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Vol. LXXIV.
No. 439.
JANUARY.

GODEY'S HOLIDAY NUMBER.

Its engravings and fashion-plates are perfect gems, and its literary contents are unsurpassed.—
Independent Press, Bourbon, Indiana.

549

GODEY'S LADY'S BOOK.

EDITED BY

MRS. SARAH J. HALE,
L. A. GODEY.

1867.

LOUIS A. GODEY
PHILADELPHIA.

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GODEY'S LADY'S BOOK

For 1867.

LITERATURE, FINE ARTS, AND FASHIONS!

Edited by MRS. S. J. HALE and L. A. GODEY

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From five to seven full-length Colored Fashions on each Plate.

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The Publication of these Plates cost

$10,000 More

than Fashion-plates of the old style, and nothing but our wonderfully large circulation enables us to give them. Other magazines cannot afford it. We never spare money when the public can be benefited.

These fashions may be relied on. Dresses may be made after them, and the wearer will not subject herself to ridicule as would be the case if she visited the large cities dressed after the style of the plates given in some of our so called fashion magazines.

(See third page of Cover.)

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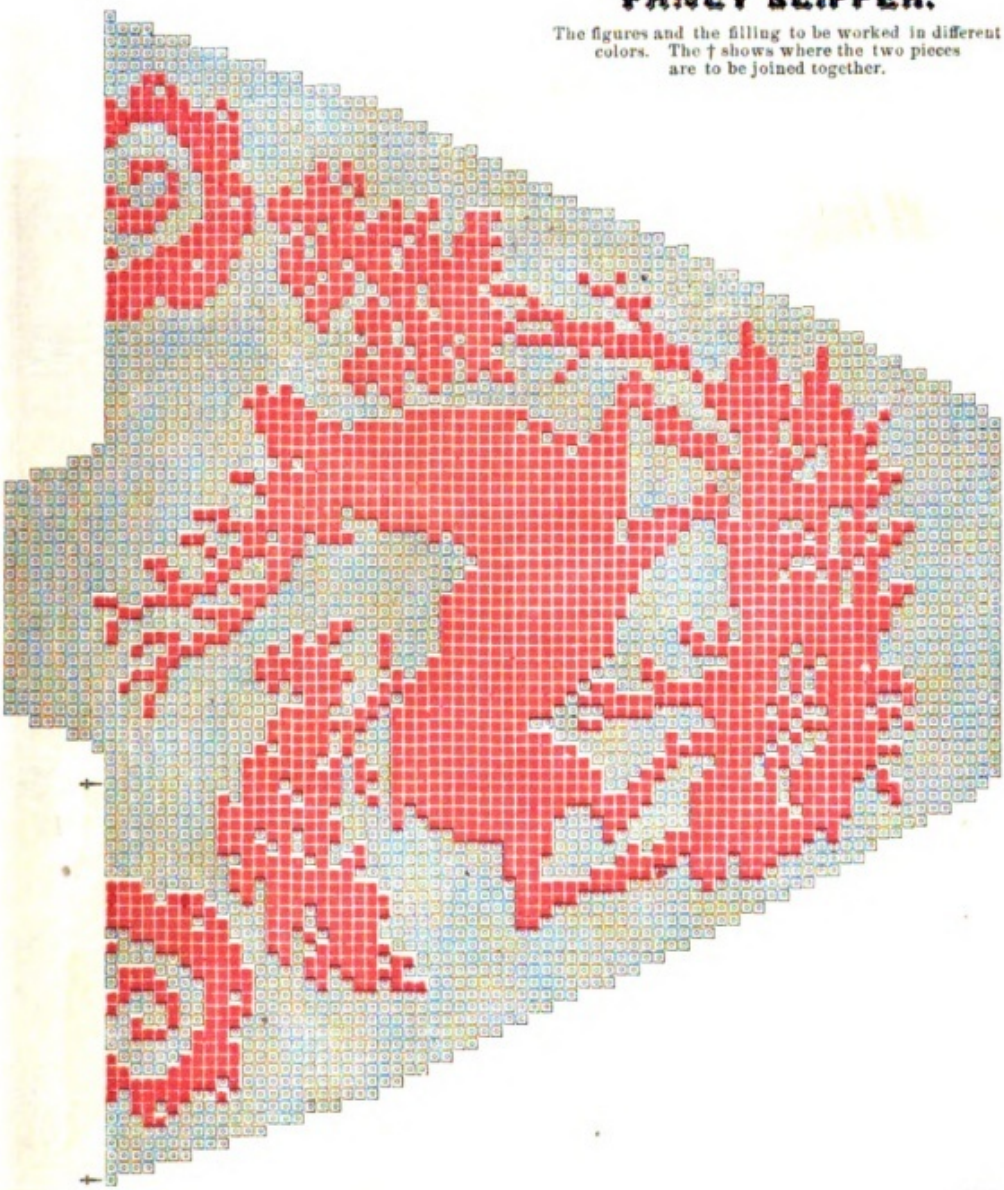
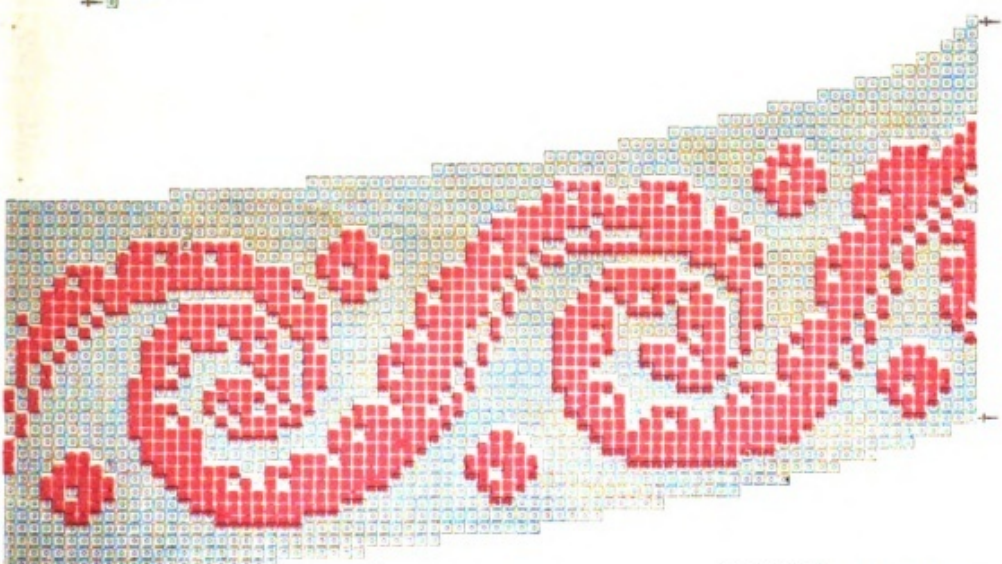
FANCY SLIPPER.

The figures and the filling to be worked in different colors. The † shows where the two pieces are to be joined together.





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COLLINS, PRINTER.

THOU'RT NOT THE SAME.

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MORNING ROBE.

(*From* Messrs. Curwen Stoddart & Brother, 450 *North Second Street, Philadelphia.*)

Brown cashmere robe, with deep band of blue on the edge, and a rich bordering in brilliant Persian colors.

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PROMENADE SUIT.

Skirt of blue poplin, with gored *paletôt* overdress of black. The revers are lined with blue silk and trimmed with black velvet. The bonnet is of blue velvet, trimmed with jet and blue flowers.

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PROMENADE SUIT.

Skirt of purple cashmere, trimmed with a pointed band of fancy plush cloth. Dress of gray poplin, turned up in front, and fastened in a knot at the back. Half tight-fitting sack of heavy spotted plush cloth, finished with a chenille fringe. Hat of gray felt, trimmed with purple velvet. Boots of black and white checked cloth.

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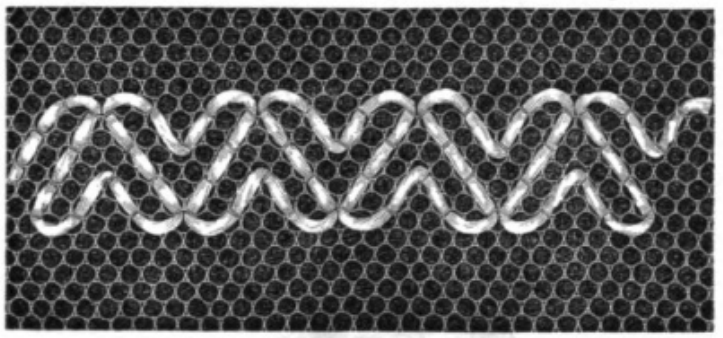
Design for Working on Net, with thick Soft Cotton or Floss Silk.



SUITS FOR CHILDREN.

Fig. 1.—Little girl's suit of wine-colored poplin, trimmed with black velvet. The hat is of black velvet, bordered with a band of peacock's feathers. Polish boots of black kid, finished with wine-colored tassels.

Fig. 2.—Boy's suit of gray cloth, trimmed with bands of black velvet studded with large pearl buttons. The hat is of gray cloth to match the suit.

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THE IRENE JACKET.

(Front view.)

This very graceful model is made of black velvet, very fully trimmed with a passementerie of jet and chalk beads. The edge is finished with a rich fringe of chalk and jet beads, matching the other trimming. The jacket is closed half way down, showing the whole waist underneath. It then slopes suddenly off to the back, where it springs into a

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THE IRENE JACKET.

(Back view.)

basque. A wide waistband encircles the waist and falls behind in two large bows with ends. This style of jacket is suitable for black or colored silks. It also makes up effectively in cloth, or of the same material as the skirt. We give two views, in order that our readers may be able to cut it without difficulty.

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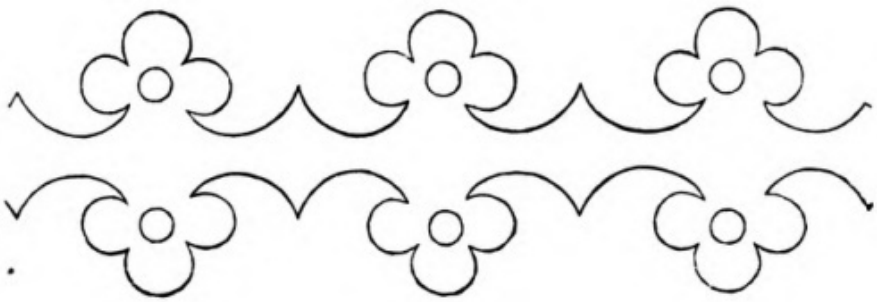
Braiding Design.



GENTLEMAN'S DRESSING-GOWN.

Made of gray cashmere, lined and quilted with crimson silk. The cord and tassel should also be of crimson silk to match the lining.

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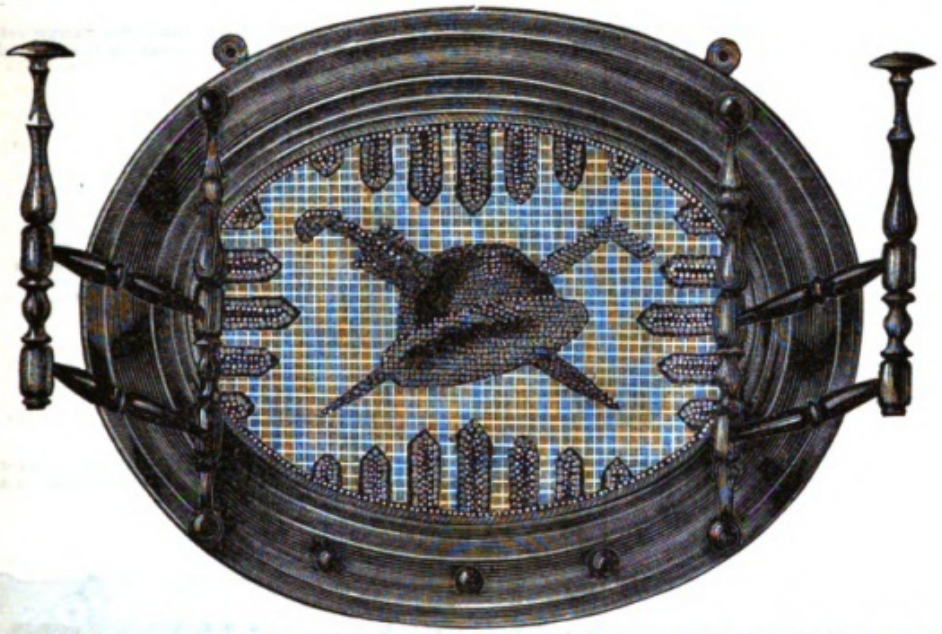
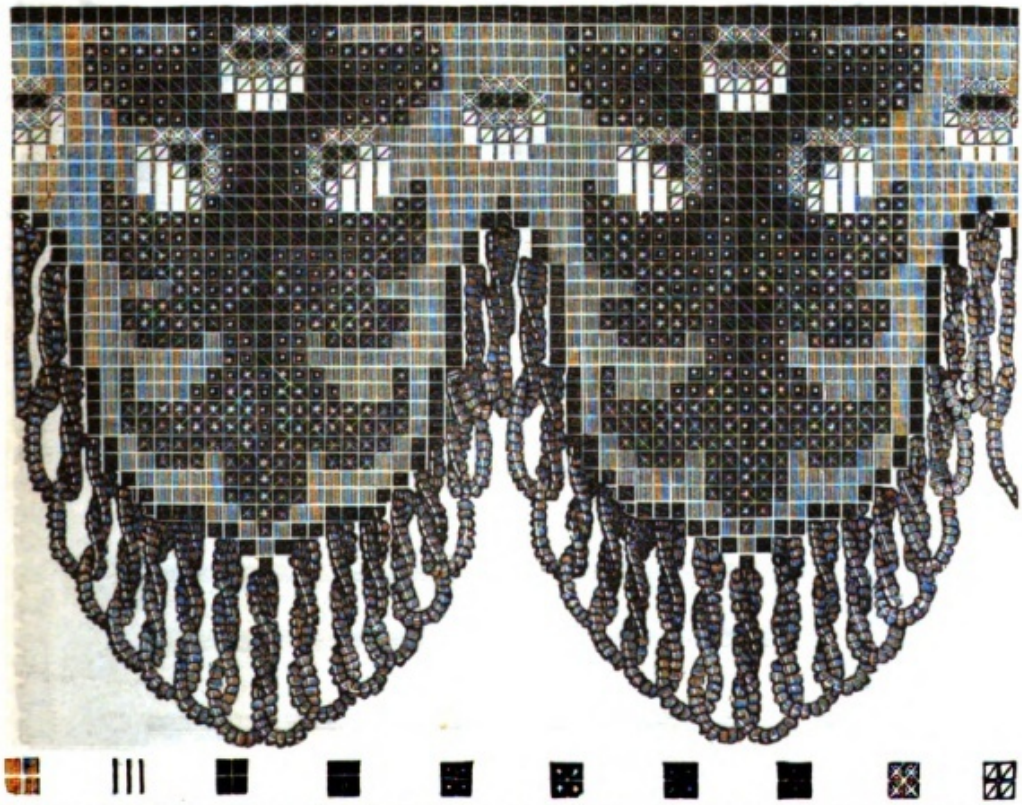
HAT PEGS.



This stand is meant to be placed in an ante-room, and will be useful to hang the hats of visitors during a call, or even the bonnet of a lady who is spending the day or evening in the house. Those ladies, and we hope there are many, who love to adorn every part of their home, will find pleasure in working this elegant pattern. The stand consists of an oval frame of polished black wood, with a peg on either side, one of which is considerably longer than the other. The frame is filled up with a pattern of Berlin work.

HANGING BORDER.



This beautiful border for a mantelpiece or bracket may be worked entirely of beads, or in a mixture of wool, silk, and beads. Or the fringe only may be of beads of two colors, and the upper part of the border be worked entirely in wool.

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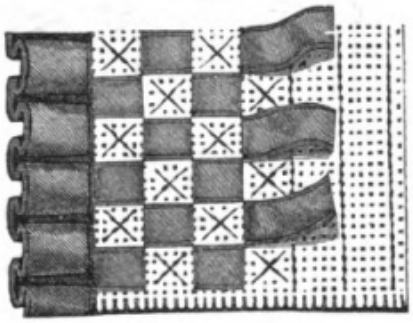
CASE FOR KNITTING OR CROCHET NEEDLES.

This convenient little article is formed of a sheet of perforated card slit at intervals to admit of a narrow velvet or ribbon being passed through to form a checkered pattern, as seen in Fig. 1. The white blocks are then crossed with

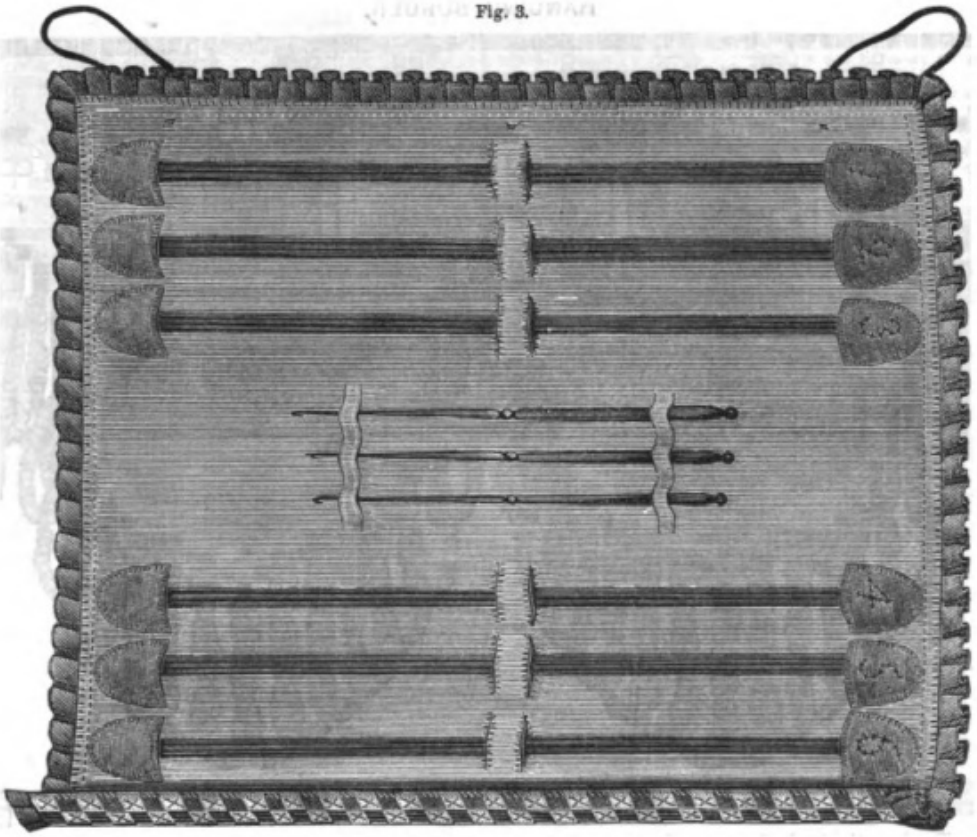
Fig. 1.



zephyr, or chenille, matching the ribbon in shade. The case is edged round with a quilled velvet, and finished with buttons and elastic bands, as represented in Fig. 2. The inside, which is represented in Fig. 3, is lined with cashmere

Fig. 2.

Fig. 3.



or flannel, and furnished with small sheaths of kid or leather, having the numbers of the needles embroidered on them. The small cross straps may be of leather or velvet, finished on the edge in button-hole stitch.

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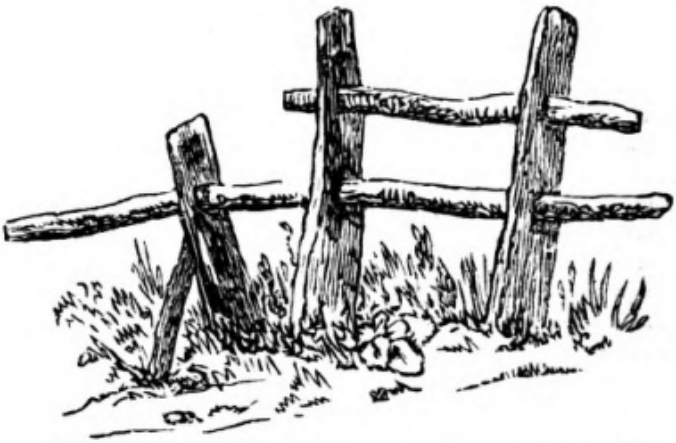

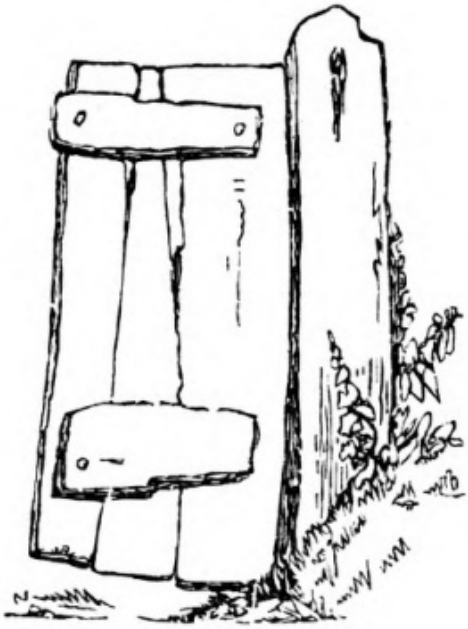

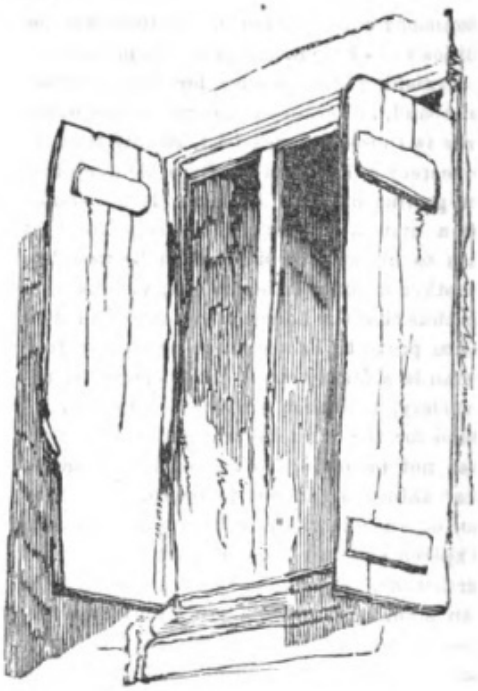

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NOVELTIES FOR JANUARY.

WAIST, BONNETS, CHILDREN'S DRESSES, ETC.

Fig. 1.

Fig. 1.—The Creole waist, made of white cashmere, with collar, epaulettes, and cuffs of scarlet cashmere. A band of scarlet is also on the front of the waist. All the scarlet trimmings are ornamented by rows of narrow black braid. Clusters of the black braid are also arranged down the front of the waist. The buttons are of white pearl. This is a very convenient style of corsage for a school-girl.

Fig. 2.—Opera bonnet of the Ristori shape. The foundation, or shape, is covered with pink silk, over which white tulle and blonde are arranged. A pink silk ribbon with white blonde at both edges crosses the bonnet, and over the ribbon there is a garland of wild roses, which is continued as a Benoiton chain upon the strings. A cameo brooch is used for fastening the strings.

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Fig. 2.

Fig. 3.—Bonnet of white velvet, edged with a feather band of scarlet and black; wide white satin strings pass over the top of the bonnet and tie under the chin.

Fig. 3.

Fig. 4.

Fig. 4.—An opera bonnet of white *crêpe*, trimmed with a large tuft of scarlet velvet leaves. The strings, which are of scarlet velvet, tie under the chignon at the back.

Fig. 5.

Fig. 5.—Neapolitan hat of blue velvet, trimmed with a fall of rich black lace.

Fig. 6.

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Fig. 7.

Fig. 8.

Fig. 6.—Brown velvet bonnet, studded with jet beads, and trimmed with lace and ribbon passing over the crown.

Fig. 7.—Peplum dress for evening wear. It is of white silk, bordered with scarlet velvet, and trimmed with cameos and gold acorns.

Fig. 9.

Fig. 10

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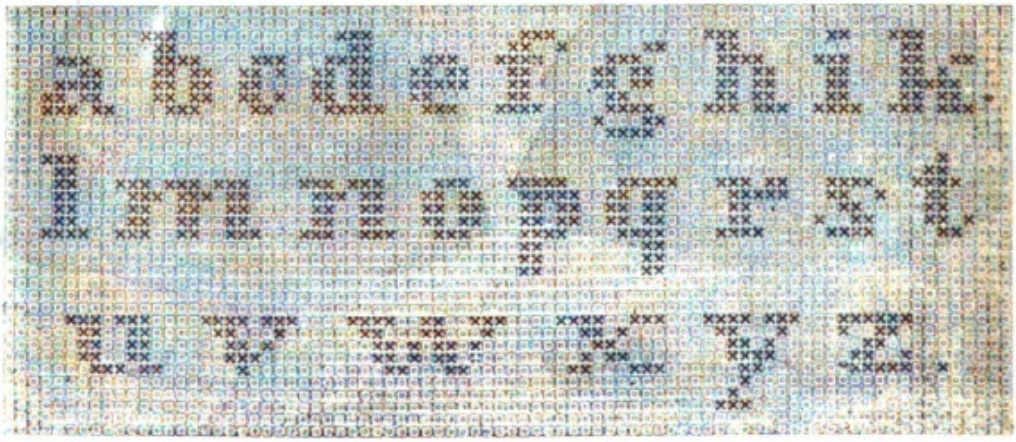
Fig. 11.

Fig. 8.—Dinner-dress of blue silk, made square, and trimmed with a puffing of velvet. The waist is cut very short, and worn with a wide sash of blue velvet.

Figs. 9 and 10.—Promenade suit for a girl of eight years. Dress of scarlet cashmere, trimmed with black velvet. Gray cloth sack, ornamented with black braid. Hat of black velvet, trimmed with scarlet velvet and a feather aigrette. Polish boots of black kid, finished with scarlet tassels.

Fig. 11.—Alpaca dress for a little girl. It is made square in the neck, and finished on the edge of the skirt and corsage by scallops bound with velvet.

ALPHABET FOR BEAD OR WORSTED WORK.



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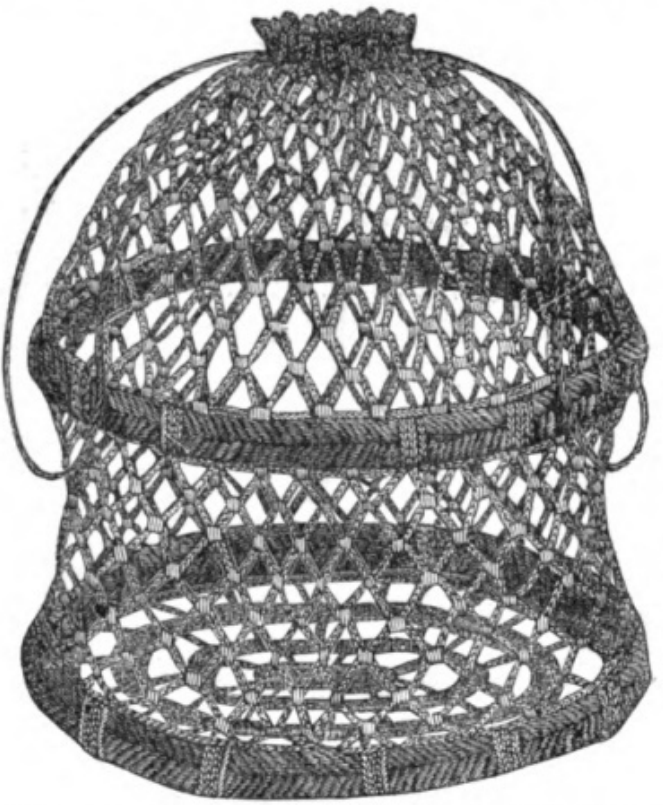
A BASKET FOR DRYING SALAD.

Materials.—Strong gray thread; packthread of a medium size; cast on 7 stitches.

1*st round.* 1 treble in the first stitch (you have a loop of 6 chain, of which the 2 first are reckoned as 1 treble), 2 trebles divided by 3 chain in the first stitch of the chain, 3 chain, 1 slip stitch in the fourth stitch of the chain.

2*d.* 1 or 2 treble in every stitch of the last round; the first treble of each round is always formed by 3 chain.

3*d.* All treble, divided by 4 chain, missing 2 stitches under the 4 chain. Work alternately the 2d and 3d rounds until you have a flat circle measuring 12 inches across; to finish the centre, work one round of double crochet. Afterwards work one round in the following way, to begin the sides of the work: alternately, 3 long treble and 3 chain, missing three stitches under the chain. Now begin the 1st round of the sides of the work in the following manner: * 8 chain, 2 double, 1 double on the chain of the last row; repeat from *. Make all the rounds like this; but the 20th must be like the 3d round. When the basket is high enough, make one more round with long treble (3 long treble, 3 chain), and afterwards work the edging.



1*st round.* * 3 treble, 3 chain, 3 treble; these 6 treble in the centre stitch of the chain of the last row. Repeat from *.

2*d.* 1 double, 5 chain, the 1 double once on the loop of chain, and once in the middle of the 6 treble.

3*d.* 1 double in the middle stitch of every scallop, 5 chain between them. For the circles that are passed within the openings of the basket to keep it firm, take 12 pieces of packthread, and make what is called a Grecian plait. Take always 2 pieces of the thread (after having divided the whole bundle into two equal parts), on each side, and cross them over in the centre; take the two next, and repeat the same; and so on. Fasten these circles into the basket, by passing the plaiting over and under the treble stitches. Run two pieces of the same packthread at the top, just under the edging, to close the basket.

This basket is useful for drying salad. The salad, after being washed, is placed in the basket, which is then swung about till the leaves are perfectly dry.

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KNITTED BORDER FOR A BEDQUILT.

WHITE knitting cotton; thick steel pins. Cast on a sufficient number of stitches for the length of the border, which must be able to be divided by 31; knit 4 plain rows, 5th row, alternately make 1, knit 2 together. Then 5 more plain rows.

Now begin the pattern:—

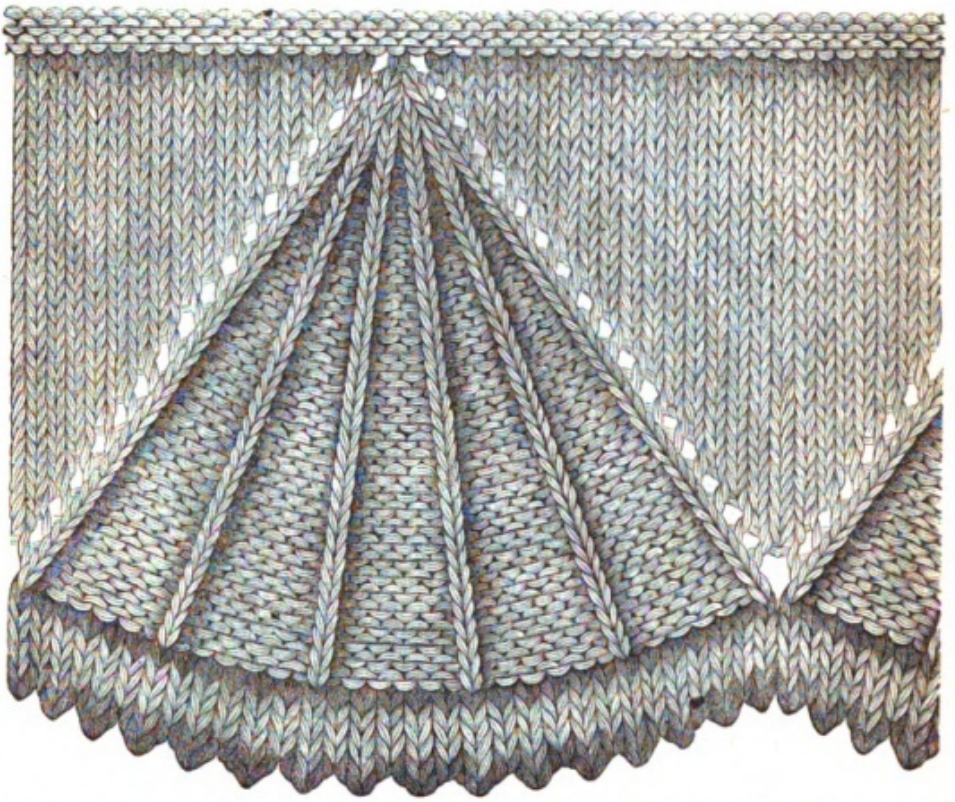
1*st row.* * Make 1, knit 1 *slantways* (to knit a stitch slantways, insert the needle from the front to the back and from right to left); † purl 5; knit 1 slantways. Repeat from † 4 times more than from * to the end of the row.

2*d.* The same as the last, except that there are no stitches *made*, and those that were *made* in last row are reckoned as stitches.

3*d* * Knit 1; make 1; knit 1 slantways; † purl 5; knit 1 slantways. Repeat from † four times more. Repeat from * to the end of the row.

4*th.* The same as the second.

The continuation of the work is clearly shown in our illustration. The increasing caused by knitting the *made* stitches is regularly repeated in each second row, so that the stitches between the striped divisions increase, and form large triangles; the striped divisions, on the other hand, are narrowed so as to form the point of the triangles. To obtain this result, decrease five times in the 6th, 12th, 18th, and 24th rows, by purling together the two last stitches of one purled division, so that each division has but eleven stitches left in the 25th row. In the 28th row knit together one purled stitch with one knitted slantways, so that there will be only 6 stitches left for each division; these stitches are knitted slantways in the 29th and 30th rows. In the 31st row they are knitted together, two and two. There remains in each division three more stitches, which are knitted together in the 34th row. Two rows entirely purled complete the upper edge of the border.



LADIES' MITTENS, IN BERLIN WOOL.

BLACK (or the darkest brown), bright apple green, and Magenta. Three pins, No. 18. Black sewing silk. Cast on, for an average size, sixty stitches, in *green*, not too tightly, or the wool will break.

1*st row—Green.* Across in plain knitting,

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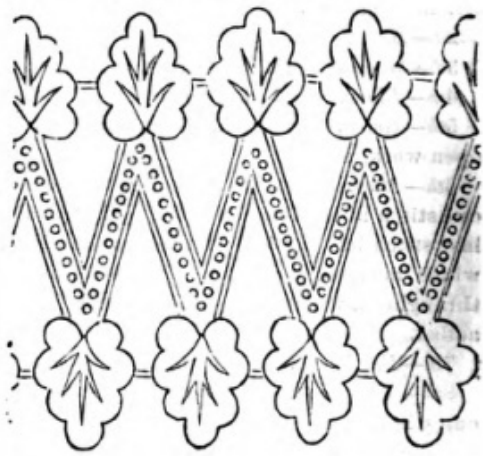
50th—Green. Across *and back* in open work. Cast off rather loosely, as the mittens will thus wear longer.

The other mitten is made precisely the same, excepting that the stitches are to be then increased at the *right*, and the thumb formed at the *left hand side*. The thumb is *always* on the *straight side*. The mittens are to be finished by *drawing them together*, with a needle and black sewing silk, *exactly matching the lines of color*; which can be much better done on the *right* side of the work; and the seam, where they are joined, will be less evident. All mittens in Berlin wool can be washed without injury.

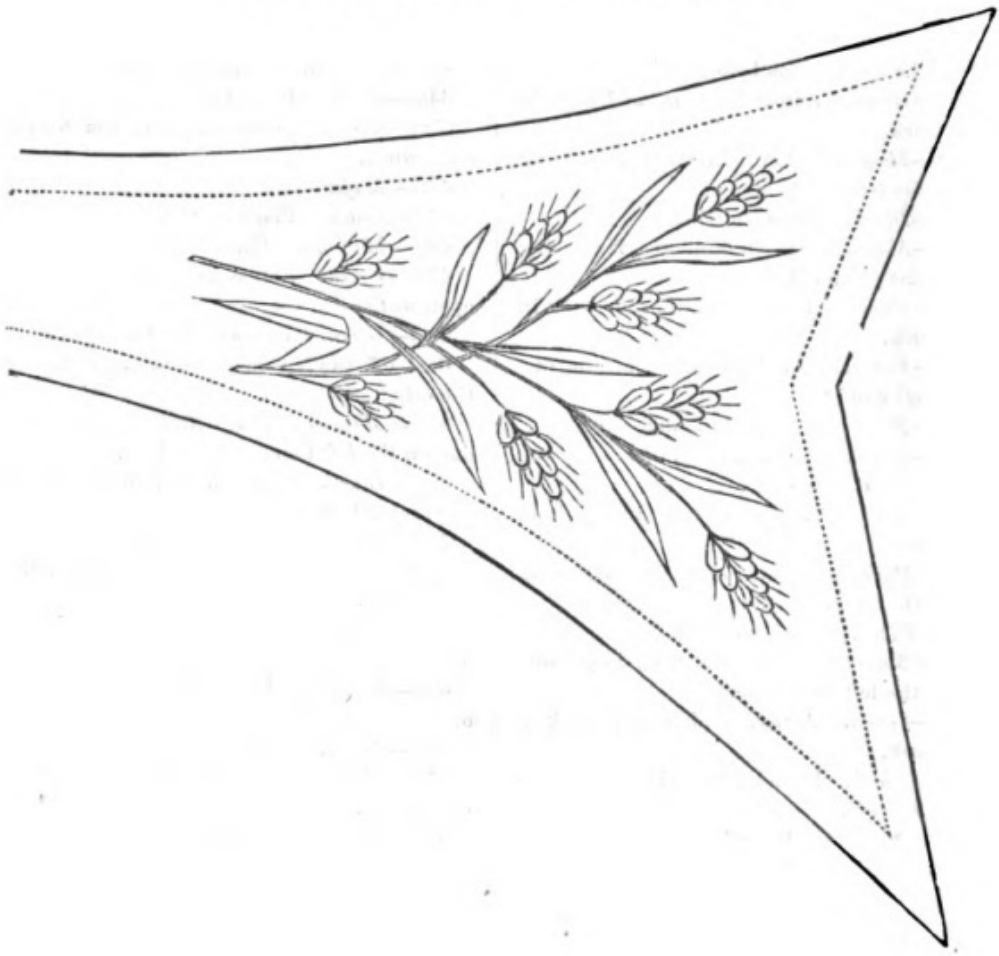
This pattern can be worked in any colors that are suited to go together, and an immense number of mittens are thus made.

EMBROIDERY.

SUITABLE FOR SILK OR COTTON.



DESIGN FOR THE END OF A FANCY SCARF.



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CROCHET SMOKING-CAP.

Materials.—Black and violet purse silk and a steel crochet needle.

PERHAPS the most suitable present a lady can make a gentleman is a smoking-cap.

We are enabled this month to give them a pattern which is among the prettiest we have seen. Ladies may object that a certain gentleman does not smoke; but even then he will have no objection to a smoking-cap, which he will use as a headdress for lounging. There are times when a man feels the want of something on his head, and a smoking-cap answers the purpose admirably. Our elegant pattern is worked in rather thick purse silk in treble crochet; the pattern is black upon a violet ground. The work is composed of close and open squares, the pattern being worked in close squares and the ground in open ones. Each close square is formed of 3 treble stitches; each open square of 1 treble, 2 chain, missing 2 stitches under the chain. Fig. 2 shows a quarter of the crown of the cap, and Fig. 3 a part of the border.

Begin by the centre of the crown, crochet

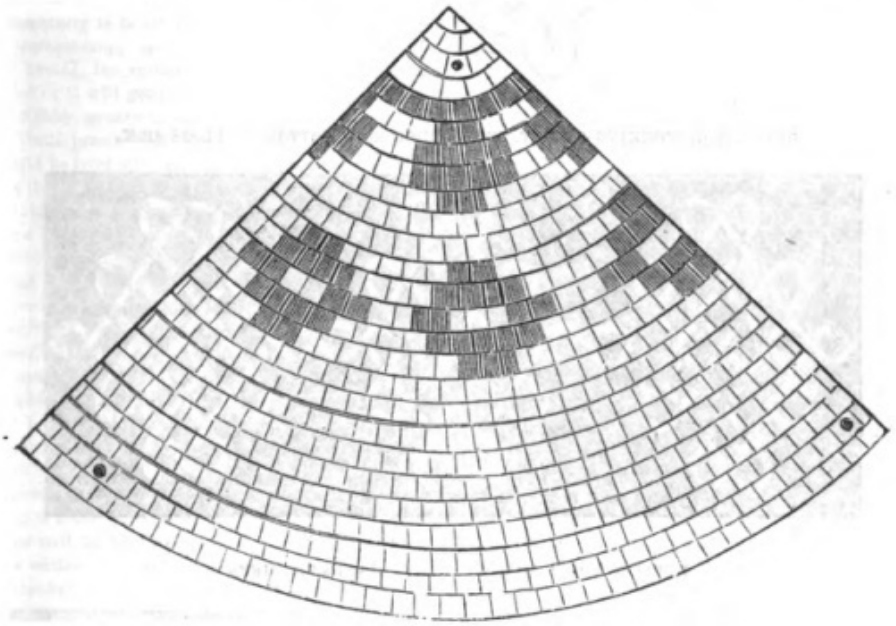

Fig. 2.—Showing a quarter of the Crown for Smoking-Cap.

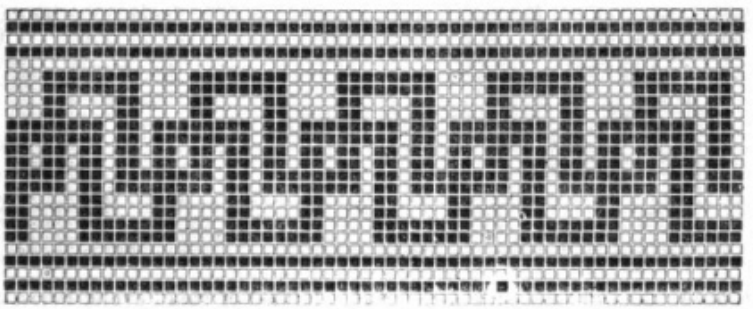

Fig. 3.—Showing a part of the Border for Smoking-Cap.

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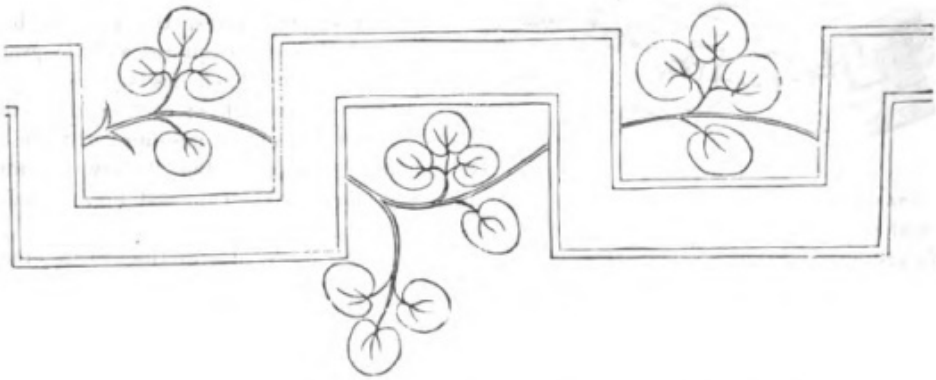
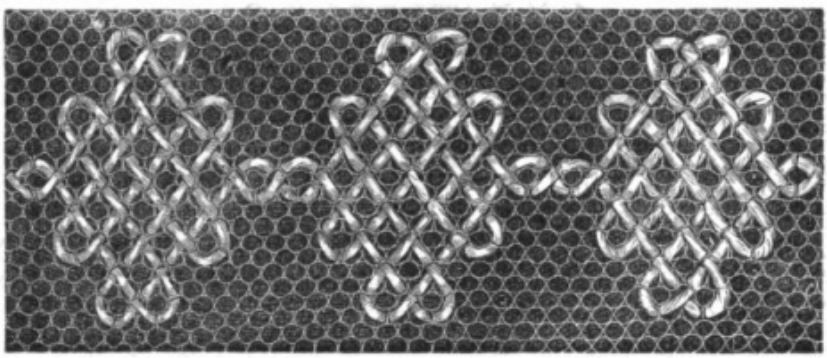
in rounds, increasing so as to keep the work perfectly flat till the crown is completed; for the border do not increase at all, but continue working in rounds.

Do not cut off the black silk, but draw it along on the wrong side of the work while you are working with violet. The cap is lined and slightly quilted with violet silk; a head lining of morocco is placed inside, a violet gimp cord round the edge. A handsome black and violet silk tassel is placed in the centre of the crown.

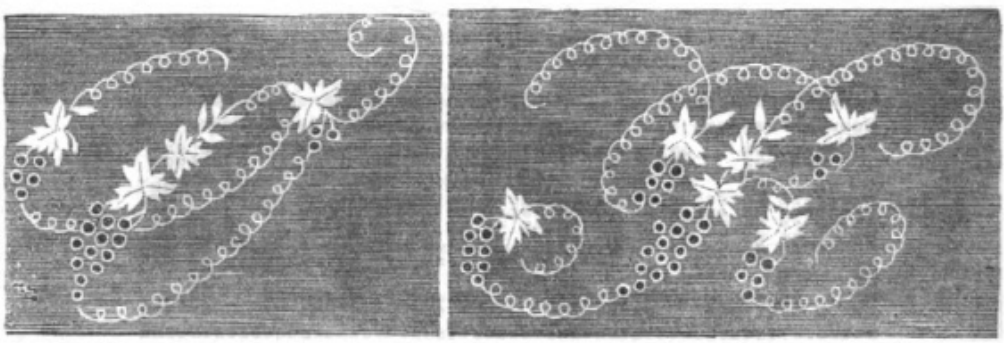
DESIGN FOR BRAIDING AND EMBROIDERY, SUITABLE FOR AN INFANT'S FLANNEL SKIRT.



DESIGN FOR WORKING ON NET, WITH THICK SOFT COTTON OR FLOSS SILK.



LETTERS FOR MARKING POCKET-HANDKERCHIEFS



The leaves are worked in satin-stitch, the grapes formed of small eyelet-holes, and the fine strokes in fine overcast stitch.

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