

CRAZY PATCHWORK.

ALL THE NEW FANCY STITCHES

ILLUSTRATED;

AND PLAIN INSTRUCTIONS FOR MAKING THE
PATCHWORK.

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SO-CALLED crazy-quilt, which seemed destined to but an ephemeral popularity, has, within the last few months, gained a firmer hold upon the public mind; so that now the fancy for making such quilts is literally a craze. But crazy-work is not confined to quilts; it is now employed for sofa-cushions, chair-tidies, lambrequins, table and piano covers, and a variety

of fancy articles; the crazy-work constituting either the greater part of the ornamental object, or the border thereof. Besides, imitations of crazy work have now appeared. Thus, a plush cushion may be irregularly embroidered, so as to appear to consist of small scraps. Splashes, towels, and bureau-covers are now made of odds and ends of linen, crash, and other wash-materials, joined and ornamented after the fashion of a crazy-quilt. Or, similar articles of a single fabric, as toweling, are decorated over their entire surface, or along their borders in a like manner. So that

every lady is either making a crazy-quilt or employed upon crazy patchwork.

Last year when crazy-work began to be talked of, the rule given for the execution of that work was: Baste the separate scraps of silk upon a cambric foundation, as irregularly, as fantastically as possible; then join the edges with floss or embroidery-silk, in cat-stitch or brier-stitch. But this rule was found far from sufficient. No species of fancy-work yet invented, has ever given more scope for the exercise of artistic ability and real originality; hence, the secret of its wonderful popularity. It is probable that it will exercise its fascinations for years to come.

The name, crazy, seems too trivial for such work; accordingly, kaleidoscope, has been suggested in its place. This name has already been applied to a species of patchwork consisting of small, irregular pieces joined without embroidery; while crazy-work is joined with the embroidery, and there is the addition of more color; so that, kaleidoscope, seems more appropriate, as a name for this work.

To make a piece of kaleidoscope-work, baste the pieces, large and small, upon the cambric or silesia foundation, and join the edges with cat-stitch and brier-stitch, or with any of the great variety of fancy stitches; such as coral-stitch, single, double, and triple; border-stitch; herring-bone; button-hole, over and under; cross-stitch; chain-stitch, single and double; French knots; and point russé of every style. Any kind of silk may be used; sewing, twist, or floss of any shade available. The separate pieces of silk, satin, or brocade may be further decorated to suit the taste. It is not desirable to crowd the decorations; but a large scrap in the midst of several small ones, may properly receive an

ornament. This may be a spray of flowers, in hand-painting or embroidery; an applique figure, cut from chintz or brocade, with stems and leaves of silk or arrasene; a Kate-Greenaway girl, in outline; a silhouette of an animal, in plush or velvet; an applied star or crescent of satin, with the edges buttonhole-stitched; a satin picture; an initial; or a conventional daisy. There is, practically no limit to the possibilities of adornment.

We here illustrate four original designs for crazy-blocks, and, also, six eight-inch blocks, illustrating all the new fancy stitches. The first design has for a centre-piece a scrap of white satin, upon which is embroidered a Kate-Greenaway girl in outline. There is a strip of cherry-red satin, upon which is worked a spray of blue forget-me-nots and a white rose-bud. Upon the right is a large piece of bottle-green gros-grain, containing the silhouette of a white elephant, made of plush, buttonhole-stitched with white silk; and the ears, tail, and markings worked in flesh-color silk. The other elephant is of black plush, marked with white, upon a pale lavender ground. With both elephants, long stitches of green, imitate grass.

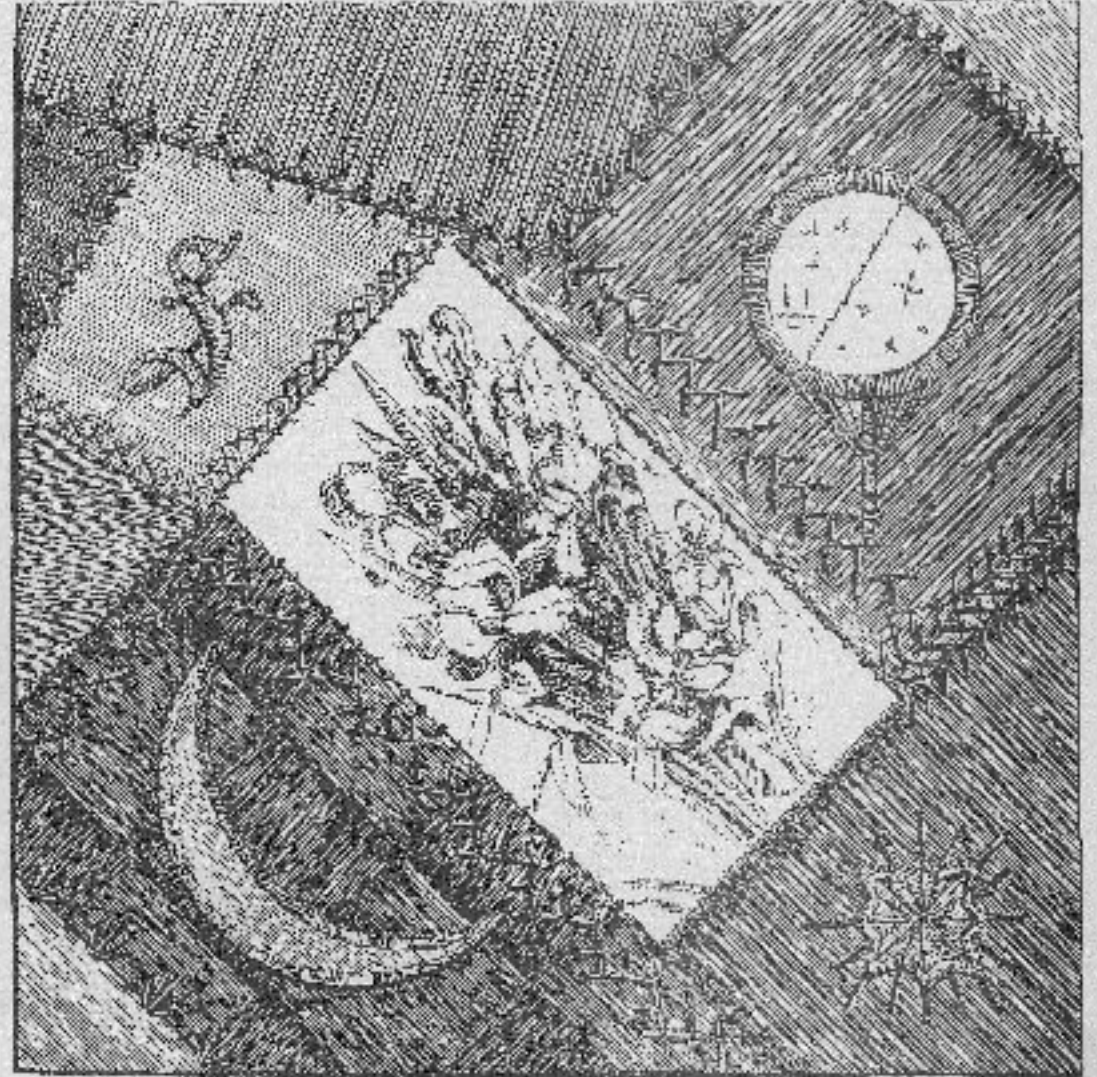
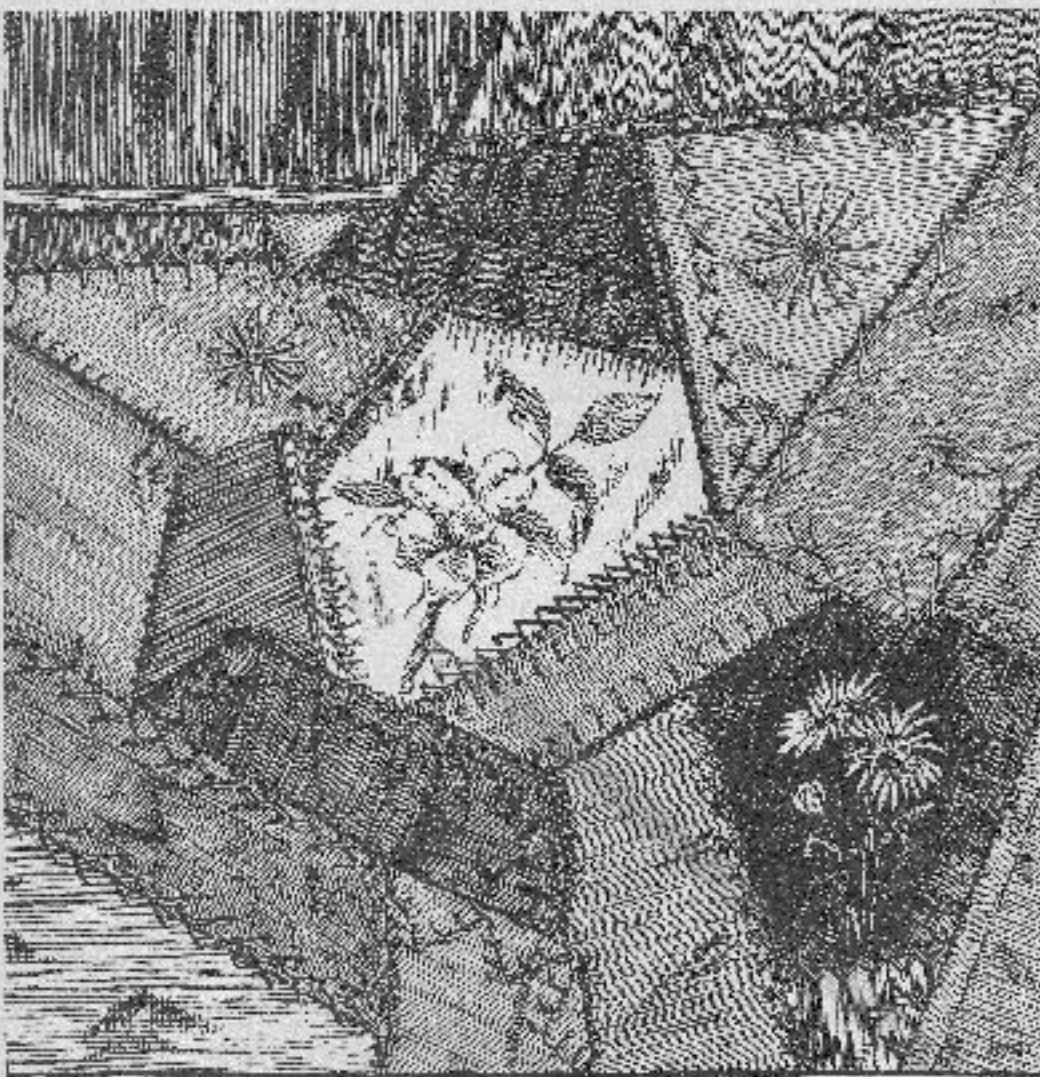
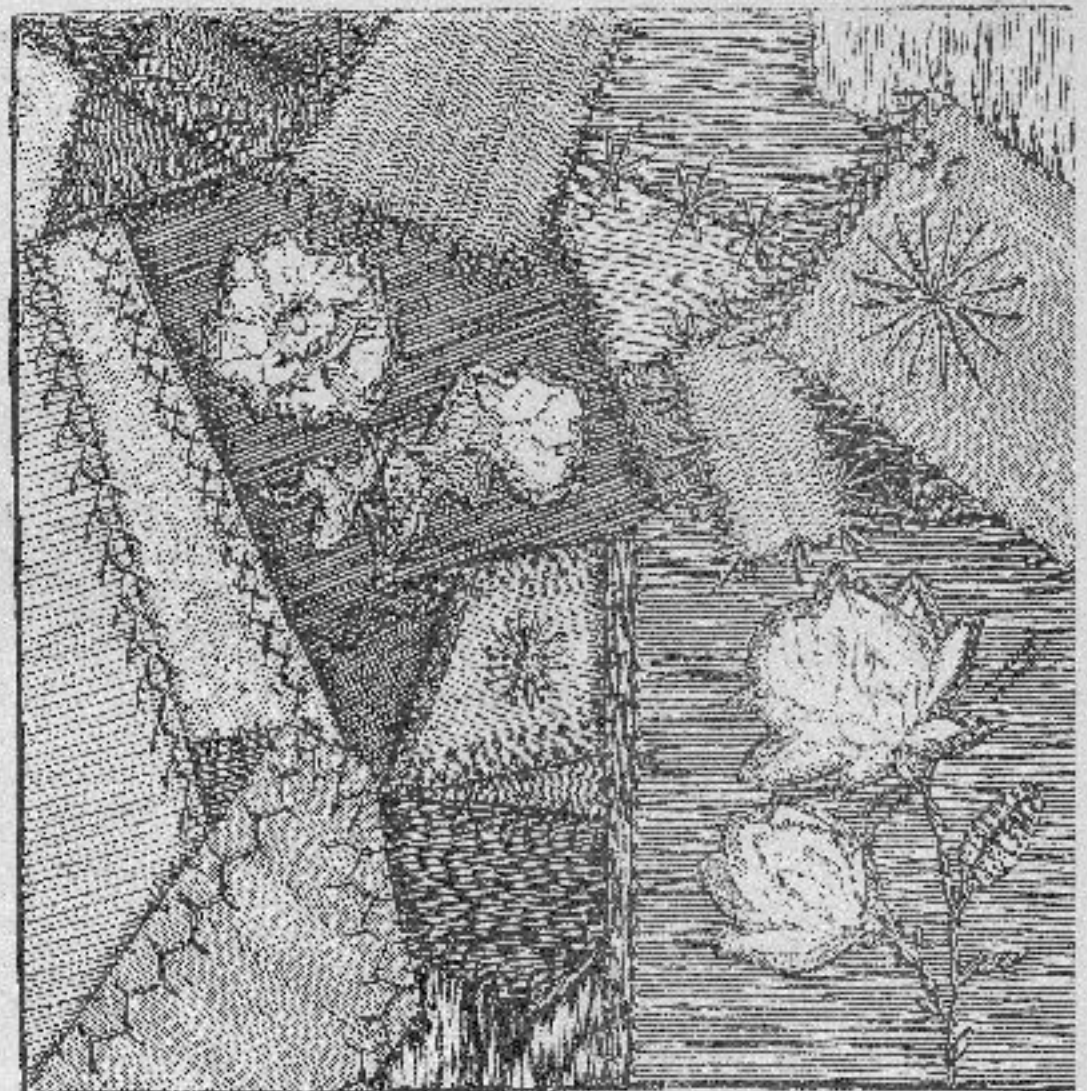
The rest of the block is filled-up with plain pieces of satin, ottoman, brocade, and gros-grain; in olive-green, bottle-green, gendarme blue, sky-blue, red, salmon, and pink. The stitches used in joining are, coral, single and double, brier, double-chain, cat-stitch, cross-stitch, border, herring-bone, and point russé; in blue, pink, lavender, red, yellow, gold, and three shades of green.

The second design consists of a number of pieces, of satin, gros-grain, and ottoman; in olive-green, bottle-green, yellow-green, gold, cardinal, garnet, lavender, maroon, chocolate, pink, gendarme blue, and sky-blue. The stitches used in joining, are coral, chain-satin, dot, French knot, border, brier, cross-stitch, cat-stitch, and point russé; in red, pink, lavender, blue, yellow, white, and four shades of green embroidery silk.

The large olive-green ottoman patch on the right, is ornamented by two pink-and-buff roses, cut out from brocade and applied; the stems and leaves are worked in arrasene. The large bottle-green piece of ottoman near the centre is decorated by a spray cut out from satin, with the edges buttonhole-stitched with fine pink, yellow, and green sewing-silk, to correspond with the rose-bud and leaves. Upon the scrap of lavender satin on the right, is embroidered a cone-flower, with brown centre and orange rays. Upon the small piece of gold satin in the centre, is worked an aster, with yellow centre and sky-blue rays.

The third design consists of twenty-one irregular pieces, of which seven are satin, three are ottoman, ten are gros-grain, and one is brocade. The shades used are, cream-white, black, olive, bottle-green, moss-green, cardinal, garnet, sky-blue, gendarme-blue, lavender, golden-yellow, silver-gray, drab, golden-green, and pink. They are joined with single, double, and triple coral-stitch, border-stitch, cat-stitch, cross-stitch, and point russé stitches; in red, yellow, pink, blue, and three shades of green

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embroidery silks. Upon the cream-white satin patch near the centre, is painted a wild-rose with leaves. Upon the black gros-grain piece near the side, is painted a bunch of daisies and blue-eyed grass. Upon the pink scrap of gros-grain adjoining the wild rose on the left, is embroidered a conventional daisy, white, with a yellow centre; upon the sky-blue piece of gros-grain on the right is another conventional daisy, a Queen Marguerite, as its rays are pink. Upon the small garnet patch of gros-grain, above the wild-rose, is worked in gold-colored silk, an ornament resembling an arrow. It will thus be seen what a quantity of material, of color, and of work can be compressed within a small space.

The fourth of these designs has for a centre-piece, a printed satin picture. Upon the large patch of olive ottoman on the left, is a fan, consisting of a piece of white satin applied; the edge buttonhole-stitched; and the sticks, ornaments, and handle worked in red silk. Upon the large maroon satin and gros-grain patch, is a crescent of gold-colored satin, with the edges buttonhole-stitched in gold. Upon the bottle-green ottoman piece on the right is a conventional star, whose centre is red gros-grain, with border and rays of yellow silk. And, upon the scrap of pink satin on the left, is embroidered in gold the initial S. The other patches in this block are small ones of gray satin, of garnet, sky-blue, and yellow-green gros-grain; and a large one of sky-blue ottoman. The ornamental stitches are single and double coral, herring-bone, cat-stitch, cross-stitch, and point russé; in red, orange, yellow, pink, lavender, and two shades of green embroidery silks.

Lace, beads, spangles, and gold-thread are also employed in the decoration of crazy-work. But these are out of place upon a quilt, however well they may answer for a lambrequin or a border for a table-cover. Some authorities tell us that hand-painting is also out of place, because, if the quilt is used, the painting will be spoiled. The same authorities say, that while the primary colors, red, yellow, and blue are highly desirable, such tints as lavender, old-gold, and art-greens are prized as rarities; and that, among fabrics, flowered satins and brocades are the choicest, especially if they are antique.

A quilt may be made in separate blocks, the blocks afterwards being joined by plain seams, or by ornamental stitches. Or, the lining, of cambric or silesia, may first be made of the size desired for the quilt, and all the pieces attached to this, without any distinction of blocks; though by this plan, the quilt will be less manageable.

It is the practice with some to lay a piece of wadding between the silks and the foundation of each block, and work through it, so that frames need not be used in quilting; but the practice makes the stitches coarser and the work more clumsy. Still, in crazy-work, as in painting, effect being the thing aimed at, a little puckering, apparent only on close examination, counts for nothing.

A crazy-quilt, says Dame Fashion, should be bordered with plush and lined with satin. But, if every lady completed her quilt in that way, she would find the bordering and lining more expensive than the quilt. But, for a border, a little embroidery, ribbon-work, or something smaller, is quite sufficient; for a lining, bright colored silesia is as pretty as silk or satin, and wears better.

When crazy-work in heavier material, as velvet or plush, is used for cushions and lambrequins, it may be decorated with

plush-flowers or ribbon-embroidery. In wash-materials, for towel-ends and splashers, it is generally worked with soft, tinted silks; and is often ornamented with fruit, blossoms, and figures in outline. Woolen fabrics, as cashmere and merino, embroidered in crewels may take the crazy form, and do ordinary duty as a table-cover or lounge-spread for the dining-room.

But, while silk quilts and silk patchwork are fashionable, these are not all of crazy-work. Some of the old-time patterns are rapidly coming to the front. The tea-box pattern was revived and had become popular, when crazy-work arose and displaced it. It consists of three diamonds, so joined as to represent a cube in perspective. The two diagonal diamonds are of two shades of silk, but the third or horizontal diamond, whether of silk, satin, or velvet, must always be black, to give the effect of the open top of a box. When three blocks are joined, it will be seen that the black diamonds unite to form a horizontal black stripe across the work, and that three blocks turned in every way form cubes, and a six-pointed star.

The patty-pan is another very old pattern revived. One block consists of seven regular hexagons, one of which, always a dark one, forms the centre. This represents the bottom of the pan; the surrounding six are of one color, and form the sides.

In making a block of tea-box or patty-pan, first cut out the pattern of each piece from stiff paper; then baste the silk smoothly and firmly over each. Join the pieces on the wrong side, with fine over-seaming. Do not remove the paper until the article is completed; some good needle-women even then remove only the basting threads, and not the paper. Be careful in joining the blocks, to scatter the colors; so that all the light tints will not be in one part of the quilt, and all the dark in another. In removing the basting-threads and paper, begin at the centre and work outwards. Begin at the centre, also, in quilting, and then smooth out all inequalities toward the edges.

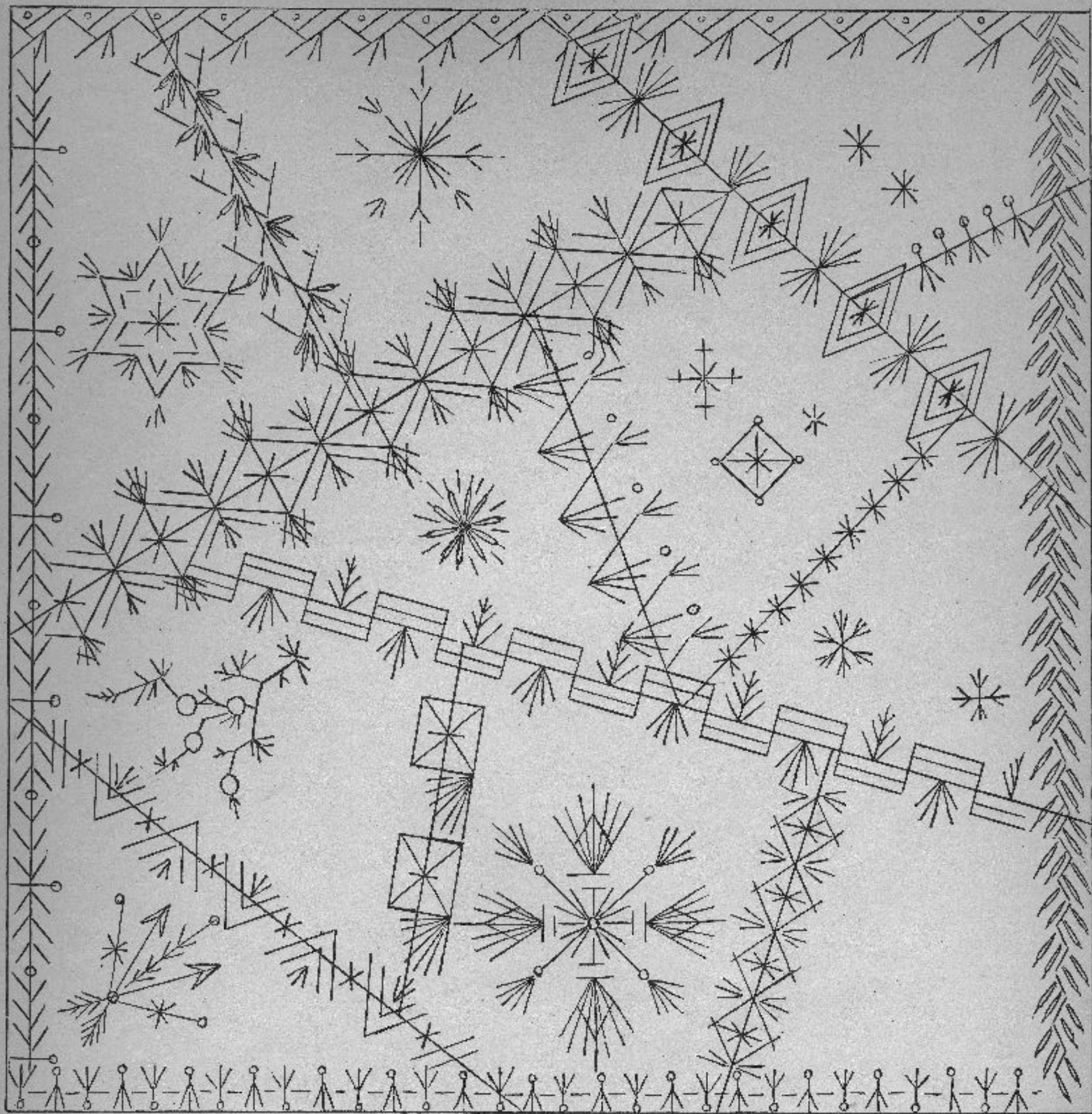
The log-cabin pattern does not materially differ from state-house-steps pattern, except that the latter is smaller, consists of a number of graduated strips, proceeding in four regular flights of stairs, from a small square in the centre. The first two strips are always of the same length as the square and half the width; the other strips are always the same width, and increase in length, proportionally. A block of this kind is capable of indefinite extension. The centre is always dark; the two opposite sets of steps are often of the same colors, or of alternate strips of color, to match. The mode of joining is by plain running on the wrong side, and the turning the strip back, like a fold. In old times the materials employed were cashmere, merino, or delaine; with velvet for the centre. This pattern is now copied in silk, and is especially suitable when ribbons are to be used.

A novel way of modifying log-cabin for soft silk, is to have the two adjacent flights of steps in a block, the perpendicular and horizontal, black; and the other two adjacent ones alike, either all one color or of two alternate strips of color. Then, in joining the blocks, the black corners are all placed together; so that crossing, diagonal bands of black, will run through the quilt.

A silk quilt, of tea-box, patty-pan, or log-cabin may have as a border, a band of crazy-work, half a yard in depth.

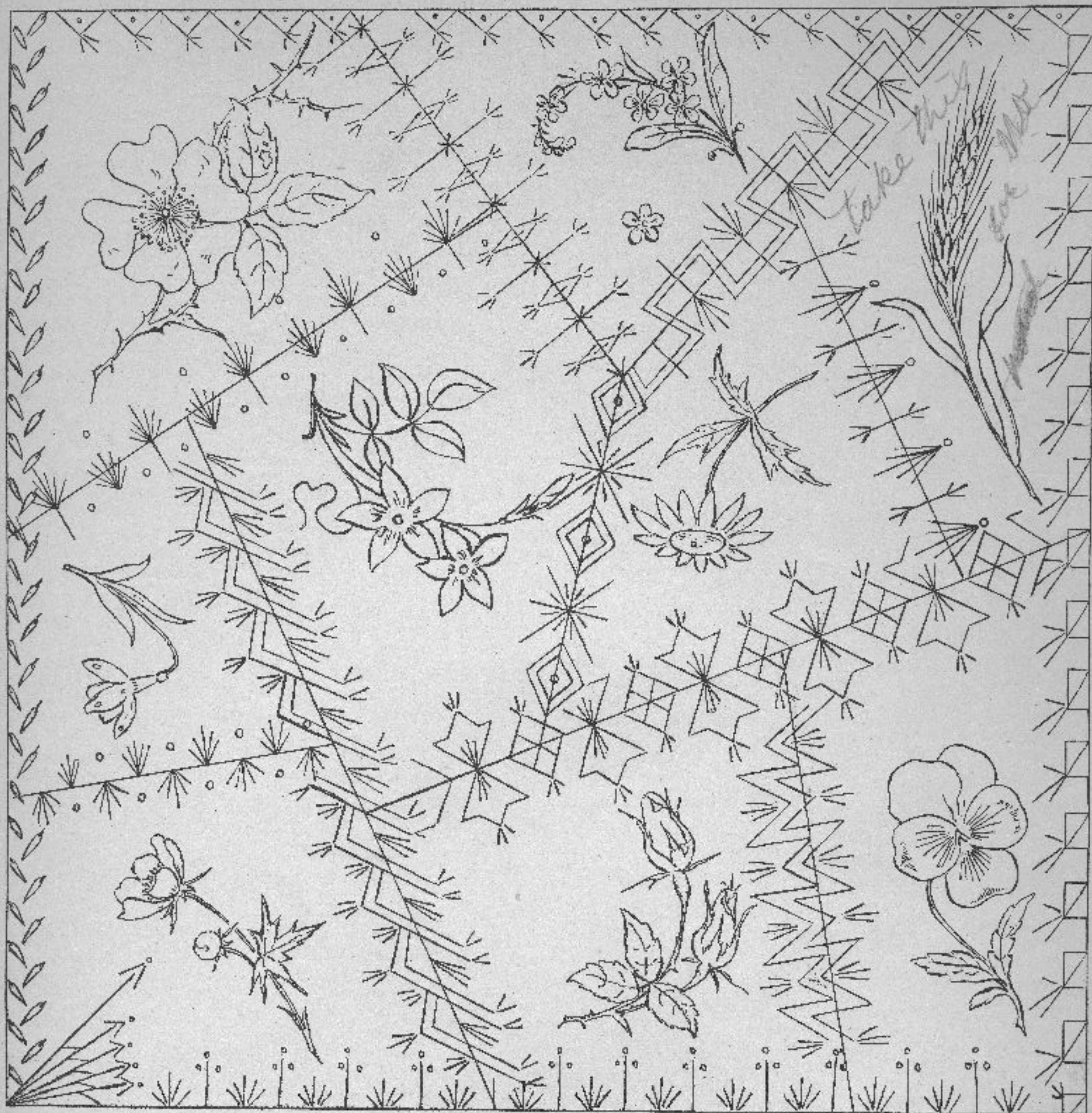
A pretty pattern, often used for bordering, is known as Roman sash. This consists of strips of silk or ribbon, about nine inches long, joined together to represent the striped Roman ribbon, sometimes used for scarfs and sashes. In this pattern the stripes, when joined, run straight up and down.

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To Transfer this Design, place the Dampened Material upon it, and Press with a Hot Iron.

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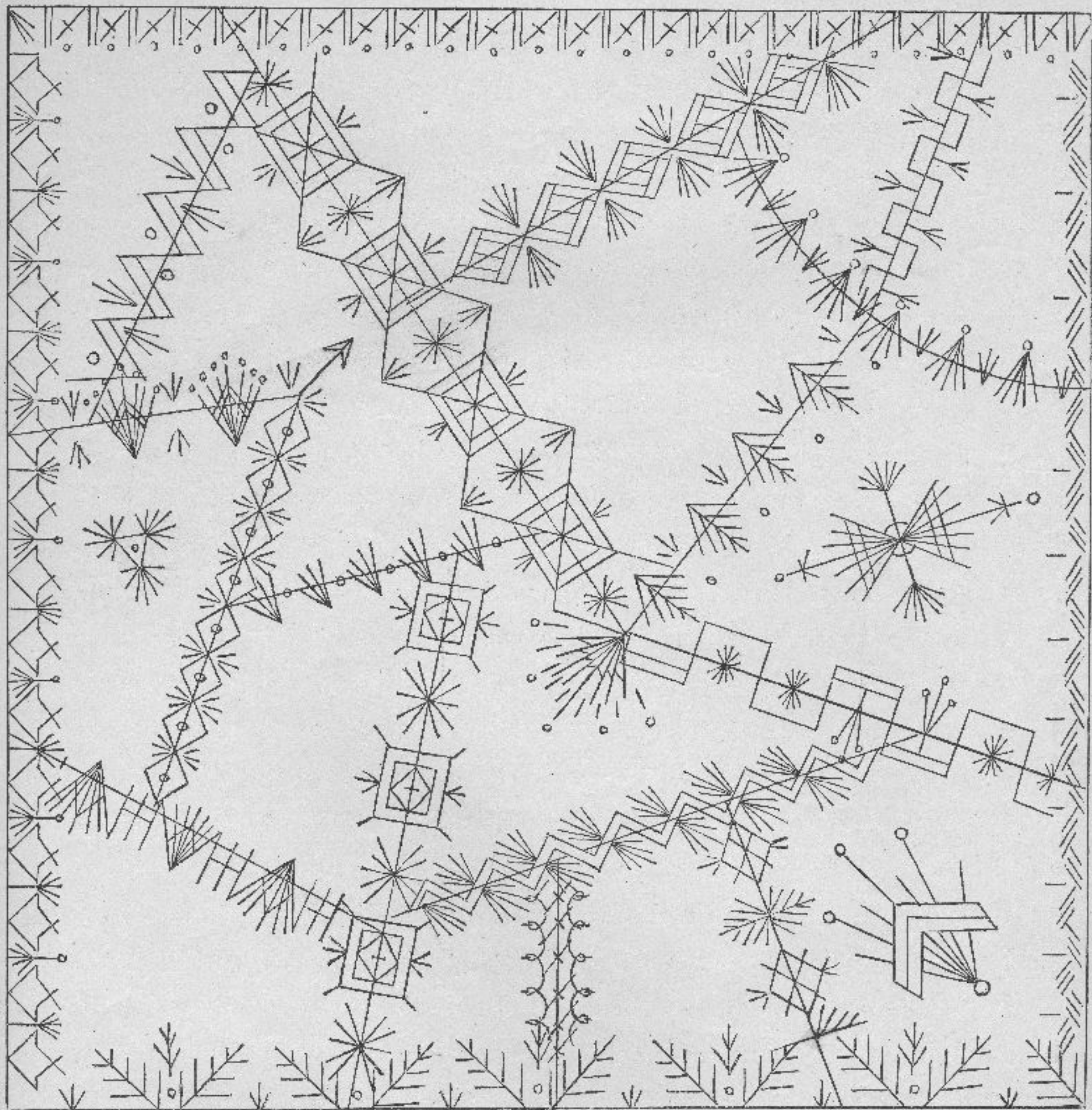
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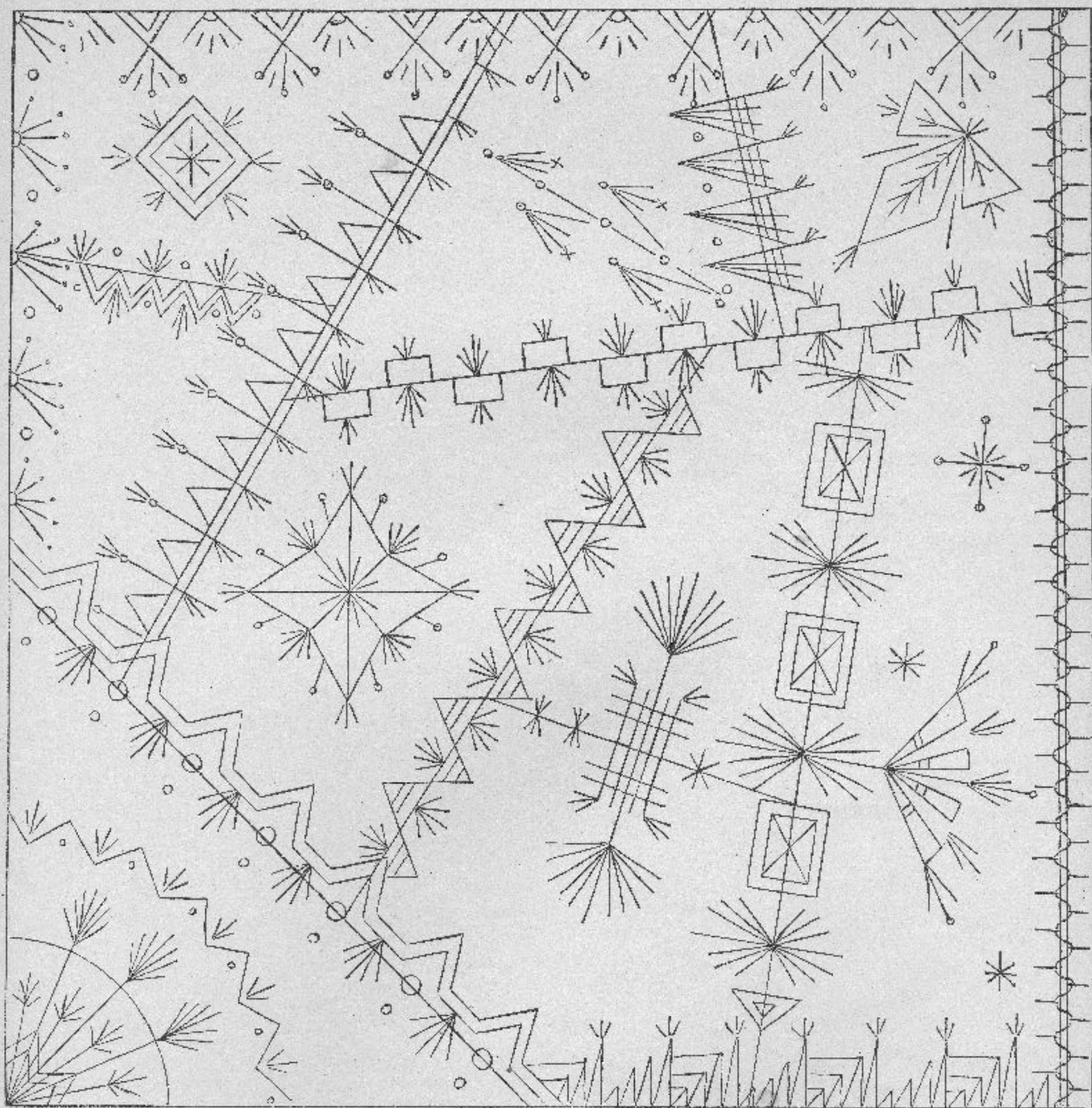
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