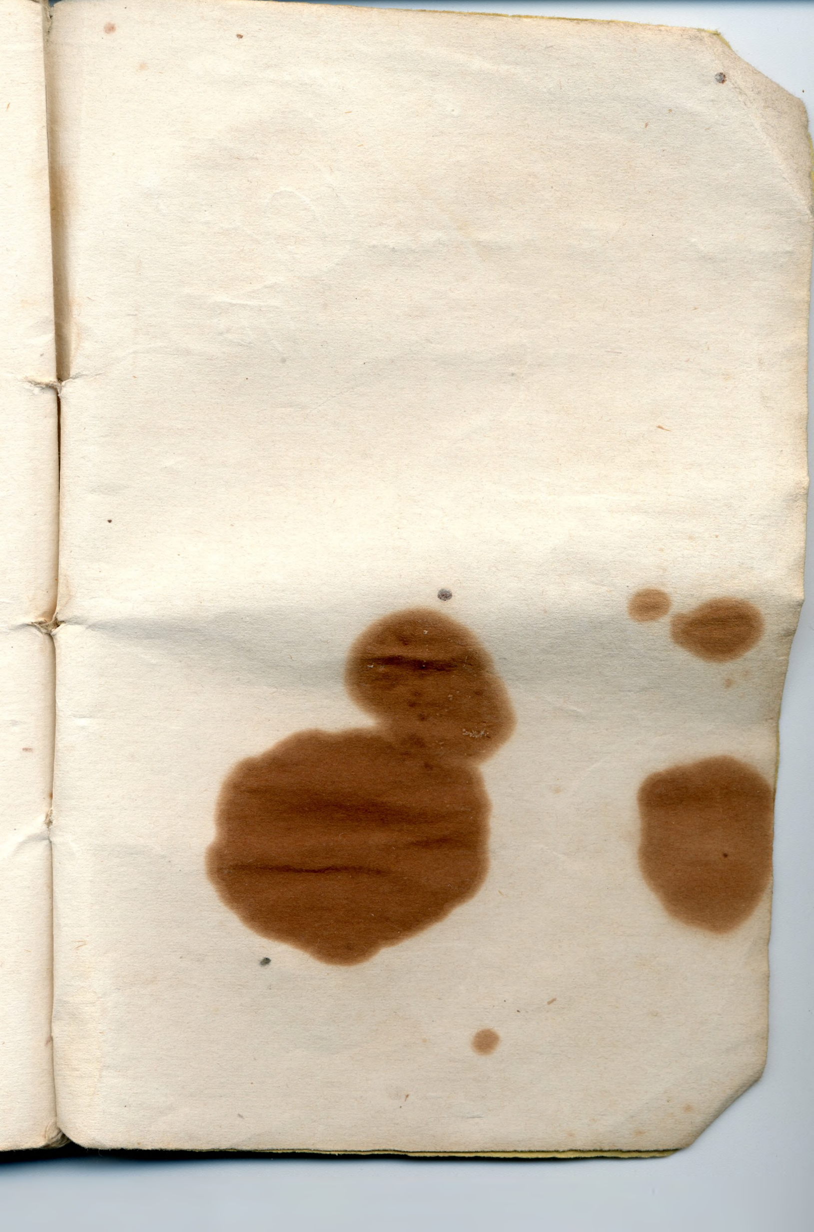
Frail phantom of the mind! the very source of bliss,
That carries man through life's untrodden loneliness;
Each particle of joy that mortals ever cheered,
Was through thy mirror seen, and in our fancy reared!
At first, a dream! a distant vision of our thought!
A paradise of bliss! such as we never sought
Or hoped for—unclouded, and encircled with bright
Streams of diamond fluid, that dazzles even light;
The source of life!—next, from a world of endless joy,
Reduced to a mere shadow and a graspless toy;
Till vanished to a speck in the vision of dreams,
The phantom flies, and in fate's perishable streams
The bark that carried all our hope, and cleft the wave,
Is swallowed in the flood, to find a lasting grave!

FRIENDSHIP.

Friendship! pure essence of our noblest passion!
  Without thee, life would be a dreary night,
Though at the present not too much in fashion;
  The selfish world has dimmed thee with its blight.
The rock on which the bark of life may dash,
  May show its threat'ning aspect to our sight;
Thy friendly harbor hails us to thy shore—
  We fly to thee, and danger is no more!

LOVE.

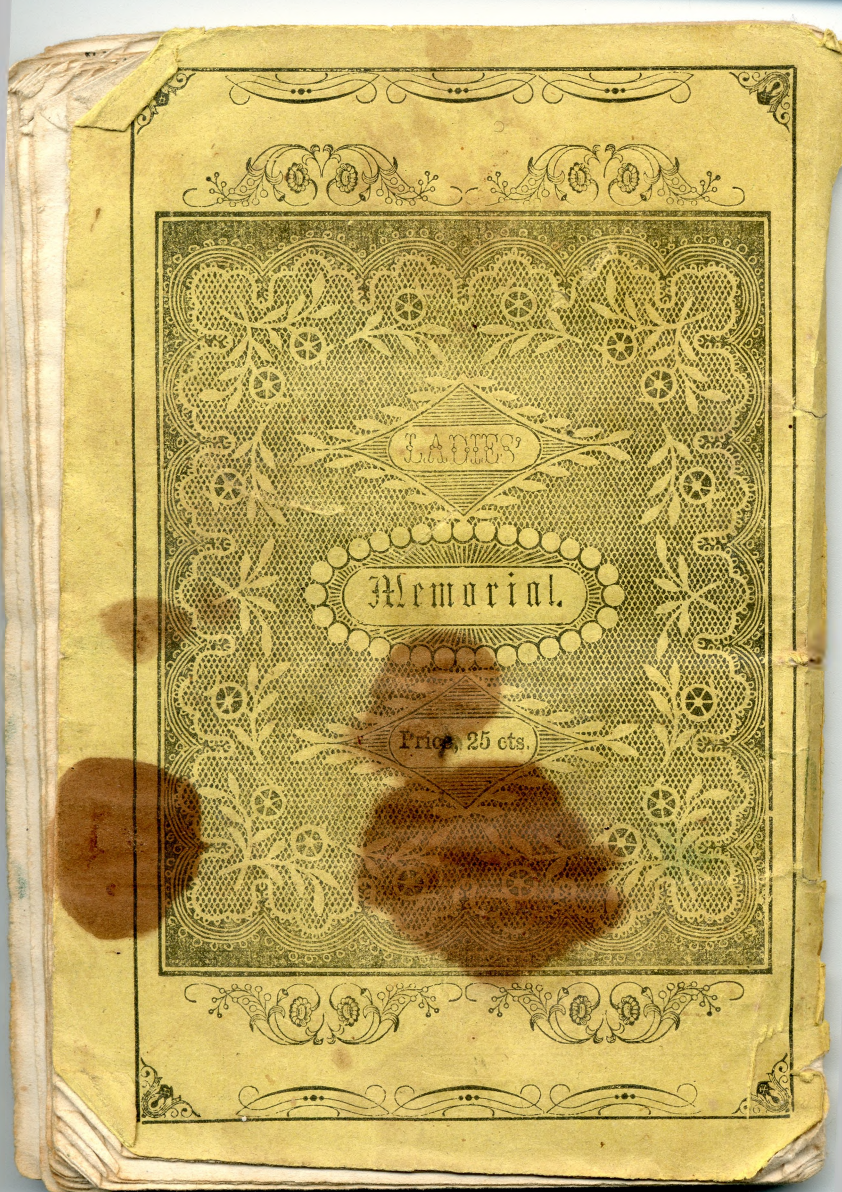
Her hov'ring spirit seemed to haunt his soul,
  And chill all earthly joy into a sort
Of freezing coldness—shiv'ring his whole
  Frame into a mass of living ice!—short
Of breathing breath, he seemed beyond control
  Of all vitality, and the mere sport
Of living functions,—his eye then would stare
On vacancy, and dream her form was wand'ring there



Pierpont Hammond

Archiv The American... Eliot

Me


Ladies'
Memorial.
Price, 25 cts.