24 CASH PRIZES

BARBOURS Prize Needlework Series

A Treatise on
Lace Making,
Embroidery
AND
Needle Work

With IRISH FLAX THREADS.

Published by:
The Barbour Brothers Company.

PRICE 10 CENTS

1891.

Book No. 1.

BARBOUR'S IRISH FLAX THREADS

Received Highest Awards at the World's Fair, 1893, also at the
Fair of Massachusetts Charitable Mechanics' Association, Boston, 1895.

EXHIBIT OF BARBOUR'S IRISH LINEN THREADS
IN MANUFACTURES BUILDING.

SPECIAL MERITS.

Distinguished Excellence,
Uniformity, Strength,
Adaptability, Durability

BOOK NO. 1.

BARBOUR'S

PRIZE   NEEDLE-WORK   SERIES.

A TREATISE

ON

LACE–MAKING, EMBROIDERY, AND NEEDLE–WORK

WITH

Third Edition.

PUBLISHERS' NOTICE.

WE take pleasure in placing before the ladies of America this treatise on Lace-making and the Art of Embroidery, and heartily commend the efforts of the editor in successfully compiling so much information that is useful and instructive, and the development of which produces such beautiful effects. We bespeak for our "No. 1," from the ladies, an interested consideration and approval of the work.

Respectfully,

THE BARBOUR BROTHERS COMPANY.

CONTENTS.

INTRODUCTION.

In this, the initial volume of "Barbour's Prize Needle-work Series," no attempt at elaborateness has been made; neither has the editor endeavored to bring within its pages every variety of needle-work. Indeed, our "No. 1" serves only as a starting-point, which must necessarily be had; and it is left for the contributors to future numbers to give the "Prize Series" the high rank among works of its class which its publishers hope for it. Among the crocheted and knitted laces are several "standard" patterns which are often called for; others have more of the charm of novelty. The entire work, in fact, is designed more for the novice in needle-work than the expert, although it is hoped that all will find something of practical benefit in its pages.

A little information regarding the Irish Flax Threads will doubtless be of interest to many. The Barbour Brothers Co., as is well known, have the oldest linen-thread manufactories in the world, their establishment dating from 1784; they are also the most extensive, the works at Paterson, N.J., Lisburn, Ireland, and Ottenson, Germany, employing, collectively, five thousand hands,—as many as any two other linen-thread firms in the world. Branch offices, twenty in number, situated in the most important cities of Europe and America, aid in the distribution of this immense product to every department of trade in which linen threads are used. To this firm of thread-makers, for more than one hundred and seven years, has been awarded the highest honors by the juries of the International Exhibitions, held during the past forty years, principally at London in 1862, Vienna in 1873,

Philadelphia in 1876, Berlin in 1877, Paris in 1878, where also, in addition to the gold medal, they were awarded "the Grand Prize of Honor of the Linen Section of Great Britain for distinguished excellence in linen threads and yarns of all kinds." This was the only grand prize given to Ireland, and the only one received by any thread manufacturers in the world. Also at the seventeenth exhibition of the Massachusetts Charitable Mechanic Association, held in Boston, in 1890, they were awarded a gold medal for "superior excellence in strength and finish of their threads." It will be seen by this record that the generations of Barbour, as they succeed each other, have, by their close attention to details in their business, kept in touch with the demands of the numerous trades which use their product, and have earned for their threads a position of honor and high standard unexcelled by any other.

The superexcellence of the Irish Flax Threads for knitting, crocheting, and all lace work has long been known to ladies everywhere; but the introduction of Flax Embroidery Threads is comparatively of recent date. The manufacture of the flax fibre into threads, sufficiently smooth and flexible for embroidery, and which should receive perfectly fast dyes, satisfactorily, was attended with much difficulty, only four or five colors being apparently possible, at first. These difficulties the Barbour Brothers Co., by dint of much costly experimenting, were the first to overcome, and to-day the Flax Embroidery Threads, in an almost unlimited variety of colors, including the newest art shades, cannot be distinguished in point of smoothness, softness, and color from the best silk. It is made in three sizes (o, oo, and 8), the latter of sufficient fineness to be used successfully on the thinnest silk or finest satin, while the coarser varieties serve admirably for heavy outlining and other open embroidery stitches, being far superior to filoselle for all purposes to which the latter is adapted. Often, when a piece of work is elaborate or closely covered, expense becomes a matter of much importance, and, in any case, one cannot resist wishing for something less costly than the pure, spun silk. As a substitute for the latter, the Flax Em-

broidery Threads are far ahead of any material yet introduced, being as perfect and sound in their way as the purest silk; and, now that we have them in such lovely colors and superior quality, the linens are often chosen in preference to the silk threads, — the pure grades of which are not always, or frequently, to be had.

OFFER OF PRIZES.

1. For best article on crochet lace $10 00
    For second-best article 5 00
2. For best article on knitted lace 10 00
    For second-best article 5 00
3. For best article on crochet work, other than lace, for decorative, useful, or wearing purposes . 10 00
    For second-best article 5 00
4. For best article on knitted work, other than lace, as noted 10 00
    For second-best article 5 00
5. For best article on tatting 10 00
    For second-best article 5 00
6. For best article on netted guipure, or antique lace, 10 00
    For second-best article 5 00
7. For best article on darned net 10 00
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8. For best article on cross-stitch, flat, and similar embroidery 10 00
    For second-best article 5 00
9. For best article on outline or Kensington embroidery 10 00
    For second-best article 5 00
10. For best article on drawn-work, point, Russian, Limoges, or braid lace, or other work in which flax threads are used, other than especially noted above 10 00
    For second-best article 5 00

11. For best article on macramé, either knotted or cro-
cheted $10 00
    For second-best article 5 00
12. For best article containing NEW IDEAS on the use
of Barbour's Flax Threads 10 00
    For second-best article 5 00

SPECIAL.

Desiring to keep thoroughly in touch with new demands, and
that the Flax Threads, so long famous, shall continue to give un-
bounded satisfaction to the thousands of ladies using them for
knitting, crocheting, and embroidery, we offer a special prize : —

For the best paper giving hints for the use of new
    threads which may be manufactured, or for the adapt-
    ability of threads now in use for new work . . $10 00
For second-best paper 5 00

Please write candidly ; if in any point the threads do not quite
please you, or if you cannot find among them what is exactly
suited to your purpose, tell us so. Remember that the Barbour
Brothers Co. have the largest and best-equipped linen-thread
manufactories in the world, and are abundantly able and willing
to provide for every want in this line.

RULES.

All articles submitted (from 1 to 12, inclusive) must consist
of whatever directions are necessary, carefully written, and sam-
ple or samples for illustration, which will be returned after use,
if request is made to that effect. Large articles, such as portières,
bedspreads, etc., should be fully described, with a small specimen
of the work enclosed.

All work must be done with Barbour's Irish Flax Threads, and
every description should state exactly what number and size of

thread was used, with size of needles employed, if knitted or crocheted.

Competitors are not confined to one sample in any one department; as many may be sent as desired. No one person may win more than two prizes, however, one of these being the " special" prize. This competition is not designed for professional needle-workers, but for our friends in all parts of the country, and all shall have equal chance of winning. Errors in MSS. will be remedied, if necessary; and new and good ideas will count for more than proper punctuation or correct spelling.

Please write only on one side of the paper, and enclose your true name and address in a sealed envelope, which will not be opened until after the awards are made. All articles submitted for competition must reach the office of the Barbour Brothers Co., Boston Branch, 67 Lincoln street, Boston, Mass., on or before September 1, 1891, that the second volume of our prize series may make its appearance in season for Christmas use. The awards will be made by a committee of ladies selected by the Barbour Brothers Co. for this purpose.

It is but fair to suggest that articles on the more difficult or less common needle-work, guipure netting, embroidery, etc., may perhaps have a greater chance of winning than those on crochet and knitted laces. Original work will receive especial attention. Information concerning needed materials for work, netting-needles, tatting-shuttles, etc., will be gladly furnished those who desire it.

The names of prize-winners, with further prize-offers, will be printed in " Barbour's Prize Series, No. 2 ; " and these books, preserved from year to year, will shortly result in a valuable encyclopedia of all that is useful and beautiful in needle-work.

For assistance in the present number, the editor desires to express her thanks to Mrs. A. K. Stauffer, Miss Emma Gilbert, Emma C. Monroe, Mrs. A. C. Christians, Mrs. A. T. Holton, and others.

<div align="right">MARY E. BRADFORD.</div>

ROXBURY, MASS.

# CROCHETING.

GENERAL DIRECTIONS.

This frequently beautiful and always useful work was never more popular than at the present day, as is evidenced by the fact that nearly every household journal has a column or department devoted to it, with knitting. It is of more recent date than the latter, having only become generally known during the last fifty years; and, as it is more rapidly executed, requires less attention in counting stitches, and is so easily taken out to remedy an error, it is in favor with many ladies who do not knit at all. It can be worked with all, or nearly all, threads, linen, silk, wool, chenille, etc.; but for wash trimmings of any sort, whether designed for underclothes, dresses, table, bureau, or buffet-scarfs, tidies, etc., etc., no material can equal the Barbour Irish Flax Threads, in white, ecru, and gray. For trimmings for children's aprons and dresses, the colored flax threads, either alone or combined with those noted, are very effective.

Many ladies write the editor that they cannot crochet from printed directions, although able to copy samples of lace. This difficulty probably arises from the interchange of terms by many writers. The directions and terms given herewith are those in use by the best needle-workers of the country, and the editor is sure a little careful study will enable any one to work from them successfully.

In crocheting there are five or six stitches which may well be called the fundamental principles of the work, since upon them depend all others, whether fanciful or simple. These well learned, one has little difficulty in learning others; without a knowledge of them, one can do nothing. " Practice makes perfect " is as true of this as of all other work, and the art of crocheting rapidly, smoothly, and easily is only acquired by it. The

(11)

needle is held in the right hand, very much as one holds a pen in writing, resting between the thumb and forefinger ; the left hand holds the thread and work. If just learning to crochet, try to hold the work between the second finger and thumb, holding the forefinger up from the work ; the thread passes over this finger, under the second, over the third, and under the fourth or little finger. Once having learned this method, you will prefer it to the usual fashion of allowing the forefinger to rest upon the work.
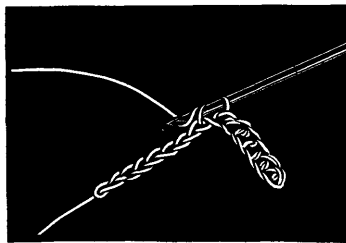
The chain (ch.) is the first stitch to learn, and perhaps the most important, since all others are modifications of it. Holding the crochet-needle and thread as directed, twist a loop of the latter over the former, pass the hook under the thread on the forefinger, catch the thread with the hook, and draw it back and through the loop on the needle, forming a stitch ; repeat the process, drawing the thread through
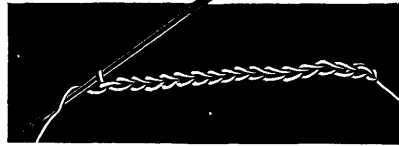
1. Crochet Stitch.

the loop just formed, tightening the thread slightly as you do so. The chain is simply a series of loops or stitches, each drawn with the hook through the preceding loop. It is the foundation, literally, of all crochet-work, and a great point is gained when one has learned to make it evenly. (No. 1.)
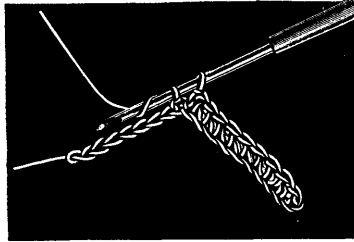
Single crochet (s c.) is sometimes called close-chain stitch, mitten-stitch, and slip-stitch. It is often used to work the first row on the chain, when an unusually strong foundation is required for very close, firm work, and as a joining stitch. To make it, having a stitch on thé needle (as is always understood), put the

2. Crochet Stitch.

hook through the work, thread over hook, and draw through the work and the stitch on the needle at the same time. The slip-

stitch proper, with which this is sometimes confounded, is made thus : Drop the stitch on the needle, put the hook in a stitch at the point where it is wished to make the joining, and draw the dropped stitch through this stitch. Another method : Drop the stitch on the needle, put hook through the work, take up the thread and draw through, then draw the dropped stitch through the loop thus formed. There is little occasion for using the slip stitch, however, the single crochet stitch answering every purpose. (2.)

Double crochet (d. c.) : Put the hook through the work, thread over, and draw through, making two stitches on the needle ; thread over again, and draw through both. To keep a straight edge in turning, one chain-stitch takes the place of a double. (3.)
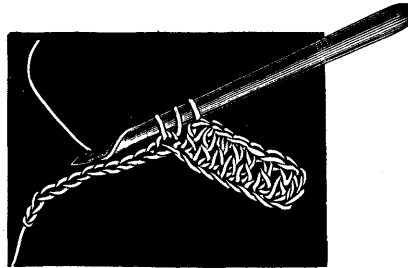
3. Crochet Stitch.

Treble crochet (t. c.) : Thread over the needle, hook through work, thread over and draw through work, thus giving three stitches on the needle ; * thread over, draw through two, over again, and draw through remaining two. Three chain-stitches in turning take the place of a treble. (4.)

Short treble crochet (s. t. c.) : Like treble as far as * ; then thread

4. Crochet Stitch.

over, and draw through the three stitches at once. Two chain-stitches are equal to a short treble in length. This stitch is not often used in lace-working.

Long (or double) treble crochet (l. t. c. or d. t. c.) : Thread

over twice, hook through work, thread over and draw through, giving four stitches on the needle, * thread over and draw through two, and repeat twice from *. Four chain-stitches are equal to one long treble. (5.)

Extra long treble crochet (extra l. t. c.) : Thread over three times, hook through work, take up thread and draw through, giving five stitches on the needle, then * thread over and draw through two stitches, and repeat from * three times. Five chain-stitches are equal in length to an extra long treble.
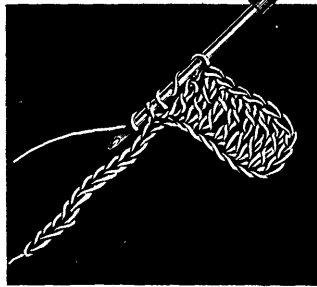
5. Crochet Stitch.

The ordinary picot — sometimes erroneously called purl — is a loop of three, four, or five chain joined in a ring by one single or double crochet in the first stitch of the chain. Directions are usually given for working picots in the pattern containing them.

As a rule, a crochet-hook should be chosen just large enough to carry the thread nicely ; but, as many ladies crochet much more loosely or tightly than others, it is always safest to try hooks of different sizes, with different sizes of threads. This need be done but once, for, having found the size which gives the best results with a certain number of thread, a note may be made of it for future use. Just so with the sizes of thread chosen for different purposes. It is easy to discover which is best adapted to a particular use, taking one's manner of working into consideration, after which one need never be at a loss which number to choose.

CROSS-STITCH IN CROCHET.

Very beautiful tidies, cushion-covers, pillow-shams, even entire bed-sets, may be crocheted of the white or colored flax embroidery-threads, by selecting some pretty cross-stitch pattern

and following it in treble crochet. The open-work is formed
in squares, by working 1 t c in a stitch, ch 2, miss 2, 1 t c in
next, etc.; the solid squares are made by having 2 t c between,
instead of the 2 ch. Any pattern may thus be followed, in
flowers, geometrical designs, or others. A narrow border, with
scallop added, makes a pretty crochet lace, the border alone
forming an insertion. Wider borders, set together with ribbon,
may be used for tidies or bedspreads, while squares and othei
larger designs may be
copied for chair-
backs, cushion-cov-
ers, etc. Even cur-
tains are crocheted
in this way. One
has only to remember

Cross-stitch in Crochet.

that the open squares are formed of 2 t c separated by 2 ch, and
the solid squares of 4 t c, placing 2 t c between, instead of the 2
ch. The flax threads are alone desirable for this work, possess-
ing a soft, silky sheen which is in itself decorative.

The design given can be readily followed without further
directions.

CROCHET ANTIQUE LACE.

Materials, Barbour's Flax Thread, white or écru, No. 80, 3 cord,
200-yards spools, and a fine steel hook.

Make a tight chain of 58 stitches, turn.

1. Make 1 t c in 8th st of ch from hook, * ch 2, miss 2, 1 t c
in next, repeat from * to form 14 spaces in all, 1 t c in same st as
last, 2 t c in next st, * ch 2, miss 2, 1 t c in next, repeat from *
twice, forming 3 sp, turn.

2. Ch 9, 1 t c in 8th st from hook, * ch 2, 1 t c in 1st t c, ch
2, 1 t c in next t c, ch 2, 4 t c under 2d 2 ch, ch 2, 4 t c under
next 2 ch, * ch 2, t c on t c, repeat 11 times, ch 2, 1 t c in 3d
st of ch, forming 13 sp, turn.

3. As the shells or groups of trebles, and the spaces or open-

work, are made throughout just as already described, it seems unnecessary to repeat the directions in detail, each row.   Begin 3d and all odd rows with 5 ch; 12 sp, 1 sh, 1 sp, 1 sh, 1 sp, 1 sh, 3 sp.

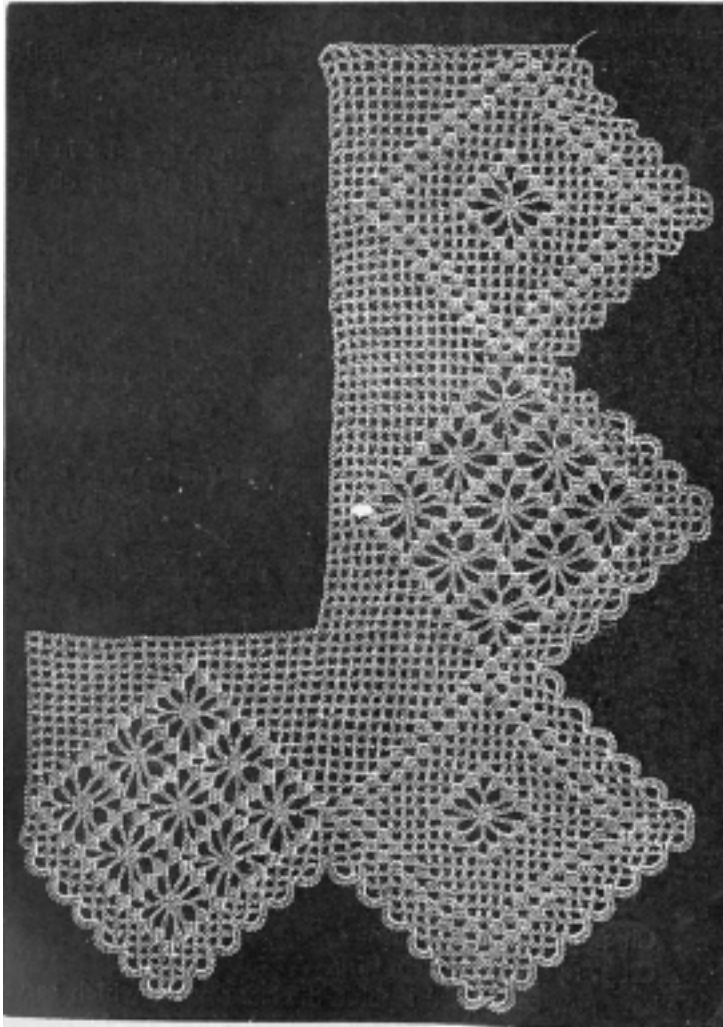   **4.** Ch 9, 1 t c in 8th st to form sp ; the point is lengthened in

Deer Tidy.

this manner: 3 sp (4 in all), * 1 sh, 1 sp, repeat from * 3 times, 10 sp, turn.

    5. Ch 5, 10 sp, 1 sh, 1 sp, 1 sh, 3 sp, 1 sh, 1 sp, 1 sh, 3 sp.

    6. Ch 9, 1 t c in 8th st, 3 sp, * 1 sh, 1 sp, 1 sh, 5 sp, 1 sh, 1 sp, 1 sh, 9 sp.

7. Ch 5, 8 sp, 1 sh, 1 sp, 1 sh, 7 sp, 1 sh, 1 sp, 1 sh, 3 sp, turn.

Crochet Antique Lace.

8. Ch 9, * 4 sp, 1 sh, 1 sp, 1 sh, 9 sp, 1 sh, 1 sp, 1 sh, 7 sp, turn.

9. Ch 5, 6 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh, 5 sp, 1 sh, 1 sp, 1 sh, 3 sp, turn.

10. Ch 9, 4 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh, ch 4, 1 sh under next 2 ch, 5 sp, 1 sh, 1 sp, 1 sh, 5 sp, turn.

11. Ch 5, 4 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh, ch 5, 1 t c under 4 ch, ch 5, 1 sh under next 2 ch, 5 sp, 1 sh, 1 sp, 1 sh, 3 sp, turn.

12. Ch 9, 4 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh, ch 5, 1 d c in last st of 5 ch of last row, 1 d c in t c, 1 d c in 1st st of 2d 5 ch, ch 5, sh in next 2 ch, 5 sp, 1 sh, 1 sp, 1 sh, 3 sp, turn.

13. Ch 5, 2 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh, ch 6, 1 d c in last of 5 ch, 3 d c in d c, 1 d c in 1st st of 5 ch, ch 6, 1 sh, 5 sp, 1 sh, 1 sp, 1 sh, 3 sp, turn.

14. Ch 5, as the point is now to be decreased; 4 sp, the 4th coming over sh of last row, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh (under 1st sts of 6 ch), ch 6, 3 d c in centre 3 d c, ch 6, 1 sh (under last sts of 6 ch), 5 sp, 1 sh, 1 sp, 1 sh, 3 sp, turn.

15. Ch 5, 4 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh (under 1st of 6 ch), ch 4, 1 t c in centre d c, ch 4, 1 sh (under last sts of 6 ch), 5 sp, 1 sh, 1 sp, 1 sh, 4 sp, turn.

16. Ch 5, 4 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh (under 1st sts of 4 ch), ch 2, 1 sh (under last sts of next 4 ch), 5 sp, 1 sh, 1 sp, 1 sh, 5 sp, turn.

17. Ch 5, 6 sp, 1 sh, 1 sp, 1 sh, 5 sp, 1 sh, 5 sp, 1 sh, 1 sp, 1 sh, 3 sp, turn.

18. Ch 5 ; finish like 8th row from *.

19. Like 7th row.

20. Ch 5, 4 sp ; finish like 6th row from *.

21. Like 5th row.

22. Ch 5, 4 sp ; finish like 4th row from 1st *.

23. Like 3d row.

24. Ch 5, 4 sp ; repeat 2d row from 1st, * turn.

25. Ch 5, 14 sp, 1 sh, 3 sp, turn.

We have now completed 1 point, the last row of which serves as 1st row of next point. We begin at 2d row of the latter.

2. Ch 9 (beginning to increase, as before), 4 sp, 1 sh, ch 4, 1 sh, 13 sp, turn.

3. Ch 5, 12 sp, 1 sh, ch 5, 1 t c under 4 ch, ch 5, 1 sh, 3 sp, turn.

4. Ch 9, 4 sp, 1 sh, ch 5, 3 d c in centre of spider web (which are all made just as described in 1st point), ch 5, 1 sh, 11 sp, turn.

5. Ch 5, 10 sp, 1 sh, ch 6, 5 d c in centre, ch 6, 1 sh, 3 sp, turn.

6. Ch 9, 4 sp, 1 sh, ch 4, 1 sh (under 1st sts of 6 ch), ch 6, 3 d c, ch 6, 1 sh, ch 4, 1 sh, 9 sp, turn.

7. Ch 5, 8 sp, 1 sh, ch 5, 1 t c under 4 ch, ch 5, 1 sh, ch 4, 1 t c in middle d c, ch 4, 1 sh, ch 5, 1 t c under 4 ch, ch 5, 1 sh, 3 sp, turn.

8. Ch 9, 4 sp, 1 sh, ch 5, 3 d c, ch 5, 1 sh (under 4 ch), ch 2, 1 sh, ch 5, 3 d c, ch 5, 1 sh, 7 sp, turn.

9. Ch 5, 6 sp, 1 sh, * ch 6, 5 d c, ch 6, 1 sh, repeat from *, 3 sp, turn.

10. Ch 9, 4 sp, * 1 sh, ch 4, 1 sh, ch 6, 3 d c, ch 6, repeat from *, 1 sh, ch 4, 1 sh, 5 sp, turn.

11. Ch 5, 4 sp, 1 sh, * ch 5, 1 t c, ch 5, 1 sh, ch 4, 1 t c, ch 4, 1 sh, repeat from * once, ch 5, 1 t c, ch 5, 1 sh, 3 sp, turn.

12. Ch 9, 4 sp, 1 sh, * ch 5, 3 d c, ch 5, 1 sh, ch 2, 1 sh, repeat from * once, ch 5, 3 d c, ch 5, 1 sh, 3 sp, turn.

13. Ch 5, 2 sp, 1 sh, * ch 6, 5 d c, ch 6, 1 sh, repeat from * twice, 3 sp, turn.

14. Ch 5, 4 sp, * 1 sh, ch 6, 3 d c, ch 6, 1 sh, ch 4, repeat once from *, 1 sh, ch 6, 3 d c, ch 6, 3 sp.

15. Ch 5, 4 sp, * 1 sh, ch 4, 1 t c, ch 4, 1 sh, ch 5, 1 t c, ch 5; repeat once from *, 1 sh, ch 4, 1 t c, ch 4, 1 sh, 3 sp, turn.

16. Ch 5, 4 sp, * 1 sh, ch 2, 1 sh, ch 5, 3 d c, ch 5; repeat once from *, 1 sh, ch 2, 1 sh, 5 sp, turn.

17. Like 9th row.

18. Ch 5, 4 sp, 1 sh, ch 6, 3 d c, ch 6, 1 sh, ch 4, 1 sh, ch 6, 3 d c, ch 6, 1 sh, 7 sp, turn.

19. Ch 5, 8 sp, 1 sh, ch 4, 1 t c, ch 4, 1 sh, ch 5, 1 t c, ch 5, 1 sh, ch 4, 1 t c, ch 4, 1 sh, 3 sp, turn.

20. Ch 5, 4 sp, 1 sh, ch 2, 1 sh, ch 5, 3 d c, ch 5, 1 sh, ch 2, 1 sh, 9 sp, turn.

21. Like 5th row.

22. Ch 5, 4 sp, 1 sh, ch 6, 3 d c, ch 6, 1 sh, 11 sp, turn.

23. Ch 5, 12 sp, 1 sh, ch 4, 1 t c, ch 4, 1 sh, 3 sp, turn.

24. Ch 5, 4 sp, 1 sh, ch 2, 1 sh, 13 sp, turn.

25. Like 25th row of 1st point.

We have now two points, and will continue the corner square from the 2d row of 1st point, to the 7th, inclusive.

8. Like 8th of 1st point, with but 5 sp, at the end instead of 7.

9. Ch 5, 4 sp; finish like 9th row of 1st point.

10. Like 10th row, with 3 sp at the end. This allows for joining the following point at the side.

11. Ch 5, 2 sp; repeat 11th row of 1st point.

12. Like 12th row of 1st point; at the end ch 2, 1 t c in 3d of 5 ch, turn.

13. Ch 3, 3 t c under 1st 2 ch, then 1 sp, 1 sh, etc., repeating 13th row.

14. Like 14th of 1st point, with 1 sp at the end instead of 3.

15. Ch 5, 2 sp; finish like 15th row of 1st point.

16. Like 16th row of 1st point, 1 sp at the end.

17. Ch 5, 2 sp; finish like 17th row of 1st point.

18. Like 18th of 1st point; 1 sp at the end.

19. Ch 5, 2 sp; finish like 19th of 1st point.

20. Like 20th of 1st point; 1 sp at end.

21. Ch 5, 2 sp; finish like 21st of 1st point.

22. Like 22d, 1st point; 1 sp at end.

23. Ch 5, 2 sp; finish like 23d of 1st point.

24. Like 24th of 1st point, 1 sp at end.

25. Ch 5, 2 sp; repeat 25th row to end.

26. Ch 5, * 1 t c in t c, ch 2; repeat from * twice, 1 t c in last of 4 t c, turn.

27. Ch 5, 1 t c, in t c, ch 2, 1 t c in next t c, turn.

28. Ch 5, 1 t c in next t c, ch 2, 1 t c in 3d of 5 ch, * ch 5, 1 t c in same st, ch 2, 1 t c in next t c, 1 t c in t c of next row, forming a space, chain 2, 1 t c in 3d of 5 ch; repeat from * 5 times.

We have now the corner square, and will begin the next point with the 2d row.

2. Ch 9; then 4 sp, 1 sh, ch 4, 1 sh, * ch 2, 1 t c in next t c, repeat from * twice, forming 3 sp, 1 t c in next t c of next row, forming a sp, ch 2, 1 t c in 3d of 5 ch, turn.

3. Ch 2, 1 t c in next t c, ch 2, 1 sh, ch 2; finish like 3d row of 2d point.

4. Like 4th row of 2d point; 11 sp.

The edge is made, after the lace is complete, by working 12 d c in corner spaces, and 1 d c in all the rest. There are 2 spaces between each 2 corner spaces, except at the top or point of scallop, where there is 1, and at the bottom, 3.

The insertion to match this lace is easily made by working both edges alike, and directions are unnecessary. The design is one of the most desirable, even among the always popular "antique" laces, and will be worth more than the price of our "No. 1" to every lady who enjoys crocheting. Curtains of linen scrim finished with this lace and insertion would be really elegant; or, if desired, the insertion might be omitted and a band of cross-stitch embroidery take its place. As a finish for toilet-mats, and other articles of home decoration, it can have no superior among the various hand-made laces; and the key to the "spider web," once learned, will result in a variety of pleasing combinations.
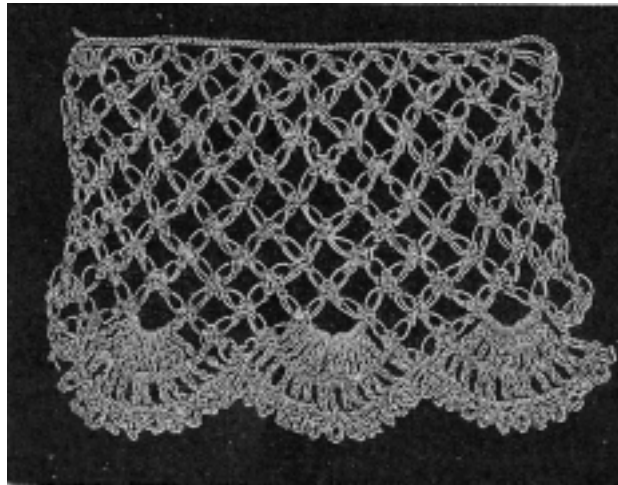
KNOT LACE.

Make a chain of the required length; turn.

1. Make 1 d c in 2d st; * draw out the st on hook to one-fourth inch, take up thread and draw through this loop, then put the hook under the thread just drawn through, between it and the loop below, take up the thread, draw through again, and

draw through both stitches, thus making 1 d c at the point of loop; repeat from * once; 1 d c in 5th st of foundation ch; and repeat entire row from 1st * to the end of ch. You will have a row of double loops with 1 d c at the top, at each side and in the ch, with 4 ch between; the number of these loops should be divisible by 3, on account of the border.

  2. * Make loop as described, 1 d c in 1st half of loop of last row, working it under the 2 threads which are uppermost and close to the top or centre d c, 1 d c on the other side of centre d c; repeat from *.

Knot Lace.

This row is repeated until the lace is as wide as desired, say 10 rows for lace of medium width.

  3. Make the loop, fastened by the 2 d c; * 12 l t c under next loop, 2 d c, as previously directed, in next; draw out the thread, forming a loop as usual, fasten with the 2 d c in next loop and repeat from *, ending with the 2 d c after the l t c.

  4. Ch 4, * 1 l t c between loop and 1st l t c of last row, * ch 2, 1 l t c between next 2 l t c, repeat from 2d * until there are 13 l t c, 2 d c in loop between; repeat from 1st *.

5. Make 1 d c between 1 t c and loop, 1 d c under 2 ch, * ch 5, 1 d c in d c just made, fastening the picot, 1 d c under next 2 ch, repeat from * until you have 12 picots, 1 d c between last 1 t c and loop, and repeat from the beginning of row.

This pattern, though so simple, is really intricate, and the stitch once learned will lend itself to a great variety of uses. In Nos. 50 or 60, 3 cord, 200-yards spools, white or gray Barbour's Flax Thread, it makes a beautiful lace for trimming summer dresses; in No. 100, white linen, omitting the scallop, if desired, and working directly on the material instead of a foundation chain, it forms a dainty handkerchief border. A beautiful scarf or "throw" is made of No. 35 white flax thread, omitting the foundation chain, which gives a firmer edge, and making a strip of loops; turn, skip 3 single loops, and beginning with the 4th proceed as in 2d row of lace, working first the 2 d c. Make 3 single or half loops (thread drawn out once) at the end, and repeat. Make two strips each about 10 inches wide and 28 inches in length, and join with a length of ribbon, two and one-half inches wide, and long enough to allow for the fringe, which is made of the flax thread, three and one-half inches deep, tied in every loop of both ends. Around the centre tie a handsome bow, fringing the ends to match the centre strip. The coarser unbleached or gray thread makes a lovely drape, which may be varied by alternating two lengths of ribbon with three narrower strips of lace. The coarser the thread or work, the longer the loops are drawn out. For a hammock, the stitch works admirably, using a large macramé hook and No. 16 5-cord thread in balls. The colored flax threads and flosses, too, offer a wide field for its use, suggesting ornamental fringes, lambrequins, chair-backs, dress-panels and vests, parasol-covers, etc.

VANDYKE POINT LACE.

No. 50, 3-cord, 200-yards spools Barbour's flax thread, white, and a rather fine steel hook.

For a child's collar, ch 221 sts.

1. Make 1 d c in 10th st of ch, * ch 5, miss 3, 1 d c in next, repeat from * to end of row; break thread.

2. Fasten with 1 d c in 6th st of turning ch, ch 3, * 3 trebles in 3d st of 5 ch following, ch 3, 1 d c in 3d st of next 5 ch, repeat from * to the end. Make the last d c of this row in the last d c of 1st row.

3. 1 d c in 1st d c of last row, * ch 9, 1 d c in next d c, repeat from *.
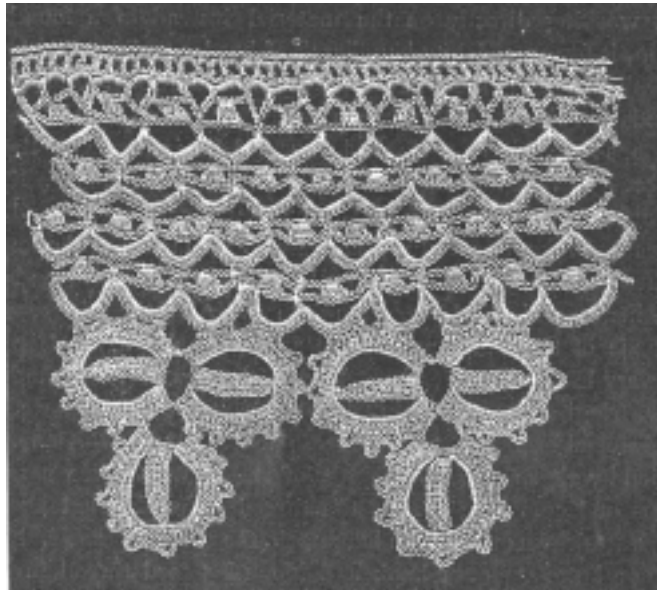
Vandyke Point Lace.

4. 1 d c in 1st d c of last row, * 13 d c under 9 ch, repeat from *, 1 d c in last d c.

5. 1 d c in 1st d c, ch 11, * 1 s c in 7th of 13 d c, ch 7, repeat from *, at the end of row ch 11, and make 1 d c in last d c.

6. 1 d c in 4th st of 11 ch, ch 4, * 1 d c in s c of last row, ch 4, 4 t c in 4th st of 7 ch, ch 4, repeat from *, finish with 1 d c in 8th st of 11 ch in 5th row.

7. * 1 d c in d c of last row, chain 10, repeat from *.

8. 1 d c in 1st d c, * 15 d c under 10 ch, repeat from *, finishing the row with 1 d c in last d c.

9. Like 5th row, with 9 ch instead of 7 ch.

10. Like 6th row.

11. Like 7th row.

12. Like 8th row, but with 17 d c instead of 15 d c on ch loops.

13. Like 9th row.

14. Like 6th row.

15. Like 7th row, with 12 instead of 10 ch.

16. Like 8th row, with 19 d c instead of 15 d c over the ch loops.

For the heading : —

1. * 4 d c under 3 ch, repeat from *.

2. * 1 t c in 1 d c of last row, ch 1, miss 1, repeat from *.

3. * 2 d c under 1 ch, 1d c under next 1 ch, repeat from *.

To the lower edge of the collar is joined a row of three-leaved figures, each leaf made as follows : Make a ch of 12 sts; miss 1 st, 1 d c in next, 10 t c in next 10 sts; ch 14, 1 s c in the st that was missed, ch 14, 1 s c after 10 t c, turn; * 19 d c under 14 ch, repeat from * once, ch 1, turn ; 38 d c in 38 d c of last row, working in back loop of sts, turn ; 4 d c in 4 d c of last row, 1 picot (4 ch, 1 s c in 1st st, the picot being joined to 13th st of 2d scallop of collar by a sl st; *i.e.*, after 2 ch, drop st on hook, put hook through st of scallop, draw the dropped st through, and complete the picot as directed), 3 d c, 1 picot joined to 9th st in same scallop, 3 d c, 1 picot joined to the 13th st of 1st scallop of collar, 3 d c, 1 picot joined to 9th st of same, * 3 d c, 1 picot, repeat from * 6 times, 4 d c.

The 2d leaf is joined with sl st by 1st and last sts of last row to corresponding sts of 1st leaf, and by the 4 last picots to 3d and 4th scallops of collar. The 3d leaf is joined by 1st st of last row to last picot of 1st leaf, and by the last st to the 1st picot of 2d leaf. To each end of the collar are joined 3 leaves in the same way.

PINEAPPLE OR STRAWBERRY LACE.

This pattern, although not new, is yet very popular.   Any preferred insertion may be used for the heading, which may also be made much narrower if desired.   A very pretty lambrequin is had by working the pattern in Barbour's 4-cord or 5-cord flax thread, No. 16, and running ribbons through the open spaces; and a tidy to match, consisting of strips of pineapple insertion
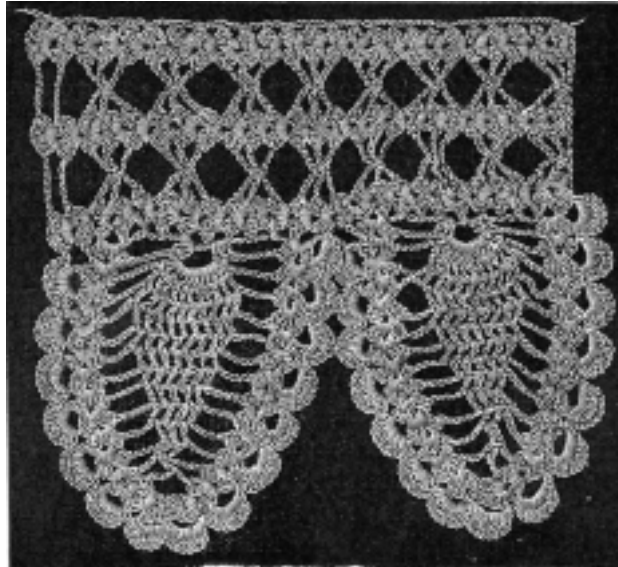
Pineapple or Strawberry Lace.

combined with lengths of the ribbon, the ends of the latter being fringed, and the ends of the insertion finished by a scallop of pine-apple lace.   Made in No. 40, 3-cord flax thread, 200-yards spools, and with ribbon run in the spaces, a pretty lamp-shade is had ; and, with a heading of half the width, the lace is especially desir-able for trimming the ends of bureau-scarfs, etc.

Materials, No. 40, 3-cord, 200-yards spools Barbour's flax thread, and a rather fine steel hook.

Ch 22, turn.

1. Sh (of 3 t c, 1 ch, 3 t c) in 4th st of ch, ch 7, miss 7, sh in next st, ch 7, miss 7, sh in next st, 1 t c in last st, turn.

2. Ch 3, sh in sh, * ch 3, 1 d c in 4th st of 1st or foundation ch of 7, taking it over 2d 7 ch, ch 3, sh in sh, repeat from * once, 1 t c in 3 ch at end of row, turn.

3. Sh in sh, * ch 7, sh in sh, repeat once from *, 1 t c under 3 ch at end, turn.

4. Like 3d row.

5. Like 2d, catching the 3 ch between sh into the middle of 7 ch made in 3d row. Repeat 3d, 4th, and 5th rows twice.

12. Like 6th row of pattern. You now have a strip of 12 sh, and begin to work on the side. Sh under 3 ch between 10th and 11th sh, ch 5, 3 t c under ch between 6th and 7th sh, ch 5, 3 t c in next loop, ch 5, sh between 1st and 2d rows, ch 5, 1 d c in 3 ch at end of 1st row, turn.

13. 1 d c, 8 t c, 1 d c under 5 ch, sh in sh, ch 5, 12 t c under 5 ch, ch 5, sh in sh, turn.

14. Ch 5, sh in sh, ch 4, 11 t c separated by 1 ch worked between 12 t c of last row, ch 4, sh in sh, ch 5, fasten between sh and scallop of last row, turn.

15. 1 d c, 8 t c, 1 d c under 5 ch, sh in sh, ch 4, 10 t c separated by 1 ch worked between t c of last row, ch 4, sh in sh, turn.

Continue working in this way, decreasing with each row the number of t c in the centre cone. Always make 1 ch between these, and work the t c of following row under the 1 ch. In the 22d row there will be 3 t c in centre.

23. 1 d c, 8 t c, 1 d c under 5 ch, sh in sh, ch 3, 2 t c separated by 1 ch, ch 3, sh in sh, turn.

24. Ch 5, sh in sh, ch 2, 1 t c under 1 ch, ch 2, sh in sh, ch 5, fasten between last scallop and sh, turn.

25. 1 d c, 8 t c, and 1 d c under 5 ch, sh in 1st and 2d sh, no ch between, turn.

26. Ch 5, put hook through centre of 1st and 2d sh and work 1 d c, thus joining them, ch 5, fasten between sh and scallop, turn.

27. 1 d c, 8 t c, and 1 d c under each loop of 5 ch, 8 in all, making 15 small scallops around the large one; repeat the heading as already described, then make the next scallop, joining to the first by the 1st, 2d, and 3d small scallops; that is, work 1 d c, 4 t c in the 5 ch, drop the st on hook, put hook through centre of last small scallop of preceding large scallop, draw the dropped st through, and finish the scallop with 4 t c, 1 d c. Join next 2 (15th and 17th rows) in same way.

CRAZY SHELL LACE.

Use No. 70, 3-cord, 200-yards spools Barbour's flax thread, and a fine steel hook.

Make a chain of 30 sts, turn.

1. 1 t c in 5th st, (ch 1, miss 1, 1 t c in next) twice, miss 1,
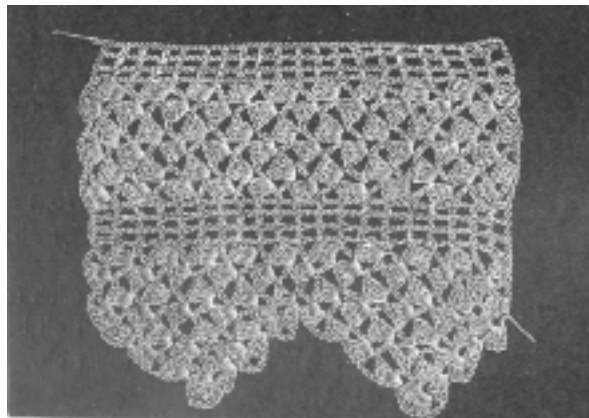
Crazy Shell Lace.

(4 t c in next, ch 2, 1 t c in same, miss 2) 3 times, (ch 1, miss 1, 1 t c in next) 3 times, miss 1, (4 t c in next, ch 2, 1 t c in same, miss 2) twice, ch 3, turn. ·

2. 3 t c under 2 ch, ch 2, 4 t c in same place, ch 2, 1 t c in same, 3 t c, 2 ch, and 1 t c under next 2 ch, * (chain 1, t c on next t c) 3 times, (4 t c, 2 ch, and 1 t c under next 2 ch) 3

times, (ch 1, t c on t c) 3 times, ch 1, 1 t c in ch at end, ch 4, turn.

3. T c on t c, (ch 1, t c on t c) twice, (4 t c, 2 ch, and 1 t c under next 2 ch) 3 times, (ch 1, t c on t c) 3 times, (4 t c, 2 ch, 1 t c, under next 2 ch) twice, * sh of 4 t c, 2 ch, and 4 t c under last 2 ch, ch 3, turn.

4. Sh of 4 t c, 2 ch, 4 t c under 1st 2 ch, ch 2, 1 t c in same place, (sh of 4 t c, 2 ch, 1 t c under next ch of 2) twice, finish like 2d row from *.

5. Like 3d row to *; sh under next 2 ch, sh of 4 t c, 2 ch, 4 t c in border sh, ch 3, turn.

6. Sh (4 t c, ch 2, 1 t c) under each ch of 2, finish like 2d row from *.

7. Like 3d row to *; sh under next 2 ch, 4 t c under next, ch 2, turn.

8. Sh under each of 3 ch of 2, finish like 2d row from *.

9. Like 3d row to *; 4 t c under next 2 ch, ch 2, turn.

10. Sh under each of 2 ch; finish like 2d row from *. Repeat from 2d row.

This pattern, though so simple, is a very desirable one. By omitting the points, a pretty insertion is had; and a very neat edge, which may be widened at pleasure, is formed by turning after the 3 upper sh, leaving off the lower rows of open-work and the points. Ties crocheted either of cream or colored linen in this stitch are extremely pretty. Take a four-in-hand for a model, and work in the simple crazy-shell stitch throughout.

ANGELL LACE.

Materials, No. 60, 3-cord, 200-yards spools Barbour's flax thread, fine steel hook.

Make a chain of 22 stitches, turn.

1. Make 5 t c in 5 sts, beginning with 4th from hook, ch 2, miss 2, 1 t c in next, ch 3, 1 t c in same, ch 2, miss 2, 1 t c in each of the next 6 sts, ch 2, miss 2, 1 t c in next, ch 3, 1 t c in same, turn.

2. Ch 3, 3 t c in 3 ch, ch 2, 4 t c in same place, 6 t c over 6 t c, 4 t c under next 3 ch, ch 2, 4 t c under same 3 ch, 6 t c on t c, turn.
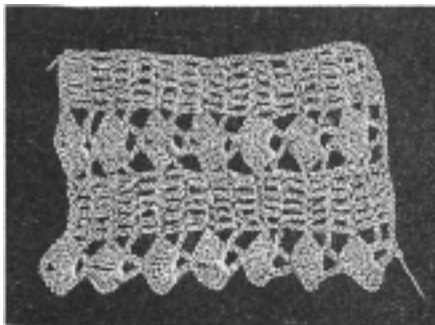
Angell Lace.

3. Ch 3 to take place of 1st t c, 5 t c on next 5, ch 2, 2 t c separated by 3 ch under 2 ch in sh, ch 2, 6 t c on t c, ch 2, 2 t c separated by 3 ch in centre of next sh, turn.

Repeat from 2d row. This lace is extremely easy, and may be made as wide as desired, or narrower than illustrated, if preferred.
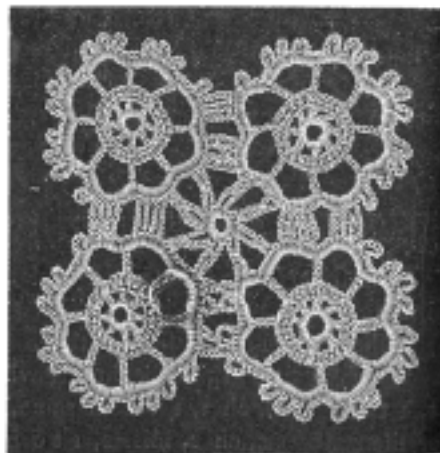
WHEELS FOR CUSHION-COVER, TIDY, OR LACE.

Barbour's flax thread, No. 35, 3-cord, 200-yards spools, and a steel hook.

1. Ch 9, join in a ring; ch 5, 1 t c in ring, * ch 2, 1 t c in ring, repeat from * 6 times, ch 2, join to 3d of 5 ch, turn.

2. Work one d c in every st of last row, taking back loop.

3. Ch 9, 1 t c (over t c of 1st row), * ch 6, 1 t c over next t c, repeat 5 times, ch 6, join to 3d of 9 ch.

Wheels for Cushion-cover, etc.

4. Work 2 d c under ch, * ch 6, 1 d c in same (forming a picot), repeat twice from *, 2 d c under same ch, repeat all around, filling each ch of 6 like 1st. This completes 1 wheel; make as many as desired, joining them by the side picots. Thus in making 2d picot in ch loop of 2d wheel, ch 3, drop st on hook, insert hook in middle st of corresponding picot in 1st wheel, draw the dropped st through, ch 3, 1 d c in ch loop, and so continue until 4 picots have been joined. This leaves 1 picot at the side of the joinings, to which the " filling wheel " is attached. For this ch 7, join in a circle; ch 3, sl st (as above directed) in middle st of 1st picot, ch 3, 1 d c in ring, * ch 3, sl st in middle of next picot, ch 3, d c in ring, repeat from *, joining to 8 picots, and fasten off.

Made of coarse flax thread, this wheel forms very pretty tidies, table-mats, etc. Finer thread is more delicate for a cover for the toilet-cushion, for which the flax embroidery-thread, size 8, in color to match other toilet accessories, is especially effective. This design may also be used for dress-yokes, cuffs, etc., by first cutting a paper pattern the shape desired, and crocheting to fit it. A single row of wheels may have a heading of d c, s t c, and t c, with chs between, for an edging; or they may be combined in other ways which will suggest themselves to the worker.

HALF-POINT EDGE.

Use Barbour's flax thread of a size suited to your purpose. The accompanying sample was worked with No. 40, 3-cord, 200-yards spools.

Make a chain of 24 stitches, turn.

1. Make 1 t c in 4th st, ch 5, miss 5, 10 t c in following 10 sts, ch 7, join to end of ch with 1 s c, turn.

2. Ch 1, 10 d c under ch of 7, 5 t c under last part of same loop, 5 t c on following 5 t c, ch 3, 1 d c in 3d of following 5 t c, ch 3, 1 t c in last of 5 t c, ch 3, 1 d c in centre of 5 ch, ch 3, 1 t c in t c at the end, turn.

3. Ch 8, 3 ch taking place of 1 t c, t c on next t c, ch 5, t c

on next t c, 9 t c on following 9, ch 7, fasten back with 1 s c to end of last row, turn.

4. Ch 1, 10 d c in loop, 5 t c in same, 5 t c on t c, ch 3, 1 d c in 3d of 5 t c following, ch 3, 1 t c on last of 5 t c, * ch 3, 1 d c in centre of 5 ch, ch 3, t c on t c, repeat from * once, putting the last t c in 6th of 8 ch, turn.
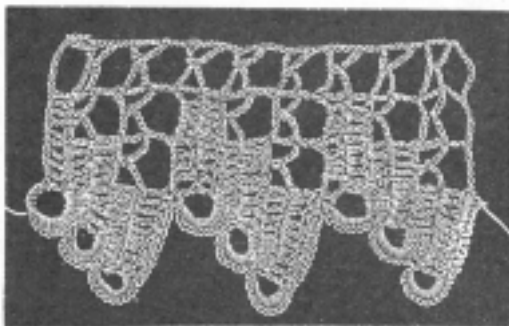
5. Ch 8, 1 t c on next t c, ch 5, 1 t c on next t c, ch 5, 10 t c on following 10 t c, ch 7, fasten back to end of previous row, turn.

6. Ch 1, 12 d c in loop, 1 d c in each of 10 t c, ch 3, 10 t c under two ch of 5 following and in t c at end,

Half-point Edge.

ch 3, 1 d c under middle of 5 ch, ch 3, 1 t c in 6th of 8 ch, turn.

7. Ch 8, 1 t c on each of 10 t c, ch 7, fasten back to end of last row, turn. Repeat from 2d row.

STAR LACE.

Barbour's flax thread, No. 60, 3-cord, 200-yards spools, fine steel hook.

Ch 29, turn.

1. Make 1 t c in 4th, 5th, and 6th sts, ch 2, miss 2, 3 t c in next, ch 3, miss 2, 1 l t c in each of next 2 sts, ch 3, miss 2, 10 t c in next 10, ch 3, miss 2, 1 l t c in each of next 2, ch 3, 1 t c in last st, turn.

2. Ch 9, 10 t c over 10 t c, * ch 6, 5 t c over 3 t c (2 in 1st, 1 in 2d, and 2 in 3d), ch 2, 4 t c over 4 t c, turn.

3. Ch 3, t c on tc, ch 2, 7 t c on 5 t c of last row (2 in 1st and

last), ch 6, 10 t c on 10 t c, * ch 6, 1 t c in 6th of 9 ch (from needle), turn.

4. Ch 5, 1 l t c between 2 l t c of 1st row, ch 2, 1 l t c in same place, ch 3, 10 t c on 10 t c, ch 3, 2 l t c separated by 2 ch, between 2 l t c of 1st row, ch 3, 9 t c on 7 t c, ch 2, 4 t c on 4 t c, turn.

5. Ch 3 (for 1st t c),.3 t c on 3 t c, ch 2, 3 t c on 1st of 9, ch 3, 1 l t c on 4th t c, 1 l t c in 6th, ch 3, 1 t c in last of 9, 2 under ch, 1 on each of 2 l t c and 2 between, 2 on ch, and 1 in 1st of 10 t c of last row, making 10 t c in all, * turn.

6. Ch 3, t c on next 9 t c, finish like 2d row from *.

7. Like 3d row to *, turn.

8. Ch 3, 10 t c on 9 t c, ch 3, 2 l t c separated by 2 ch between 2 l t c of 5th row, ch 3, 9 t c on 7 t c, ch 2, 4 t c on 4 t c, turn.

9. Repeat 5th row to *, then ch

Star Lace.

3, miss 2 t c, 1 l t c on next, miss 2, 1 l t c on next, ch 3, 1 t c on last, turn.

Repeat from 2d row. When a sufficient length is made, begin at end of last point and work 1 d c in each stitch, putting 3 under chs of 3, going around the scallops with d c. Then turn, ch 3, and catch between every 3d d c; turn, ch 3, and go around the edge again, catching each ch of 3 in middle st of 3 ch of last row.

This lace may easily be made wider, is very showy, and a desirable trimming for buffet-scarfs or other similar articles.
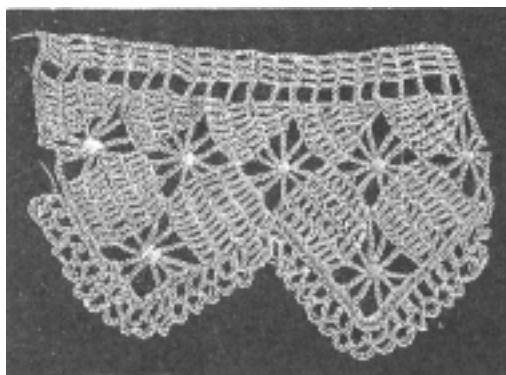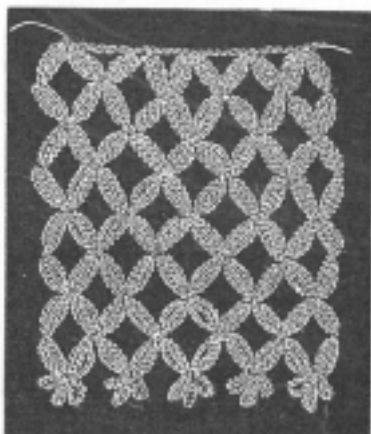
TRIPLE CHAIN LACE.

Use No. 60, 3-cord, 200-yards spools Barbour's flax thread, with a steel hook.

1. * Ch 5, 1 l t c in 1st stitch, keeping top loop on needle, 1 l t c in same place, work 3 loops off together, repeat from * 7 times, * ch 6, 1 s c in top of stitch last made, repeat from last * twice, to form 3 picots, turn.

2. Ch 5, 2 l t c in last fastening, keeping top loops on needle, work all off at once, ch 5, 2 l t c in top of last cluster, fasten with 1 s c between 2d and 3d clusters (or triple chains) of last row, and continue thus, missing 2 clusters in order to form the diamond, to the end.

3. Ch 10, 2 l t c in 5th to form 1st cluster, fasten between 1st and 2d cluster, make 2 clusters, fasten between 3d and 4th; continue thus to the end, then make the 3 picots, and repeat from 2d row.

Triple Chain Lace.

Though so simple, this lace is very pretty, and suitable for many purposes. It may be made as much wider or narrower as wanted, and two or three rows will form a nice heading for fringe.

IMITATION GUIPURE LACE.

No. 80, 3-cord, 200-yards spools Barbour's flax thread, fine steel hook. In this lace the knot stitch, otherwise known as "guipure stitch," is used.

Ch 27, turn.

1. Make 1 t c in 4th st, ch 1, 1 t c in 6th, ch 1, 1 t c in 8th, ch 1, sh (of 3 t c, 1 ch, and 3 t c) in 10th; now begins the guipure st, which is very simple when once learned.   * (Draw out the st on hook about one-fourth inch, take up thread and draw through this, then insert hook under the single thread and make one d c.)   Miss 4 of ch, 1 d c in 5th st, make 1 guipure st as described in parentheses, miss 4, sh in next st, repeat from *, ch 1, miss 1, 1 t c in next, ch 1, 1 t c in last, turn.
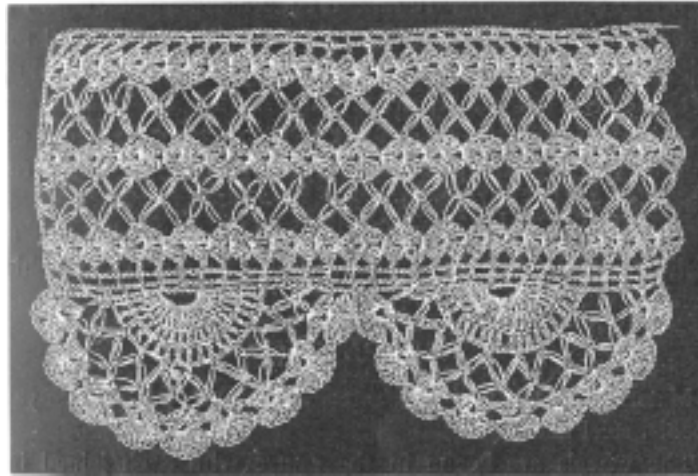
Imitation Guipure Lace.

2. Ch 4, t c on t c, ch 1, sh in sh, * make 2 loops or guipure sts without fastening down, sh in sh, repeat from *, ch 1, t c on t c, ch 1, t c on t c, ch 1, t c in 2d of 4 ch, turn.

3. Ch 4, t c on t c, ch 1, t c on t c, ch 1, sh in sh, * 1 g st, make 1 d c under the 2 top threads of g st of last row, close to centre knot, 1 d c on other side of centre knot, then 1 g st, sh in sh, repeat from *, ch 1, t c on t c, ch 1, t c in 2d of 4 ch, turn.

The heading, or insertion, is made in this way, throughout: At the end of the ninth row (in the 1st scallop, as the sample is

begun at the bottom, it will be the 8th) ch 6, fasten back to end of 7th row, ch 2, join to end of next row, turn.

10. Make 18 t c in ch loop, t c on 1st t c, finish row as already described. Directions are only given for the scallop, as the upper portion is uniform.

11. Scallop: t c in each t c of last row, join back to preceding row, turn.

12. Scallop: t c on t c, with 1 ch between.

13. Scallop: after last t c of top, draw out st to form the g st, skip 1st t c of scallop, 1 d c in next t c, * make 2 g sts, miss 1 t c, 1 d c in next, repeat around scallop, fasten to end of 3d row, turn; make another row of g sts, fastening as described in 3d row of top, complete the row, and return.

14. Scallop: Make a sh of 3 t c, 1 ch and 3 t c under each loop of g sts; turn; sh of 10 t c in each sh of preceding row, which completes 1 scallop.

This lace is extremely dainty, and will be much admired. The scallop can be doubled to form a very pretty wheel for cushion-covers.

WHEEL LACE.

Materials, Barbour's flax thread, No. 40, 3-cord, 200-yards spools, steel hook.

The wheels are begun in the centre with 8 ch joined in a circle; ch 4, 31 l t c in ring, join to top of 4 ch; * ch 5, miss 1, 1 d c in next, repeat all around, making 16 loops, the last d c coming at starting of first loop. Cut thread, and fasten neatly on the wrong side.

The pattern is formed of 5 wheels to a point. It is best to make the number of wheels wanted for the entire upper row first, joining 2d to 1st as follows: In making first ch loop, ch 2, drop st on hook, insert hook in centre of ch loop of 1st wheel, draw the dropped st through, ch 3, 1 d c in 2d l t c, ch 2, catch in next ch loop of 1st wheel, ch 3, 1 d c in 2d l t c, and finish the loops all around. Join other wheels in same way.

In the 2d row the wheels are joined a little differently; that

is, one must be careful to catch in certain loops of previously joined wheels. Take the 4th wheel of scallop, catch 1st loop, as directed, into the 2d loop of 1st wheel from where the upper joining is made; make 2 loops, catch the 3d into 2d loop of 2d wheel, counting from last upper joining; then finish the wheel. Join the 5th wheel to the 4th in making 1st 2 loops, by the 3d and 2d from last joining, make 1 loop, catch next loop into 3d loop of upper wheel from last joining, make 2 loops, catch next into 2d loop in 3d (upper) wheel from last joining; then finish the 5th wheel. Join the 6th as directed for the 4th.
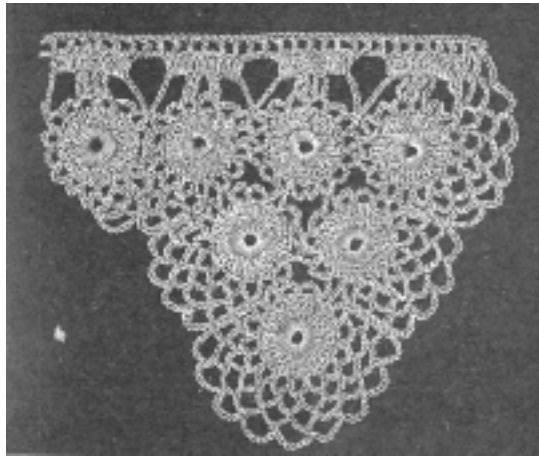
Wheel Lace.

The 2d point is, of course, begun between the 4th and 5th wheels of upper row. When a sufficient length is made, go around the points with 3 rows of chain loops, beginning at the top or upper edge. Fasten the thread in the 6th loop of 1st wheel, counting toward the right from joining of 1st and 2d wheels.

1. Ch 8, skip 1 loop, 2 l t c in each of next 2, ch 8, skip 1 loop, 1 d c in next and in corresponding loop of next wheel, repeat from beginning of row to the end, then continue around the

wheels, * ch 5, 1 d c in next loop, repeat.   Do not ch where the wheels join, but make 1 d c in corresponding loop of next wheel, thus bringing the loops together.   The single wheel at the point will have 11 loops.   Make the last d c where you began the 1st row.

2. Ch 5, miss 3 of 8 ch, 1 d c in next, * ch 3, 3 t c in last 3 of 8 ch, 2 on 2 l t c, 1 between, 2 on next 2 l t c, and 3 on 3 of 8 ch, repeat from * to the end; ch 3, * 1 d c in next loop, ch 5, 1 d c in next loop, and continue around the entire pattern, just as directed in 2d row, making the last d c in the 5 ch at beginning of row.

3. Ch 4, skip 1 t c, 1 t c in next, * ch 1, miss 1, 1 t c in next st, repeat to the end of row; then go around the pattern with a row of loops of 7 ch each, making no ch between the wheels, and finishing with 2 loops of 5 ch, instead of 7 with the last d c in the 3 ch before 1st t c in upper row.

As a little girl once said of something she was being taught to do, this lace " sounds harder than it is."   It really can be worked without thought.   In fine white or gray linen it forms a most desirable trimming for aprons, dresses, or undergarments.   In No. 40 écru thread, it is a very effective finish for buffet-scarfs and similar articles, while, worked of macramé, it makes a beautiful lambrequin.   A pretty fichu or collar, lately seen, was made of these wheels, joined as described, in the form of a paper pattern, cut to fit neck and shoulders of the owner.

OPEN POINT EDGE.

Use Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and very fine steel hook.

1. Miss 7, sh of 3 t c, 2 ch, and 3 t c in last 2 sts, turn.

2. Ch 3, sh in sh, ch 2, t c on last t c of previous sh, turn.

3. Ch 5, 1 t c on 1st t c of sh, ch 2, sh in sh, 1 t c in 3 ch, turn.

4. Ch 3, sh in sh, ch 2, 1 t c in last t c of sh below, ch 2, t c on t c, ch 2, t c in 3d of 5 ch, turn.

5. Ch 5, t c on t c, ch 2, t c on t c, ch 2, t c on 1st t c of sh, ch 2, sh in sh, 1 t c in 3 ch, turn.

Repeat from 2d row. When the lace is sufficiently long, finish the lower edge with a row of picots. Work 1 d c in 1st of 4 spaces, * 1 d c in next, ch 5, 1 d c in same, repeat from * 5 times, 1 d c in each of next 2, repeat from * to the end.

Open Point Edge.

Made wider, with a double heading and chains between for running in ribbon, if desired, this edge gives a very pretty macramé lambrequin ; or it makes a desirable heading for fringe.

MACRAMÉ WORK.

This interesting work, which, as is well known, the Barbour Brothers Company had the pleasure to first introduce in this country, is again becoming very popular. Gimps, fringes, and laces, for decorating furniture, baskets, etc., are made from the écru and colored linen macramé threads, which, as is unnecessary to say to all ladies who have used them, are peculiarly adapted to this work. Certainly, the flax macramé is as far superior to cotton as are the flax threads for knitting, crocheting, and embroidery to those of cotton, possessing as they do the required qualities of durability, strength, and a rich gloss, or silkiness, of finish which cannot be imparted to cotton twine. The flax thread works so much more smoothly, too, that it is a pleasure to use it ; and it does not soil so easily, which is another consideration still.

The crochet-needle, made in different large sizes for macramé work, has to a great extent taken the place of the " macramé

desk " which Messrs. Barbour patented some years ago for use in making the real macramé, or knotted lace. As a rule, the latter is more beautiful than the crocheted work, yet it seems more difficult to learn to those who have made no study of it, and every household is not provided with a lace desk or cushion. Consequently, the " macramé hook " does excellent duty in the construction of fringes, tidies, lambrequins, shopping and school bags, laces, and a hundred and one articles of use and beauty, in the making of which different colors of flax macramé are used with charming effect.

We give herewith designs for table-mats, which have many times been requested, particularly those in the ribbed stitch. They are used to place hot dishes upon at table, and will be appreciated by many ladies.   Gray, white, or écru (whited brown) flax thread is preferred for making them, although often the colored macramé is chosen.

SHELL TABLE-MATS.

Materials, Barbour's 5-cord flax thread, No. 16, in balls, and a macramé hook of medium size.

Ch 37 sts, turn.

1. Make 3 d c in next st of ch from hook, 1 d c in each of 35 sts, 3 d c in last st.

2. Work back on the opposite side, putting 1 d c in every stitch; 2 d c in 1st of 3 d c at the end, 1 d c in 2d, and 2 d c in 3d.

3. Make 1 d c in back loop of each d c, within 2 of the end; 2 t c in each of next 2, 2 t c in each of 3 d c at the end, and 2 in each of following 2, 14 in all.

4. Make 1 t c in each stitch, to within 2 sts of the end, then make 2 t c in each of 7 sts, as before.

5. Work back on opposite side, 1 t c in each; clusters of 3 t c each between each 2 t c of last row, 7 in all; then 1 t c in each t c along the side, and 7 clusters of 3 t c each between each 2 t c, as before.

6. T c in t c along the side, clusters (or shells) of 4 t c each between 2d and 3d of 3 t c in previous row, work back as before, and make the 7 shells at the other end.
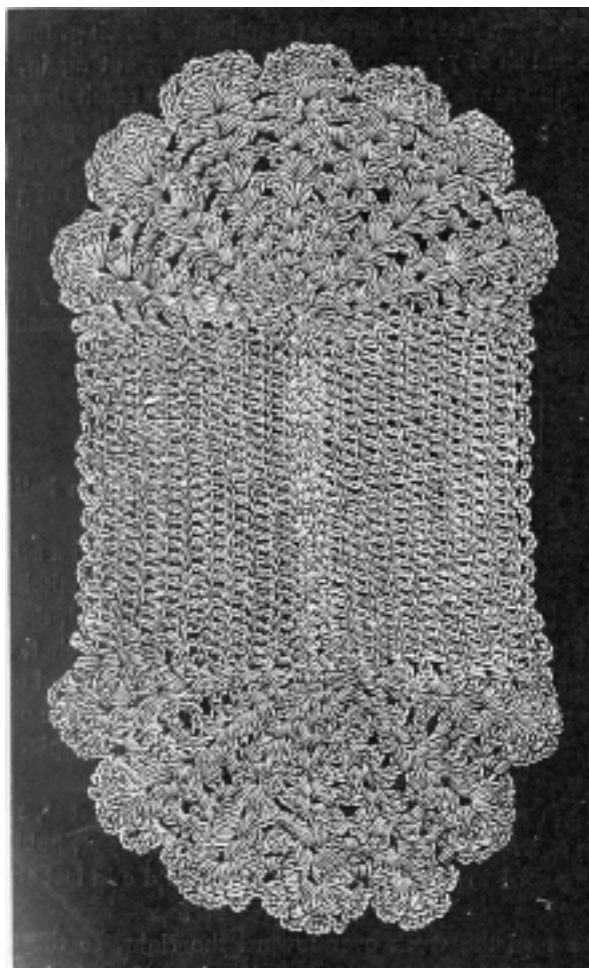
Shell Table-Mat.

It seems unnecessary to give directions in detail. Plain t c, 1 in each t c of preceding row, is continued along the sides, the end

shells being increased by 1 t c each time until there are 10 or 11 in each. Then, after making the last shell, work along the side as usual to the last t c before the shells, ch 3, fasten between t c and sh of 10 with 1 d c, ch 3, fasten between t c in next row below and sh of 9, ch 3, fasten between t c and sh of 8, ch 3, fasten between t c and sh of 7; now ch 3, and, working out again, fasten the chs of 3 in same spaces as before, until you reach the edge of mat, work around the edge of sh, making 5 ch loops of 3 sts each, and fastening with 1 d c in every other st; go around and down between shells in this way, making the ch loops of 3 along the sides of the mat as around the edge of shells. Or finish the sides with a little scallop, as desired.

There are usually five of these mats in a set, and they may be easily made larger or smaller by increasing or decreasing the foundation chain.

RIBBED TABLE-MATS.

Materials, Barbour's 5-cord flax thread, No. 16, in balls, and a bone or steel macramé hook.

These mats, of which there are 3, 5, 6, or even 7 in a set, vary in size, the smallest being begun with a chain of 7 or 8 stitches, the next size with 10, and the 3d with 12. While ribbed, the stitch employed is not the ordinary " railroad " or ribbed crochet, which is worked around and around, a turn being made at the end of each round, in these mats, which are reversible, because alike on both sides. We have chosen the largest of the set for a sample.

Begin with a ch of 12 sts.

1. 2 d c in 1st st, 1 d c in each of 10 sts, 2 d c in last st, 2 d c in next st on other side of ch, 1 d c in each following st, holding in the starting cord in order to conceal it, and 2 d c in last st, or at the end.

2. Now turn the work over toward the right, so the thread will be towards you, and will come between the stitch on the hook and the one next taken up, and work in the opposite direction, taking always the back loop of the stitch. Having made 1

d c, make 2 d c in next st, 1 d c in each along the side, 2 d c in 10th, 1 in next, 2 at the end, 1 in next and 2 in next, on the side, then 1 d c along the side, 2 in 10th, 1 in next; now take up the back loop of stitch next the turning, and make the widening stitch in the cord which passes between the 2 stitches at beginning of this round. It is a good plan to stick a pin in this cord at time of turning, so that it can be easily discerned. Now turn
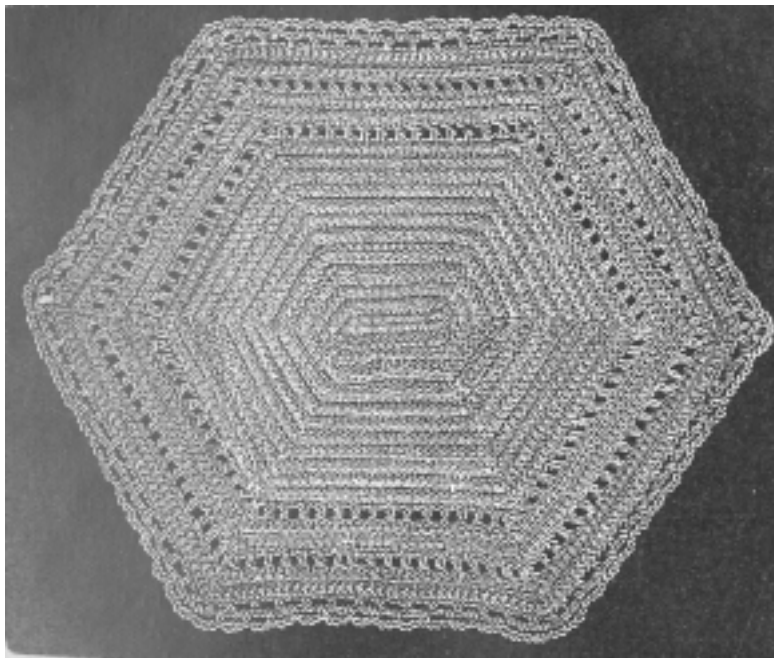
Ribbed Table-Mat.

the work again to the right, as before, put in the pin for a " marker," work 2 d c in 2 sts, 2 in next 1, 1 d c in each d c on the side, 2 in next, 1 in each of next 2, 2 in end, 1 in each of next 2, 2 in next, 1 in each on the side, then widen, make 2 single, make a st in back loop of st next the turn, another in the cord between the stitches, and repeat. Care is taken to increase

the number of stitches between the widenings by 1 each time,
which can be easily done without counting, after a little. If cor-
rectly done, there will be but little difference in the two ends.
Make the number of ridges in proportion to the size of the mats;
the largest size has 11 (or 22 rows), the smallest 7 (or 14 rows).
Do not turn at the end of last row; ch 2, 1 t c in same st as last
d c, * ch 1, miss 1, 1 t c in next st, repeat all around, putting 2
t c with 1 ch between in each widening d c. Then make 2 ridges,
as at first, another row of holes, 2 more ridges; finish with 2
rows of chain sts, or a shell border, if preferred. For the chain
edge, ch 3, miss 2, 1 d c in next; repeat all around, except at the
corners where but 1 is missed, the d c being put in the widening
st. In the next row, the d c are worked under 3 ch of preceding
row. If preferred, the 2d row of holes and succeeding ribs may
be omitted.

CROSS-BAR TABLE-MATS.

For these, the 3-cord Barbour flax thread, No. 25, spools or
balls, will be needed, with a frame of suitable size.

Begin by winding the thread across the frame, 25 to 30 times
around, according to size of mat, and commencing as far from
the outside edge of the frame as you wish the depth of fringe to
be. Having wound one cluster or bar of thread as evenly as
possible, wind the next from one-third to one-half an inch from
it, and continue until the frame is filled.

Then begin and wind lengthwise of the frame in the same
manner, forming a sort of checkered open-work. After this is
done, thread a needle with the flax thread, and, beginning at one
corner, go around the mat, tying every crossing or intersection
of the bars securely. After a little practice, one can do this
very rapidly. The tying thread is evenly crossed on the top or
upper side of the mat, being fastened and carried from intersec-
tion to intersection on the under side. When you reach the
starting-point, take the second row, and so continue until every
point is tied.

The bars are then cut at the edge of the frame, forming a nice fringe, and the mat is completed.

These mats are very easily and quickly made, and none are more serviceable or stylish for the table. Their thickness holds hot dishes well up from the table, and they cannot become wrinkled or out of place. The frames are readily made at home from narrow strips of thin wood, or a slate frame may be em-
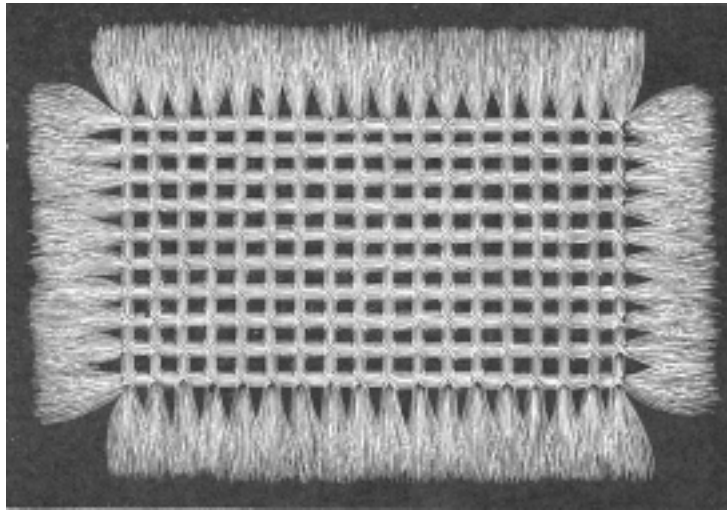
Cross-Bar Table Mat.

ployed, using different sizes. There are usually six mats in a set, two each of three sizes, the largest 8 x 12 inches, exclusive of fringe, which is about one and one-half inches deep; the next size, 6 x 10; and the smallest, 3½ x 7. These sizes may readily be varied as desired. Very pretty piano-stool covers, tidies, etc., are made in much the same way, of colored flax threads, or the écru, gray, or white, lined with color. Prepare a frame of requisite size by driving small brads in it, around the edge, about one inch apart; wind the threads on these pegs, first straight

across, then diagonally, tie, and cut from the frame. A very
pretty toilet-set seen the other day was of écru flax thread, tied
with blue, and lined with satin of the same shade. The tying is
woven over and under the crossing threads, giving a beautiful
effect.

KNITTING.

GENERAL DIRECTIONS.

The first step in knitting is to cast on or knit on the number of stitches required for the work contemplated. This may be done with one needle or two, the former method being preferred, unless there are many stitches. Allow a sufficient length of thread for the foundation, not less than 12 inches of thread for 20 stitches, having the end of the thread toward the left. Make a loop around the left forefinger, letting the thread pass between the thumb and second finger; hold the needle in the right hand, and also the end of thread toward the ball, allowing it to pass over the forefinger, under second and third, and over the little finger; insert the needle under the loop around the left forefinger upward, or from left to right, bring the right forefinger up in order to pass the thread over the needle, and draw the needle back under the loop, bringing the thread with it; slip the loop off the left forefinger, tightening it as you do so, and thus forming the first stitch. Repeat the operation until the requisite number of stitches is formed.

To cast on with two needles, make a loop near the end of the thread over the left hand needle; pass the right-hand needle through this loop from left to right, bringing it under the other needle; put the thread over the right-hand needle, between the two, and draw through the loop, forming a new stitch, which is transferred to the left-hand needle by inserting the latter in the left side of loop, keeping the right-hand needle also in the loop, preparatory to forming next stitch.

K, knit plain: Pass the right-hand needle through first stitch on left-hand needle, from left to right; by moving the right forefinger, bring the thread forward around the right-hand

needle, draw the loop thus formed through the stitch on left needle, pushing down the point of right needle with left forefinger, and at the same time drawing back the left needle slightly to allow the old stitch to slip off and fall between the needles. Repeat to the end, or for as many stitches as directed. This is the American or English method. We prefer the German way, which is as follows: Hold the thread in the left hand, as if to crochet, letting it pass over the forefinger, under second and third, and around little finger; insert the right needle as above directed, pushing it over the thread on the forefinger, then draw it back through the loop, bringing the thread with it. The only difference in the two methods, as will be seen, lies in the manner of taking up the thread, but the latter is so much less tiresome, while more rapid of execution, that we would recommend all to accustom themselves to it.

P, purl, is the same as seam, or rib-stitch. The thread is brought between the needles to the front of the work, and the right needle passed through the next stitch on left needle from right to left, the right being thus brought in front of the left needle, pass the thread over the right needle, push down the point, and draw the loop back through the stitch, thus bringing the right needle behind the left. Slip off the old stitch as usual, and be sure to return the thread to its place at the back of the work before knitting next plain stitch. The seam is the exact reverse, in appearance, of the plain stitch. To purl or seam by the German method, the thread, held by the left hand, is brought to the front, the right needle inserted at right of the stitch, coming in front of left needle, the thread caught and drawn out at back of work, and the old stitch slipped off as usual.

P 2 tog, purl 2 together: Put the needle through two stitches, knitting both as if but one.

K 2 tog or n, knit 2 together or narrow: Put the needle through two stitches instead of one, knitting the two together as one plain stitch. This is the simplest way of decreasing.

Tw n, twist-narrow or narrow from the back: Insert needle in back of two stitches, and knit as usual.

Tw st, *twist stitch:* Insert needle in back of stitch, and knit as usual.

O, over: Bring the thread to the front, letting it pass over the needle in knitting next stitch, thus forming a loop which is to be knitted as a stitch in next round or row. For " over " before a purl stitch, the thread must be brought twice to the front, passing entirely around the needle. " O 2 " signifies that the thread is brought forward twice, " O 3," three times, and ·· O 4," four times ; in the succeeding row the first of these loops is knitted, the second purled, the third knitted, etc. There are other methods of increasing, as follows : (1.) Pick up the thread-loop that lies between two stitches and knit it. (2.) Knit the front of stitch, then, without removing the stitch from left needle, knit the back of loop, and slip off the stitch. (3.) Put the right needle through a stitch as usual, pass the thread twice around the needle instead of once, and knit the stitch.

S, Sl st or sl, *slip stitch:* Pass a stitch from one needle to the other without knitting it. In knitting with two needles, the first stitch at beginning of row should be slipped, thus ensuring a more even edge ; the last stitch at end of row, it will be understood, must be knitted. Thus the edge stitches will be alternately knitted and slipped.

S or Sl and b, *slip and bind:* Slip the first stitch, knit the next, and pass the slipped stitch over the knitted one. This is one method of narrowing or decreasing.

Cast off or bind off: Slip the first stitch, knit the second, draw the first stitch over second, knit the third, draw the second over third, and so continue till the required number of stitches is bound off.

Stars (* *) or parentheses serve the same purpose in knitting as in crocheting directions, being used to save repetition. Thus : * Over, narrow, knit 1, repeat from * twice, signifies that the direction following the star is to be repeated twice, or knitted three times in all ; while (over, narrow, knit 1) three times, means exactly the same thing, and is perhaps a more simple expression. It is the same as the full direction, over, narrow, knit 1, over, narrow, knit 1, over, narrow, knit 1.

For knitting laces of ordinary width, it will be found convenient to use knitting-pins with heads, and of a little more than half the length of ordinary ones. These can be easily prepared at home by breaking a knitting-needle to the requisite length, and fastening upon the broken end a small ball of sealing-wax. No. 16 is a very good average size of needle for knitting most linen laces — those of threads from No. 40 to No. 100. In this, as in crocheting, the manner of work varies much, and it will be well to try different sizes of needles with different numbers of thread, thus making sure of the best effect, and taking note of the numbers and sizes for future use.

COMPASS AND SCROLL LACE.
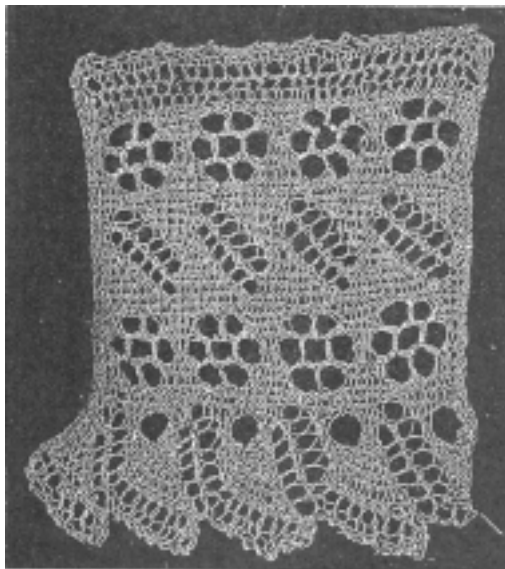
Compass and Scroll Lace.

Materials, 2 knitting-needles, No. 16, Barbour's spool linen, No. 100, 3-cord, 200-yards.

Cast on 44 stitches.

1. K 2, o 2, p 2 tog, k 36, n, o, k 2.
2. K 40, o 2, p 2 tog, k 2.
3. Like 1st row.
4. Like 2d row.
5. K 2, o 2, p 2 tog, k 3, n, o 2, n, k 3, o, n, o, n, k 7, n, o 2, n, k 3, o. n, o, n, k 4, n, o, k 2.
6. K 17, p 1, k 17, p 1, k 4, o 2, p 2 tog, k 2.
7. K 2, o 2, p 2 tog, k 1, n, o 2, n, n, o 2, n, k 2, o, n, o, n, k 4, n, o 2, n, n, o 2, n, k 2, o, n, o, n, k 3, n, o, k 2.

8. K 15, p 1, k 3, p 1, k 13, p 1, k 3, p 1, k 2, o 2, p 2 tog, k 2.

9. K 2, o 2, p 2 tog, k 3, n, o 2, n, k 5, o, n, o, n, k 5, n, o 2, n, k 5, o, n, o, n, k 2, n, o, k 2.

10. Like 6th row.

11. K 2, o 2, p 2 tog, k 1, n, o 2, n, n, o 2, n, k 4, o, n, o, n, k 2, n, o 2, n, n, o 2, n, k 4, o, n, o, n, k 1, n, o, k 2.

12. Like 8th row.

13. K 2, o 2, p 2 tog, k 3, n, o 2, n, k 7, o, n, o, n, k 3, n, o 2, n, k 7, o, n, o, n, n, o, k 2.

14. K 11, o 3, k 6, p 1, k 17, p 1, k 4, o 2, p 2 tog, k 2.

15. K 2, o 2, p 2 tog, k 15, o, n, o, n, k 11, p 1, k 1, p 1 (making 4 sts of loops), k 4, o, n, o, n, k 3.

16. Bind off 4, k 39, o 2, p 2 tog, k 2.

Repeat from 1st row.

POLKA SPOT EDGE.

Two steel needles, No. 15, and No. 40, 3-cord, 200-yards spools Barbour's flax thread.

Cast on 10 stitches.

1. S 1, k 2, o, n, o 2, n, k 3.
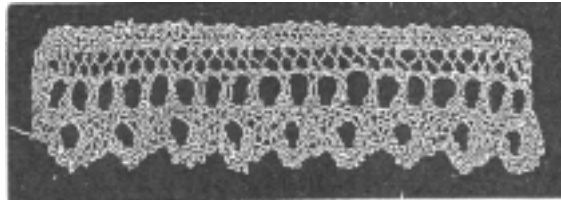
Polka Spot Edge.

2. S 1, k 4, o, n, o, n, k 2.

3. S 1, k 2, o, n, k 6.

4. S 1, k 6, o, n, k 2.

5. S 1, k 2, o, n, o 2, n, k 1, o 2, n, k 1.

6. S 1, k 2, o, n, k 2, o, n, o, n, k 2.

7. S 1, k 2, o, n, k 8.

8. Bind off 3, k 5, o, n, k 2.
Repeat from 1st row.

TUFTED POINT LACE.

Materials, No. 70, 3-cord, 200-yards spools Barbour's flax thread, No. 16 needles.

Cast on 14 sts.

1. S 1, k 13.

2. S 1, tw n (insert needle in back of 2 sts and knit as usual), o 2, tw 3 tog, (o 2, tw n) 4 times.

3, 4, 5. S 1, k 16; the double loops are worked off by k 1, p 1.
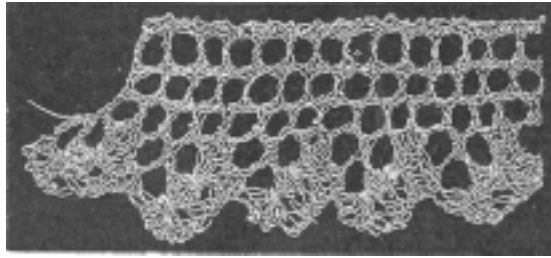
Tufted Point Lace.

6. S 1, tw n, o 2, tw 3 tog, (o 2, tw n) twice, k 7.

7, 8, 9. S 1, k 17.

10. S 1, tw n, o 2, tw 3 tog, (o 2, tw n) 3 times, k 6.

11, 12, 13. S 1, k 19.

14. S 1, tw n, o 2, tw 3 tog, (o 2, tw n) 4 times, k 2; * the tufts are now made by drawing a loop of thread 3 times in succession through the last hole but one under the solid knitted part, knitting each loop off as a stitch when drawn through; k 1, bind the 3 loops over, k 1; repeat from *, drawing the thread loops through the outside hole this time.

15, 16. S 1, k 22.

17. Bind off 6, k 16.
Repeat from 6th row.   New and very pretty.

KNITTED FRINGE.

Use No. 25, 3-cord, 200-yards spools Barbour's flax thread, steel needles, No. 13. Double the linen four or five times to make the thick heading and fringe.

Cast on 6 sts.

1. O (thread around needle), s 1, k 1, draw sl st over k 1, o, s 1, k 1, and draw over, k 2.

2. S 1, k 1, o, s and b (as before), o, s and b.
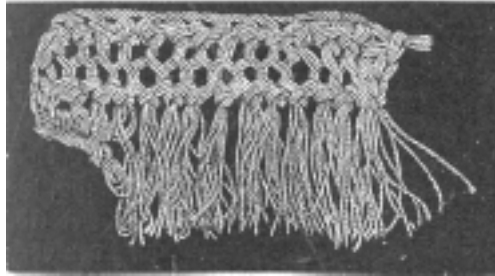
Knitted Fringe.

Repeat from 1st row. When a sufficient length has been knitted, bind off, slipping the 2 sts knitted plain off the needle to ravel out and form fringe, which may be cut or not, as preferred. If a crinkled effect is wanted, knit the plain sts tight, dampen and iron them. The fringe may be made of macramé or embroidery thread, and as wide as desired, forming a desirable finish for many articles.

" ALL–OVER " LACE.

No. 80, 3-cord, 200-yards spools Barbour's flax thread, No. 16 needles.

Cast on 36 sts; k 1 row plain. Always slip 1st st of each row.

1. K 3, o 2, p 2 tog, k 1, n, o, k 1, o, n, k 1, o, n, (o, n, k 1) 6 times, o 4, n, k 2.
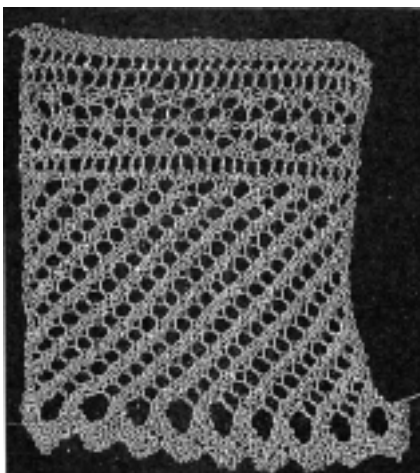
2. K 4, p 1, k 1, p 1 (in loop), k 27, o 2, p 2 tog, k 3.

3. K 3, o 2, p 2 tog, n, o, k 3, o, n, (o, n, k 1) 6 times, o, n, k 7.

4. K 34, o 2, p 2 tog, k 3.

5. K 3, o 2, p 2 tog, k 2, o, s 1, n, pass sl st over, o, k 2, o, n, k 2, (o, n, k 1) 5 times, o, n, k 6.

6. Bind off 3, k 30, o 2, p 2 tog, k 3.

Repeat from 1st row. This is a very simple but extremely pretty lace, and may be widened or narrowed as desired, by casting on more or less stitches, and changing the directions enclosed in parentheses accordingly.

All-over Lace.

ANTIQUE OR GUIPURE LACE.

The foundation of this beautiful variety of lace is netting, which of itself is adapted.to a great variety of useful and ornamental purposes. It is strong, durable, and — as is shown by a tour through the art departments of our city stores — was never more popular than at the present time. For cushion-covers, tidies, pillow-shams, and a thousand and one articles of household decoration, as well as personal apparel, nothing is more suitable, while the lace and insertion of different widths are applied to almost indefinite uses. Practice will make perfect, and after one becomes moderately expert in the work, many filling or darning stitches may be invented to please the fancy.

Many ladies are deterred from even attempting this art by the information given in most fancy-work books, that a lead cushion is required, or a " stirrup." The English lady who taught the writer the work merely slipped a long loop of strong thread or twine over her foot; or this thread-loop, to which the working-thread is tied, may be fastened to a round in the back of a chair, or, in lieu of the " lead cushion " so frequently recommended, the loop may be attached to the bar in the top of one of the flat-irons with detachable handles, or even to an ordinary iron.

Other materials required are netting-needles and meshes of various sizes, wire frames for fastening in the netting for darning, and Barbour's flax threads of sizes proportionate to the work it is desired to do. No. 40, 3-cord, 200-yards spool, is a good size for tidies, toilet-covers, etc. Cotton will not do for this lace at all.

To fill the netting-needles, put the thread through the eye at one end, hold it firmly, and wind from one end to the other;

when the needle is full, press the prongs together as closely as possible. The needle must be of a size suitable for the mesh, neither so large as to go through the work with difficulty, nor so small that it will not hold enough thread to prevent joining frequently. The wire frames may be prepared quite nicely at home by bending copper wire of medium thickness to the size and shape desired, and winding with cloth; in these the foundation piece of net-work is sewed, taking care to have the squares even and the work firmly fastened.

For the netting-meshes in fine work, knitting-needles of different sizes may be used; for coarser work, ivory and wood meshes are sold. To know exactly what size of mesh is required, measure one side of a square and select a mesh of that size.

Having filled the netting-needle, fasten the working-thread to the thread-loop, which, if placed around the foot, should extend above the knee. Take the needle in the right hand and the mesh in the left, holding the latter horizontally between the thumb and forefinger. Bring the working-thread over the mesh, under the thumb, down around the third finger, up on the back, around third and second finger, under forefinger, to the front of mesh again, and under the thumb, thus holding both threads with the thumb. Swing the thread loosely back from the hand, over the thread-loop, bring the needle around to the front, from left to right, push it upward under the mesh (between it and two middle fingers) through the loop, around the fingers and through the thread-loop from underneath. Draw the needle up, catching and holding the loop of thread thus formed, with the little finger. Hold the left hand still, and draw the stitch up by slipping the loop off the middle finger, holding the thread tight with the right hand, and drawing down the loop on the little finger; when the stitch is in place, slip the loop from the little finger, and draw it up quickly by means of the thread in right hand; if not drawn quickly, the stitch is apt to slip. Repeat the entire process until you have the number of stitches required on the thread-loop; then remove the mesh from the stitches, turn the work over, and begin as at first, pushing the needle up through each stitch successively, instead of

the thread-loop. When the needle must be refilled, always join the thread at the end of a row. The joining-knot is simply the usual knot-loop, the two ends being placed over each other, firmly drawn, and the ends cut off closely.

The stitch described is the ordinary netting-stitch, and the directions, if followed as given, will result in the diamond-mesh netting (Fig. 1). This may be used for a large variety of articles, curtains, fringes, etc. A very pretty bolero cape, seen recently, was netted of flax embroidery-thread, size oo. A drape of the same, fringed, is very effective.

Fig. 1. Diamond-mesh Netting.

The square-mesh netting is made by beginning always in the corner with two loops or stitches and working back and forth, increasing at the end of each row by making two stitches in the last one. When you have half the required size of the square diagonally, narrow at the end of each row by putting the needle through the last two stitches at once. When the square is reduced to two stitches, bring the two together and fasten by one knot in the middle.
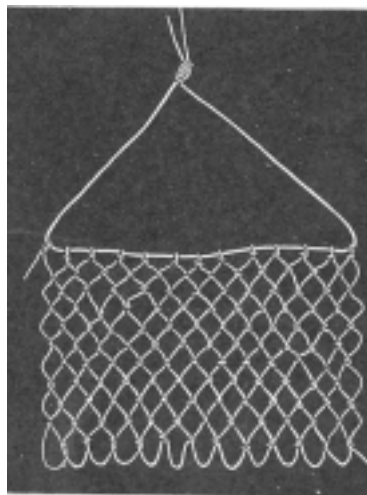
To make the oblong foundations for edgings and insertions, proceed as directed for first half of square, having two more stitches than will be required for the width of trimming. Continue to increase as directed on one side, narrowing on the other, until the strip is of required length. Then narrow on both sides, as in the square.

After the foundation is thus prepared, the filling stitches are worked in with an ordinary sewing-needle, sufficiently large to

carry the thread nicely. The flax embroidery-threads are used for this darning with the best effect, for ornamental articles. A table-scarf, seen not long ago, had an oblong centre of guipure netting, darned with yellow flax thread, size o, the netting being of No. 25 linen; around this was a wide border of coarse scrim or canvas-cloth, worked with the flax embroidery-thread in cross-stitch, and in its turn edged with

Fig. 2. Antique Square.

guipure lace. The centre-piece and edge might be quite as daintily, perhaps, made of No. 40, 3-cord, 200-yards spools Barbour's Irish linen, either écru or white, the colored cross-stitch border adding the necessary touch of color.

Taking the square (Fig. 2) for a model, attach it first firmly to the frame. The stitches given are comparatively simple, but will assist in other combinations. The diamond is worked on four squares. Tie the thread in the centre, at the junction of the four threads; work around the centre, carrying the working-thread
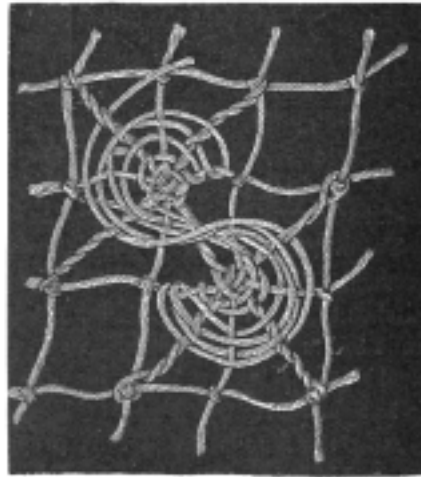
Fig. 3. Letter "S."

around (that is, over first cross-thread, down between it and the second, and up between it and the fourth or preceding one) the cross-threads, one after another, until the solid square is of required size.

To form a circle or half-circle, cross-threads are carried from corner to corner and side to side of a four-square block, the figure being woven on these, in addition to the mesh-threads, as is the case with the letter "S" (Fig. 3), made use of in the same square. The "pyramid" figure, used in the centre of the square, is worked in buttonhole stitch, catching the needle, in second and subsequent rows, into the horizontal threads of the first, and gradually bring-ing the figure to a point.

Another mode of work-ing the "pyramid" is shown in the lace (Fig. 4). A thread is caught from a mesh-corner to the middle of horizontal thread above, and back to the opposite lower corner; the "pyra-mid" is then filled, by carrying the thread back and forth, crossing in the middle. The edge of the lace is finished with buttonhole stitch, which may be either plain or picoted, by making another sepa-rate stitch, which lies free underneath, and is fastened to the next in continuing the row.

Fig. 4. Antique Lace.

Taken all in all, the making of "real antique" lace is much more simple than is commonly supposed, and grows more fasci-nating as one becomes more adept in it. Stitches may be readily devised, many suggestions being given by the machine-made antique squares and laces found in nearly every dry and fancy goods store.
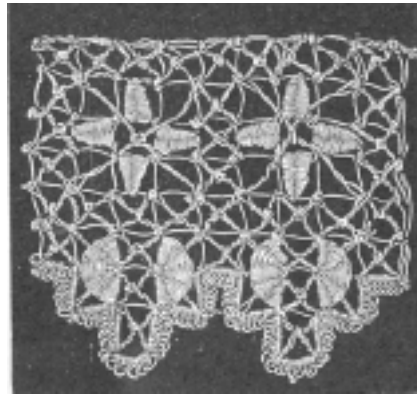
NETTED INSERTION.

A new use for netting, in the making of which a common needle only is required, is shown by our illustrations (Figs. 5 and 6). In this way a netted fringe may be applied directly to the fabric, matching an insertion, if desired. As a finish for the
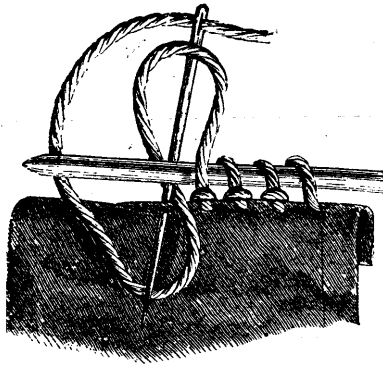
Fig. 5.   Manner of netting with common needle.
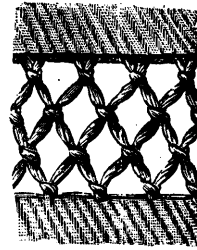
Fig. 6.   Netted Insertion.

ends of bureau-scarfs, or other articles of household use and decoration, this netting will recommend itself, and it is desirable as a trimming for dresses, in the colored flax threads, and for underwear in the white or écru.   A large knitting-needle is utilized as a mesh, and the general directions given for diamond-mesh netting are followed, the needle being put into the material instead of through the working loop.

DARNED OR EMBROIDERED NET.

This beautiful work, once so popular, has lately shown decided symptoms of revival. It is too well known to require description, even if details were possible; consisting merely of embroidery threads darned or drawn into black, white, or colored net, to form any desired pattern (Figs. 1, 2, and 3). The size of threads should be suited to the meshes of the net, which should be used lengthwise, instead of across the fabric. A very handsome cover for a toilet-cushion, designed for a bridal gift, was of rather fine net worked with Barbour's flax embroidery-thread, size 8, shade No. 57. The centre
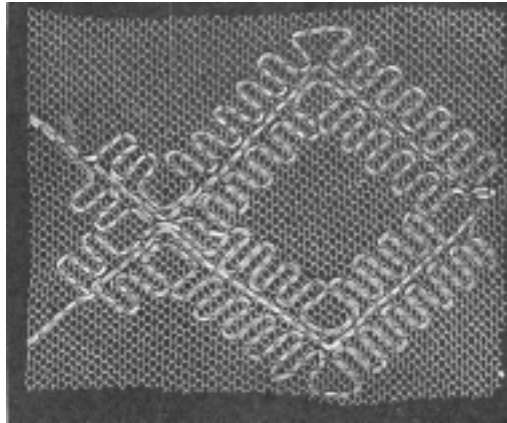
Fig. 1. Darned Net Pattern.

pattern, while simple, was very effective, as was also the lace edge. The cushion was of white satin, and the toilet-mats to match were lined with the same. A very pretty fichu for evening wear was of black net worked with pink flax embroidery-thread, size 8. As a trimming for aprons, lace and insertion of net darned with white flax embroidery-thread, size 8, is much

used, being durable and very easy to launder nicely.   The edge
of most patterns is finished with buttonhole stitch, the scallops
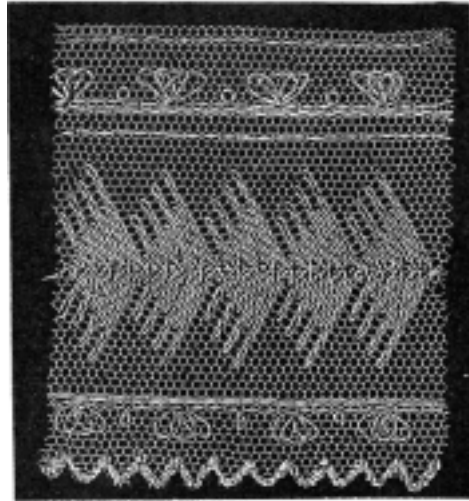
Fig. 2.   Darned Net Pattern.

or points, as deep or narrow as desired, being afterwards trimmed
out, as is Hamburg embroidery.

Cross-stitch designs may be worked on net with good effect
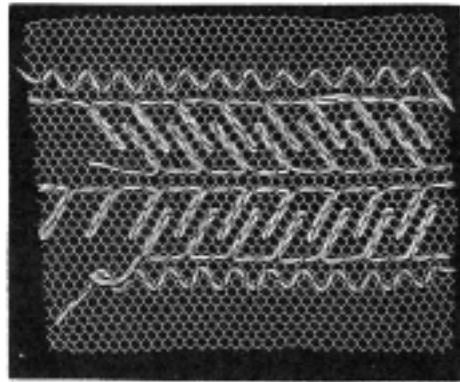
Fig. 3.   Darned Net Pattern.

CURTAINS OF DARNED NET.

Among the many uses to which darned lace-net is put, is that of draping windows, either as full-length draperies or sash-curtains. A set of the latter, recently seen, had a simple pattern, similar to the insertion illustrated (Fig. 4), darned in with yellow flax embroidery-thread, size 00, the edge being hemmed narrowly, and finished with a fringe of tiny tassels, also made of the flax thread and sewed in at intervals. A buttonhole-stitched or chain-stitched edge would have been desirable.
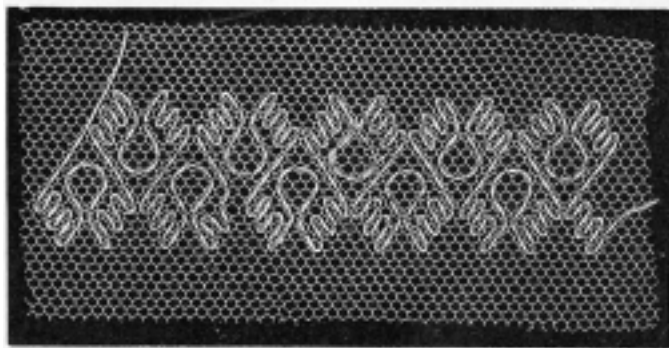
Fig. 4. Darned Net Pattern.

Some full-length curtains had an applique pattern of lace braid, the cording and other stitches being done with embroidery flax threads, size 8. This method is very effective, although scarcely more so than the usual practice of darning in. Indeed, there is no limit to the decorative uses of the flax threads, and we shall trust the ingenuity of future contributors to our Prize Series to give us such as shall be particularly novel and beautiful.

DARNED LACE FOR LAMP-SHADE.

This pattern (Fig. 5), darned with yellow flax thread, size 00, on coarse white or black net, is very handsome over a porcelain

lamp-shade, either white or colored. Any preferred shade of the flax thread may be used for darning. One point makes a very pretty end for a barbé or lace tie. As has been said, no
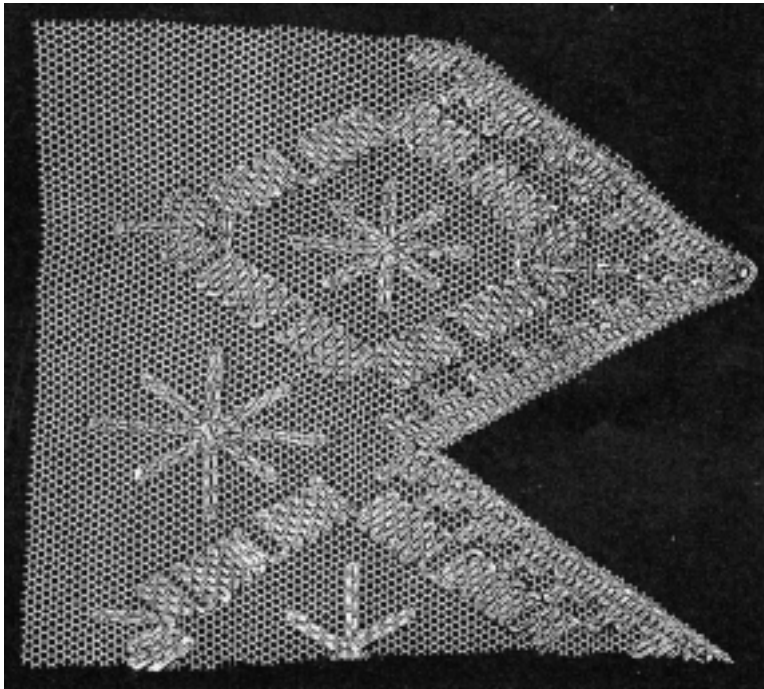
Fig. 5. Darned Net Pattern.

explicit directions for this fascinating work can be given; it is well, however, to darn under regular threads of the net in patterns similar to this, as it gives the lace a more finished look.

TATTING.

This old-time method of lace-making, which can hardly be called needle-work, is again high in favor, and justly so. Among the many varieties of trimming for underwear, there is nothing to surpass tatting in durability and daintiness. For everyday wear, No. 50 or No. 60, 3-cord, 200-yards spools Barbour's flax thread is not too coarse; while No. 90 or No. 100 produces a lace refined and delicate enough for the robes of a queen — whether of state or home!

Then, too, tatting is applied to many decorative uses. A dainty little frock, seen not long since, had a border of cross-stitch embroidery, in colored flax threads, on the lower edge of the skirt, the band of the short, puffed sleeves, and around the neck, while the edge of neck, skirt, and sleeves was finished with a row of tatted rings of the simplest description (Fig. 3), made of the same color flax embroidery-thread as was used in the cross-stitch embroidery. In the model mentioned, the garment itself was of white goods, the trimming being of blue flax embroidery-thread, size oo.

Truly, there is no end to the ideas which the ingenious worker may develop with her tatting-shuttle. Of colored or black embroidery-thread beautiful passementerie may be made, beaded, if desired, by first stringing the beads upon a thread, and slipping them along as wanted. The crochet-covered rings so much used in fancy articles at present are far more easily and inexpensively made in tatting, and answer every requirement of the former, being applied to hundreds of uses. A buffet-scarf, observed recently at the Boston Woman's Exchange, was of coarse scrim, a pattern worked in cross-stitch across each end, and the ends finished with " ring fringe," similar to that illustrated (Fig. 5). Another scarf had an insertion of rings set a little way from the

(65)

edge, which was finished with a vandyke trimming in size oo flax embroidery-threads (Fig. 8), and still another had the ends cut in points and filled in with tatted wheels, instead of crocheted ones, the effect being most charming. These wheels were of No. 40, 3-cord flax thread, which comes either in balls or on spools, and (coarser or finer, as preferred) may be used for cushion-covers, cuffs, collars, yokes and sleeves, etc. Very pretty and durable table-mats are made of No. 16, 4-cord flax thread in balls, tatted in wheels, and joined.

Tatting is also very desirable work for occasional leisure moments. It can be laid down and caught up at an instant's notice, and there is not the slightest danger of " losing one's place." Another item, which some of my readers may appreciate, is the fact that the work displays a graceful white hand to the best advantage! It is unnecessary to add that the work should be kept scrupulously clean, as tatting soiled in making is very difficult to cleanse.
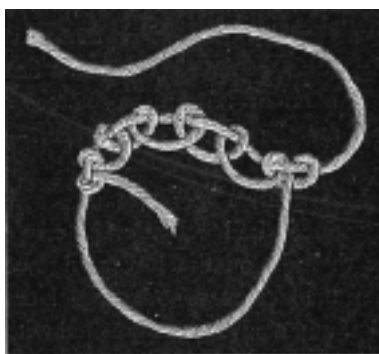
Fig. 1. Method of making Knots.

The work is not so puzzling as many imagine, the single and double knots being the only parts which are at all difficult to learn, and these are really simple. It may take some little patience to get the " knack " of making the stitch, but perseverance will overcome all trouble. Coarse thread is best to learn with, as the knots are more easily seen. Fill your shuttle with about No. 16 or No. 20, 3-cord flax thread in balls. Hold the shuttle in the right hand, between thumb and forefinger, horizontally, having the thread drawn from the under side. Having unwound twelve to fourteen inches of thread from the shuttle, take the end between the thumb and forefinger of left hand, allowing an inch or so of the end to fall toward centre of hand;

hold firmly, pass the thread around (over) the three remaining
fingers of left hand, holding them well apart, bring it back under
the hand between thumb and forefinger again, thus forming a
loop of thread around the hand. This we will call the hand-
thread. You are now ready to begin the first single or half knot.
Holding the shuttle as directed, throw the middle finger of right
hand over and around the shuttle-thread, bringing it above the
shuttle; now with the thumb and forefinger push the shuttle
under both threads, between the fore and middle fingers of right
hand, and bring it back
over the hand-thread, and
still under the shuttle-
thread; draw the shuttle-
thread tight, at the same
time loosening the hand-
thread by dropping the
little finger toward palm
of hand. This action
throws the half knot upon
the hand-thread, leaving
· the shuttle-thread per-

Fig. 2. Manner of forming Picots.

fectly straight, as it must always be. After a little, when one
becomes used to the manipulation of the shuttle, the knots
find their proper places without thought on the part of the
worker; but at first care must be taken' to throw the knot
upon the hand-thread, which is easily done, as directed. Work
slowly, carefully, and there will be no difficulty. You have
now made the first half of the double knot; draw it up
between thumb and forefinger to hold it, and proceed to make
the last half of the double knot. With the last two fingers of
right hand draw the shuttle-thread down to the palm of the hand,
holding it below the shuttle, slide the shuttle over the hand-
thread, between the fore and middle fingers, bringing it back
under the hand-thread, but over the shuttle-thread still; hold the
shuttle-thread tight as before, loosening the hand-thread, and thus
throwing the knot upon the latter, to be drawn up close to the

first half or single knot made. A picot is formed by leaving a space of one-fourth to one-half inch, according to size desired, between the double knots, this space, when the knots are brought close together, forming the picot-loop. Figures 1 and 2 illustrate the knots and picots.

PLAIN EDGE.

Figure 3 illustrates the simplest tatting edge, that made with one shuttle. Make 4 double knots (d k), 1 picot (p), 4 d k, 1 p, 4 d k, 1 p, 4 d k; close the ring by dropping the hand-thread from the hand, and drawing the shuttle-thread tight. Leave a space of thread about one-fourth inch between this and 2d ring. * Make 4 d k, then join to the last picot made in preceding ring by drawing the hand-thread (using a pin) up through the picot loop enough to allow the shuttle to pass through ; draw the hand-thread tight again, bringing the rings close together, make 4 d k, 1 p, 4 d k, 1 p, 4 d k, close, and repeat from *. If larger rings are desired, work a greater number of knots between the picots.

Fig. 3. Plain Edge.

" TWO-SHUTTLE " EDGE.

Fill two shuttles with desired thread — our illustration is of No. 50, 3-cord, 200-yards spool. Fasten the ends of shuttle-threads together, and with one shuttle make a ring, the same as in the preceding example; after closing this ring, turn it over so that the middle p will be downward ; take the thread from the other shuttle, carry it over the hand, and wind it around the little finger, for the hand-thread ; with the same shuttle used for the ring, make 4 d k, 1 p, 4 d k; turn the work back, make another
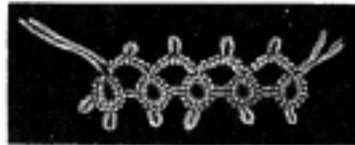
Fig. 4. Two-shuttle Edge.

ring, as at first, then take the 2d shuttle-thread and make the connecting loop as described. One shuttle only is required to form rings closed or half open, but when a half-circle is to be added to these rings for an edge, or for other purpose, the 2d shuttle-thread is to be used as described. Two colors are used in this way. In working with 2 threads, always remember to turn the ring just completed downward. The edge illustrated (Fig. 4) is very dainty for the under-garments of a little child. If desired, a crocheted edge may be added (1 d c in p, ch 5, 1 d c in next p, and repeat). Crochet is often used in combination with tatting.

RING FRINGE.

Fig. 5. Ring Fringe.

This is made of size o flax embroidery-thread; for the ring, make 6 d k, 1 p, 12 d k, 1 p, 6 d k, close, break and fasten thread, and repeat until you have a sufficient number of rings, joining them by side p. Cut 6 or 8 strands of the flax thread, each 8 inches long, double in the middle, draw the doubled portion through the ring, put the ends through this loop, and draw tight; the fringe is knotted over that part of the ring where it is closed. (Fig. 5.) This fringe may be varied in many ways, according to fancy.

WHEEL FOR TIDIES, CUSHION–COVERS, ETC.

In this, two shuttles are used. Fill them with the flax thread it is desired to use, say No. 40, 3-cord, 200-yards spools. Begin in the centre; make 1 d k, 1 p, repeat until you have 8 p; then close in a ring. Join the thread to the nearest p, leaving one-tenth inch space; work a ring as follows: 4 d k, 1 p, * 1 d k, 1 p, re-

peat from * until you have 7 p; then 4 d k, close. Fasten thread in next p of middle ring, make 4 d k, fasten into the last p of preceding ring, * 1 d k, 1 p, repeat from * to form 6 p, 4 d k, close. Continue until you have 8 rings around centre ring; join last to 1st. 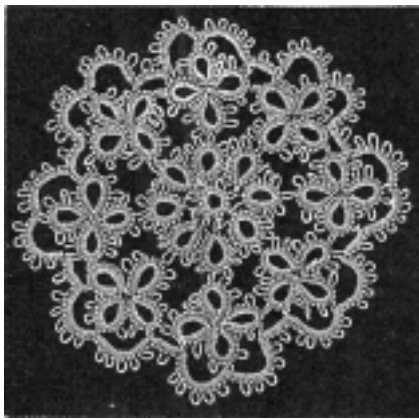This forms a tiny circle, which is often used as a joining wheel, also (made in finer thread) as an insertion, by joining the wheels in a row and adding a tatted edge (Fig. 7). Around this circle make a round of 8 4-leaved figures, as follows: 4 d k, 1 p, * 2 d k, 1 p, repeat from * until you have 5 p; 4 d k, close. No space of thread is left between the 4 leaves or rings. The 3d or middle p of 1st ring is joined to the middle p of 1st ring in centre wheel. The illustration shows so plainly how these figures are joined to each other, that no further instruction will be needed. For the outer edge the two shuttles are required. Join the two threads to 4th p of 2d ring in 1st 4-leaved figure; * 2 d k, 1 p, repeat until you have 5 p, 3 d k, join to middle p in top ring of same figure, then 3 d k, 1 p, * 2 d k, 1 p, repeat from * until you have 5 p, join to 2d p of last ring of same figure, 2 d k, 1 p, 2 d k, join to 4th p in 2d ring of next figure; continue in this way around the wheel. (Fig. 6.)

Fig. 6. Wheel for Tidies.

ROSETTE LACE AND INSERTION.

Make first a sufficiently long row of wheels, as described for the centre of wheel for tidies (Fig. 6), joining by top picots of 2 side rings to corresponding picots of preceding rosette or wheel. Make the simple two-shuttle edge (Fig 4), joining the picots of

1st and 2d half-circles to middle picots of 2 upper rings, then a half-circle without joining, join next two, and so continue. For
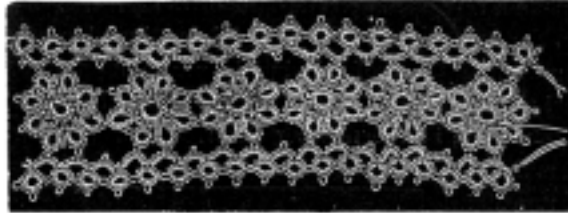
Fig. 7. Rosette Insertion.

the rosette lace, add the edge to the upper side; for insertion, to both sides. (Fig. 7.)

VANDYKE EDGE.

But little description is necessary for this, since it is composed of the 4-leaved figures previously described, differing only in the number of p, there being 6 instead of 5 to each ring. Three of the figures form a point, to which the upper portion of "Wide Tatted Edge" may be added, the
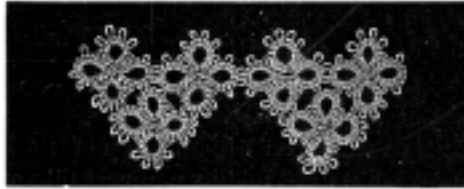
Fig. 8. Vandyke Edge.

rosette insertion, or a crocheted edge. It will readily be seen that, the method of making the knots, picots, and rings acquired, various combinations at once suggest themselves. (Fig. 8.)

Fig. 9. Joining Wheel.

JOINING WHEEL.

Begin in the centre with 2 d k, 1 p, repeat until there are 8 p, close; tie the ends and break thread. Using 2 shuttles, fasten the ends of thread together; with 1st shuttle make 6 d k, join to last p of centre ring, 6 d k, close; using 2d shuttle, proceed as detailed in "Two-shuttle Edge;" repeat until 8 rings are formed, and join to the large wheel by the centre p of half-circle. (Fig. 9.)

WIDE TATTED EDGE.

First make a row as long as desired of the 4-leaved figures described in the large wheel (Fig. 6), joining by 3d p of 1st ring of 2d figure to the 3d p of 3d ring in preceding figure. Take 2 shuttles, tie the ends of threads, join in middle p of 1st ring in 1st figure, then, in the manner described for working with 2 shuttles, make * 2 d k, 1 p, repeat till there are 5 p, 2 d k, join to middle p of 2d ring, same figure, * 2 d k, 1 p, repeat to form 5 p, join to loop where 1st and 2d figures are joined together, and continue from beginning to the end. Break thread.
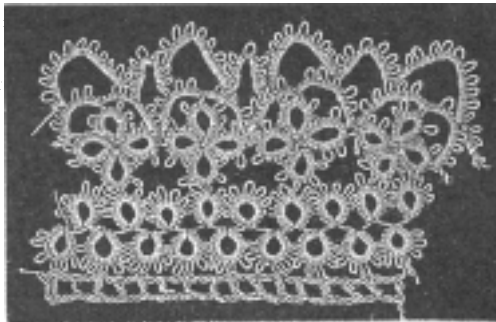
Fig. 10. Wide Tatted Edge.

Fasten the 2 threads in middle p of 1st loop made by 2 shuttles, make 2 d k, 1 p, * 1 d k, 1 p, repeat till you have 11 p, join to 3d p of next loop, 2 d k, 1 p, * 1 d k, 1 p, repeat till you have 7 p, 2 d k, join to 3d p of next loop; continue from beginning to end of row. For the heading, 4 d k, 1 p, * 1 d k, 1 p, repeat for 7 p, 4 d k, close; turn the ring so that the closing part comes upward, leave about one-eighth inch space, make another ring same as 1st, close; then, turning the work so the 2d ring comes below 1st, leave same space, make 4 d k, join to last p of 1st ring, * 1 d k, 1 p, repeat for 6 p, 4 d k, close; turn again, leave space, make 4 d k, join to last p of 2d ring, * 1 d k, 1 p, repeat for 6 p, 4 d k, close; turn work over, bringing last ring made below, 4 d k, join to last p of preceding ring in this row; then 1 d k, 1 p, 1 d k, join to middle p of last ring in 1st 4-leaved figure of part first made; 1 d k, 1 p, 1 d k, 1 p, 1 d k, 1 p, 4 d k, close. Continue in this way, joining the middle picot of every alternate ring of lower row to upper p

of each 4-leaved figure, successively. A crocheted edge is made as follows: Catch thread in middle p of 1st ring, ch 4, 1 s c in middle p of next ring, and repeat. Next row, 1 t c in a st, * ch 2, miss 2, 1 t c in next, repeat. A desirable insertion is had by adding a similar row of crochet to the opposite edge of upper portion, before joining the lower part on. (Fig. 10.)

EMPRESS KNOT.

This consists merely in making the 1st half of the double knot, repeating as many times as desired, and is used to fill spaces that would otherwise have but a single thread.

TO WASH TATTING.

Care is necessary in washing tatting; as a rule, it should not be rubbed in the ordinary way. A very good plan is to fasten several thicknesses of flannel or soft cloth of any kind around a large bottle, baste the tatting upon this, move the bottle rapidly up and down in a good lather, working the latter in with the hand until the tatting appears clean, then boil it in a soap-suds with a little bluing in it fifteen to twenty minutes, rinse two or three times in clear water, then take the tatting from the bottle and rinse in water which has dissolved in it a very little sugar, with which, by the way, or with a little gum-arabic, it is best to starch all laces. Stretch and pin the tatting to dry, or, if not very particular about it, stretch well in shape, place it on a folded soft cloth, right side down, lay over it a slightly dampened cloth, and press with a moderately warm iron. Coarse tatting, tidies, etc., too large for the bottle-washing, may be soaked in a lather, boiled, rinsed, and blued slightly, then pinned out to dry.

EMBROIDERY.

No recommendation of Barbour's flax embroidery-threads for this work is needed. Ladies who have once used them — and their name is legion — will buy no other make. A trial is all that is necessary to ensure continued use and popularity. The threads, in the different sizes, are so soft, lustrous, and pliable, and so varied in coloring, that almost anything it is possible to paint can be imitated, — fruit, flowers, birds, and even landscapes. As a rule, open designs are most effective for embroidery, whether solid or in outline.

Almost any material used in household decoration is suitable for linen embroidery, — felt, in its various colors, linen, denim, momie, satin, Bolton or " workhouse " sheeting, etc. The latter seems particularly appropriate for many articles, as it is not expensive, is very wide, and comes in different colors. Elaborate pieces of embroidery it is best to work in a frame, but ordinarily this is not necessary, care being taken not to draw the embroidery-thread tighter than the material is held. To " bring out " your work, when completed, place the embroidery face down on several thicknesses of soft flannel, and press the back with a moderately warm iron.

In these days, nearly every lady who does even a small amount of fancy work has a " stamping outfit." Many firms do stamping for embroidery free of charge upon materials purchased at their store, and tray-cloths, tidies, splashers, etc., already stamped, are to be had at very reasonable prices. In case one has an especial design which it is desired to use, however, it may be easily transferred by means of impression-paper, either dark or light, according to the color of material. Place the impression side downward·next the goods, over this place the design,

and follow the lines of the latter carefully with the point of a slate pencil or other suitable implement.

It is not best to wind embroidery flax threads. The skein should be cut twice, since short threads are not so likely to fray (giving the work an untidy appearance) as longer ones, and either kept in papers prepared for the purpose, or embroidery cases. The latter are very easily made of two strips of suitable cloth, one being stitched upon the other to form pockets, through which the embroidery threads, each color in its own pocket, are drawn. These cases may be as elaborate or simply made as desired. Be quite sure to choose a needle with eye sufficiently large to carry the thread easily, so that no exertion will be required to pull it through the material.

In this paper, we give only those stitches which are in most common use in embroidery. Generally speaking, the stitch is of little importance, as any method or form of decoration with the needle which is effective is allowed ; and many ladies who do most artistic work confine themselves to no set stitches or rules, but use the needle and flax threads as an artist in oils or water colors does his brush and paints.

Fig. 1. Outline-stitch (left).

The Outline-stitch (1) may perhaps be called the "fundamental principle" of embroidery. It is used for working designs in outline, sometimes called etching or sketch embroidery, and consists of a long stitch forward on the surface, and a short stitch backward on the under side of the material. It is very nearly the reverse of the common back-stitch, which is also sometimes used for outline. In taking the stitch, the thread is carried from the worker, the needle being held with the point almost directly toward her. In outlining leaves supposed to have a serrate edge, do not make the stitch too close, but slant the needle in order to separate the ends of stitches somewhat.

The split-stitch is made the same as the ordinary outline-stitch, except that the needle is brought up through the thread of the preceding stitch instead of at one side,

Fig. 2.   Chain-stitch.

thus making a finer and more even outline.   It is used for very fine and intricate designs.   Stem-stitch differs from the outline-stitch only in that the short backward stitch is taken farther back, the needle coming out a little below the middle of the long or forward stitch. Many other stitches are used for outlining, the object being to cover the lines of the pattern stamped upon the cloth.   Among these are the chain-stitch (2), beading-stitch (3), couching-stitch (4), and not infrequently the buttonhole-stitch, which is too well known to require description.

The Chain-stitch. —Make a small knot in the flax thread, put the needle up through the material at the point where you wish to begin, draw up to the knot, hold the thread down with left thumb, take a short stitch within the loop, and draw it up; for the second and succeeding stitches, hold the thread down ahead of the stitch, as described, put the needle through the point of last stitch, and make a stitch of the same length as before.
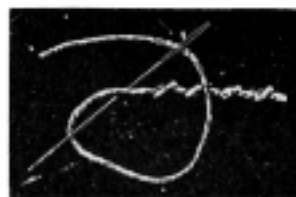
Fig. 3.   Beading-stitch.

Beading-stitch. — Make a knot, draw the thread up; then, holding the thread with the thumb, take a short stitch over it. This has somewhat the effect of couching-stitch, and is frequently used for fine sprays of grasses.

Couching-stitch. — This stitch consists of one or more threads, caught down to the material by horizontal stitches of the same or finer flax thread at equal distances apart.

Knot-stitch. — This is much used, particularly for the centres of such flowers as the daisy, primrose, etc.   To make it, draw needle and thread up through the cloth at the point where the

first knot is to be made, hold the thread down with the left thumb at a little distance from where the needle came through, push the needle under and back over the thread, twisting the latter two or three times around it, then put it down through the cloth at a point very near where it came up, and draw the thread down (5).

Bird's-eye Stitch.— This may be described as a long chain-stitch, worked from one central point. It is used for working star-flowers, daisies, and other blossoms with small, narrow petals. Bring the needle up through the centre, draw-• ing the thread to the end; holding the latter down with the left thumb, put the needle down again at the

Fig. 4. Couching-stitch.

centre and bring it out at the end of the petal, over the loop of thread; draw up, push the needle down on the outside of the loop, out again at the centre, and repeat to form other petals.

Satin-stitch. — This stitch, forming raised or flat embroidery, is one of the most useful, and, although very simple, requires

Fig. 5. Knot-stitch.

care in placing the stitches evenly. It is used for small leaves and flowers, and largely in Mountmellick embroidery. For the raised work, the pattern is first filled with stitches, with or without regularity, after which the stitches are taken evenly side by side, either straight across, lengthwise, or diagonally from the centre stem, if a leaf. For flat embroidery, proceed in the same way, but without the under filling. The stems, in satin-stitch work, are first heavily outlined and then worked over. A very lovely effect is produced by working the petals and leaves in different directions, the threads thus catching the light at various angles, and so giving a natural, shaded appearance to the work.
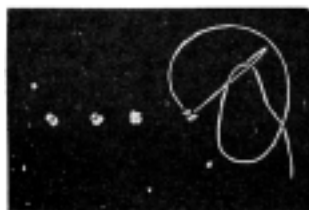
Dot or Seed-Stitch. — This stitch is made use of mostly in connection with the satin-stitch, in what is generally called " laid " embroidery, to represent the under or shaded part of turned or twisted leaves, fill up spaces in letters or monograms that would otherwise be vacant, etc. It consists simply of very straight, short stitches, set at little distances apart— say about the length of the stitch. It is worked like ordinary back-stitch, except that the needle is not put back to the place it is drawn out from.

Filling-in Stitch. — In filling in leaves or petals of large flowers, such as the rose, pond-lily, etc., much license is allowed, a fine effect being the one thing sought for. For the " filling-in stitch " proper, one or two rows of outline-stitches are first made around the outside. Then a row of stitches of irregular lengths is worked, care being taken to point all the stitches toward the centre stem of a leaf, or centre of a petal; this row is followed by another, either darker or lighter, the stitches of the second row being brought up between the stitches of the first row, in order to blend the colors. Long, narrow leaves, like those of wheat, cat-tails, and the various grasses, should not have the leaves slanted, but set lengthwise of the blade.

The above will give an idea of embroidery, and the paper is designed only for those who have never attempted this fascinating method of decoration. Once begun, the work is never wholly laid aside, as opportunities for its use are continually occurring; and there are few ladies who, by the aid of the Barbour flax embroidery-threads, are not capable of fine, original effects in art embroidery. As has been said, of all stitches the outline is most useful, being used for etching designs on almost any article of home use or ornament which it is desired to embroider. The flax threads used may be of one shade, or a beautiful effect is produced by outlining flowers and fruits in natural colors, a decoration preferred by many to elaborate work requiring many times the labor to produce. For heavy, open work, such as the scattered designs on a bedspread of Bolton sheeting, portière, or similar articles, the size o is used; for etching tray-

cloths, splashers, table-covers, buffet-scarfs, etc., the intermediate size, oo, may be used; and for fine, delicate work, the smallest size, 8.

A very simple yet most effective design for border of table-cover, portière, bureau-scarf, or other article, is presented for
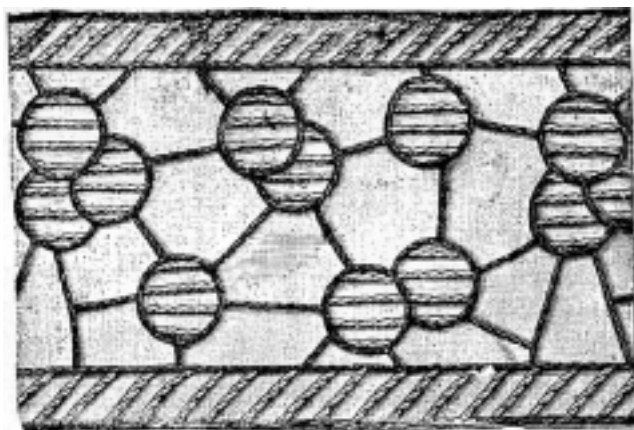

Fig. 6. Border in Outline.

outline work. The pattern may be readily enlarged, that on a portière recently seen by the writer having had circles as large as the top of a teacup, and the remainder of the design in proportion. Two colors, or one, of Barbour flax embroidery-thread may be used; the border referred to was outlined with dark and intermediate shades of blue on the wrong, or light, side of blue denim (Fig. 6).

APPLIQUE EMBROIDERY.

This, as its name indicates, consists in the application of a design cut from one material to a foundation of another. It has been very popular, and is still much used in decoration. Large arabesque designs are mainly used, the pattern being traced on the material to be applied, carefully cut out with sharp scissors, and pasted to the foundation, which is placed under a weight while drying, and which, unless of firm texture, it is best
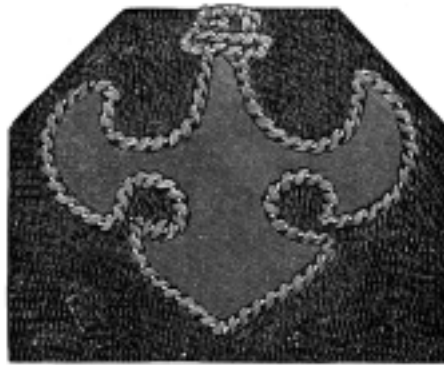
Fig. 7. Applique Design.

to line by pasting linen on the back before beginning. The embroidery stitches described are used for outlining and otherwise finishing the appliques. In the illustration given, beading-stitch is used (Fig. 7).

MOUNTMELLICK EMBROIDERY.

This really beautiful work takes its name from the Irish county where it originated, and consists of white embroidery, mostly of the raised description, on plain Irish linen. Recently, however, we saw a table-scarf of huckaback linen, one end decorated with a design in outline, and the other end with Mountmellick embroidery, yellow flax thread in the different sizes being the material used. A portion of the embroidery used, giving outline, satin (raised), and French-knot stitches, is shown (Fig. 8). The real

Fig. 8. Portion of Mountmellick Embroidery.

Mountmellick embroidery is generally characterized by a finish of knitted fringe, with a narrow, pointed edge, in satin-stitch, above it.

As has been said, any method of using the materials which is effective is allowable. The design (Fig. 9) gives a very good idea

Fig. 9. Spray, showing different Stitches.

of this. Another method of decoration much in vogue is that in which the pattern is first outlined, the groundwork being afterwards " darned in," either with long horizontal or upright stitches, nearly covering the material to the width of the pattern, or with regular rows of slanting stitches as shown in Fig. 10; and still another work for which the flax threads are almost invariably

chosen is "Sorrento embroidery." This resembles cut-work, and

Fig. 10.   Darned-in Pattern.

consists of designs of which either the groundwork or pattern is colored or dyed, and outlined with the flax threads in harmonious colors.   The effect is very rich.   First cousin to this work is that of outlining the woven-in patterns of different materials; very handsome chair-cushions and head-rests are made of cretonne or damask thus treated, and the work may be applied to many decorative purposes.

CROSS-STITCH EMBROIDERY.

This work is again popular, not in the impossible animals and landscapes of the long-ago "Berlin work," but in conventional designs, borders, etc., rendered in the soft, lustrous colorings of
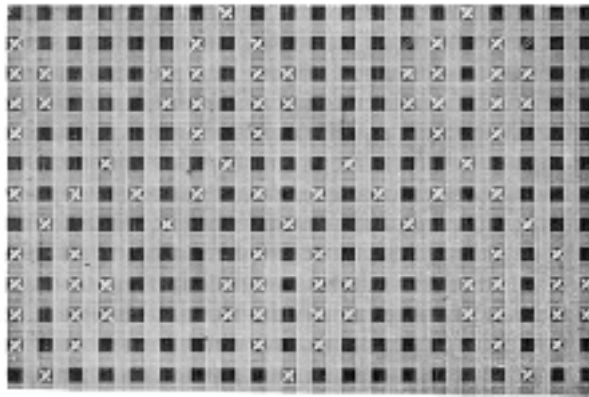
Fig. 11.   Cross-stitch Designs for Ginghams.

the Barbour flax embroidery-threads.   As a trimming for aprons and children's dresses, of fine-check gingham or nainsook, cross-stitch embroidery is too well known to require description, the designs (Fig. 11) being worked on the checks as on canvas, the flax thread matching or contrasting with the color of material.   A

very pretty dress-apron recently seen was of black organdie worked with pink flax thread, size 8, in cross-stitch. The occa-
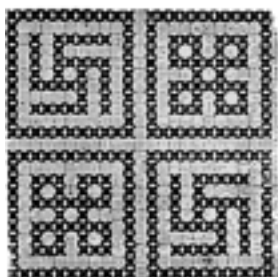
Fig. 12. Square In Cross-stitch.

Fig. 13. Corner in Toilet-mat.

sions for the use of this popular stitch will multiply almost indefinitely as one proceeds.

Cross-stitch embroidery requires little or no especial skill or in-

Fig. 14. Square for Cushion.
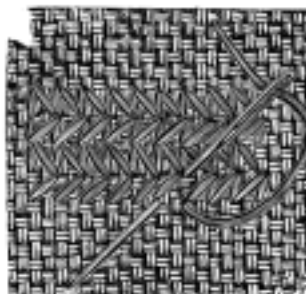
Fig. 15. Triangle-stitch.

genuity to execute; indeed, it may be said to be purely mechanical. Scarfs, curtains, toilet-sets, table-covers, etc., of almost any material, may be decorated by means of it; and on felt, velvet, plush, and other goods of fine, thick texture, the design may be applied by aid of coarse canvas, the threads of the latter being drawn out when the work is finished. Several cross-stitch pat-

terns are given herewith, and the origination of others will be found an easy task.   The square illus-
trated is a very useful pattern.   It may
be made sufficiently wide for the centre
of a table-scarf, consisting of one row
or twenty, and will also form a very
pretty corner (Fig. 12).

Embroidery done in long, flat stitches
has, like its near relative, the cross-
stitch, gained a wide popularity, owing
to its simplicity and ready adaptation

Fig. 16.   Star in Cross-stitch.

to many uses.   The coarse linen scrims and congress stuffs, now
so much in vogue, are among the materials favored for this
really beautiful work, in the execution
of which the flax threads stand pre-
eminent.   A corner for toilet-mat is
given, in outlined flat-stitch (Fig. 13).
Worked on cream-colored canvas, with
dark and light blue flax thread, size oo,
the effect is charming.   A square for
the toilet-cushion is also shown (Fig.

Fig. 17.   Border in Star and
Italian stitch.

14), together with the "triangle-stitch" (Fig. 15), and other
designs (Figs. 16, 17, 18).

TO WASH EMBROIDERY.

As much care should be exercised in washing flax-thread as
in washing silk embroidery.   There is more in the manner of
washing than in the threads, and for this
reason colors are seldom guaranteed.
No article embroidered with colored
threads should be allowed to go through
the slow process of an ordinary wash-
ing-day, under the manipulations of the

Fig. 18.   Border in Herring
and Flat Stitch.

ordinary wash-woman; instead, it should be washed quickly
and carefully and not allowed to lie wet.   There are several
methods of washing, some of which are personally tested,
others not, though equally well recommended.   Many ladies

invariably soak white articles, such as tray-cloths, splashers, aprons, etc., in a solution of salt in water, or in water to which turpentine or ammonia has been added, before washing, thus "setting" the colors. Still others add a little beef-gall to the water in which the articles are placed; and one authority in such matters says that the brightest colors in either silk or linen may be safely washed, if first immersed in a solution of a cent's worth of sugar-of-lead in a quart of hot water. Let dry after this, and then wash properly, since no precaution will avail (or prevail) against careless washing. We hope to receive many valuable hints on this subject for incorporation in "No. 2."

To wash colored embroidery, make a light lather of the best white soap; rub the article to be washed in it, not putting any soap directly on the work. Squeeze rather than wring out, put into clean, warm water, rinse well, squeeze as dry as possible, shake thoroughly, stretch, and dry in the shade as quickly as possible. The whole operation should not occupy more than a half-hour, — in short, must be performed with all celerity. Another method is to add ammonia and a little borax to the water, using just a trifle of soap, — perhaps a teaspoonful of ammonia to a quart of water, with enough borax to soften the water, if hard. Others place a handful of wheat bran in a thin bag, and wash the embroidery in a lather made with this in warm water, without soap; others still claim that soap-tree bark is the best for washing such articles. Some use a little turpentine, others kerosene, in the water. All of these methods are undoubtedly good, if the rule to wash, squeeze, and dry carefully and quickly is observed. We have known a lady to give a beautifully-outlined carving-cloth into the hands of an inexperienced girl, who boiled it with other clothes, then, as it was stormy, threw it into a tub with the rest, to remain in cold water overnight. No other washing should be on hand, and but one article should be washed at a time. If articles are first soaked, place each flat in the water as the preceding one is removed. It pays to take pains in matters of this kind. If one is where it is possible, such things may be sent to a professional laundress if preferred.

EXPLANATION OF TERMS AND ABBREVIATIONS USED IN BARBOUR'S PRIZE NEEDLE-WORK SERIES.

TERMS USED IN KNITTING.

K, knit plain.

O, over; thread over needle, forming an extra stitch. O 2, over twice.

N, narrow; knit two stitches together.

P, purl (or seam) ; knit with thread before needle.

Sl, n, and b, slip, narrow, and bind; slip first stitch, narrow next two, and draw slipped stitch over.

Sl and b, slip and bind; same as sl, n, and b, omitting the narrowing. To cast or bind off, continue the process.

Stars and parentheses indicate repetition; thus, * o2, n, repeat from * twice, and (o 2, n,) 3 times, mean the same as o 2, n, o 2, n, o 2, n.

TERMS USED IN CROCHETING.

Ch, chain; a straight series of loops, each drawn with the hook through the one preceding it.

Sc, single crochet; hook through work, thread over and draw through work and stitch on hook at same time.

Dc, double crochet; hook through work, thread over, and draw through, over, and draw through two stitches on hook.

Tc, treble crochet; over, draw thread through work, over, draw through two stitches on hook, over, and draw through remaining two.

Stc, short treble crochet; like treble, save that the thread is drawn through the three stitches at once.

Dtc, double treble crochet; thread over twice before insertion of hook in work, then proceed as in treble crochet.

P, picot; a loop of chain joined by catching in first stitch of chain.

Complete illustrated directions for these stitches are given in "No. 1 " of the Prize Series.

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   Make a light suds with Ivory or other pure soap, and (particu-
larly for the first laundering) cool water. Wash one article at a
time, finishing with this before taking another. Do not rub the
embroidery, or put soap directly upon it. Rinse carefully and
quickly in clear, cold water, to which a little salt may be added.
After rinsing, place between two thick towels, or in one which
may be folded over, roll up, squeeze (in order to extract the
moisture), then unroll, place right side down on a soft cloth or
flannel folded in several thicknesses, lay a white cloth over the
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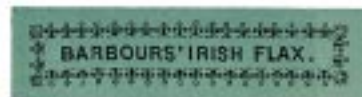
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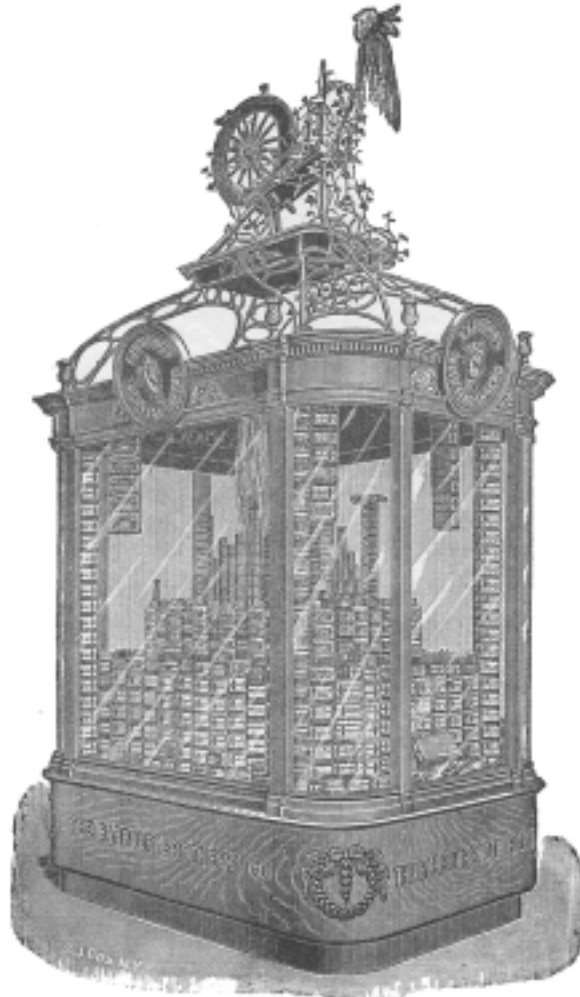
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