

BARBOUR'S PRIZE NEEDLE WORK BOOK NO. 3

Dress Yoke.

THE BARBOUR BROTHERS COMPANY.

1894.

thread join to yoke, allowing 1-4 inch of thread between each joining. Finish around neck and down edge of front with small wheels like those around the outer edge of large wheels, joined the same as heading.

Sleeves may be made of the same wheels, making the upper half of them like the yoke and the narrow, lower half like the frill about the yoke.

Made in this way, tatting is very "lacey" looking and rapidly done.

### SOFA-PILLOW COVER.

#### PRIZE ARTICLE.

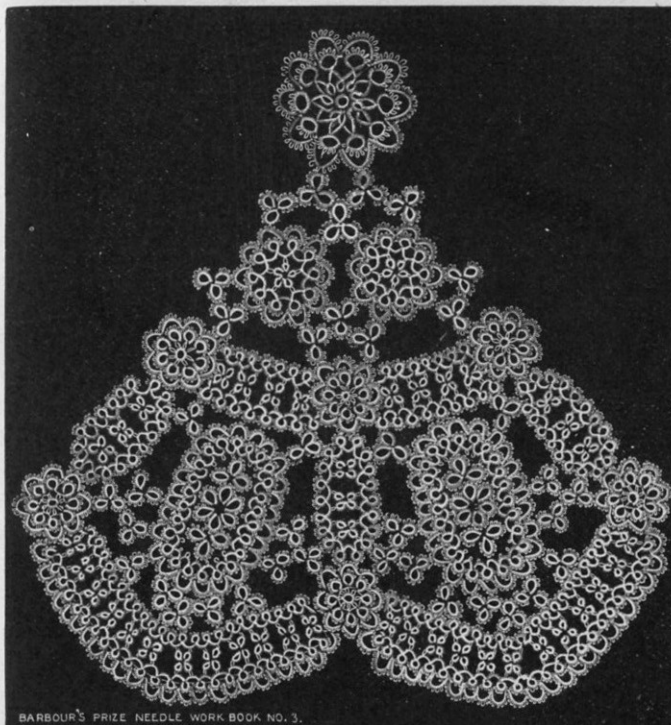
[Contributed by JENNIE R. WELCH, Lawrence, Kansas.]

Materials: Barbour's flax thread, ecru or white, as preferred, Nos. 60 and 80, 3-cord, 200-yards spools, and 2 shuttles.

1. The section shown is  $\frac{1}{5}$  of the cover, the rosette in centre being completed. Work this first, with No. 60, and 2 threads. Make a ring of 1 dk, 10 p, each separated by 2 dk, 1 dk, close and fasten off. Make small ring of 7 dk, join to p of ring just made, 7 dk, close; reverse the work, using 2 threads, 5 dk; ring of 7 dk, 9 p, each separated by 2 dk, 7 dk, close; then with 2 threads again (which are always used in connecting), 5 dk; \* turn work, with 1 thread work 7 dk, join to next p of middle ring, 7 dk, close; turn work, 5 dk with both threads, ring of 7 dk, join to last p of previous ring, 2 dk and 1 p, alternately 8 times, 7 dk, close, 5 dk with both threads, repeat from \* all around, joining last p of last large ring to 1st p of 1st ring, and fasten off. Work connecting scallops on outer edge with both threads; \* fasten to p forming connection between rings of round just worked, make scallop of 13 times alternating 2 dk, 1 p, then 2 dk, repeat from \*. 9 times more.

2. Work 10 smaller rosettes to surround this, with No. 80 flax thread. Beginning in centre, 5 dk, 1 p, 5 dk, close, repeat 4 times, and fasten off; work next round alternately with 1 and 2 threads; join to p of centre, 3 dk with 2 threads, ring of 4 dk, 5 p, each separated by 2 dk, 4 dk, close; \* turn ring downward, 6 dk with 2

threads, work upward again, make a ring as before, but instead of forming 1st p join to last p of previous ring; turn work, 3 dk with 2 threads, join to next p of centre, 3 dk, turn work and make a ring as before, making last p of each ring longer than the others; repeat



Sofa-Pillow Cover.

from \* all around, joining last p of last ring to 1st p of 1st ring. Work scallops with 2 threads, 2 dk, 1 p, 7 times, 2 dk. Join the 10 rosettes in circle by means of little 3-leaved figures, of No. 60 flax thread, each ring of 5 dk, 7 p, each separated by 2 dk, then 5 dk, repeat twice, fasten off. The groups around the outer edge of 10 rosettes are worked with No. 80, as is all the rest. All 3-leaved figures are worked alike. The 4-leaved figures in centre of strip are

of 5 dk, 1 p, 5 dk, close, repeat 3 times, and fasten off; for the heading, toward centre, join to p of 4-leaved figure, with 2 threads do 3 dk, then a ring of 3 dk, 4 p, each separated by 2 dk, 3 dk, \* turn ring downward, with both threads do 3 dk, join to next p of 4-leaved figure, 3 dk, turn work, make a ring as before, joining to last p of previous ring instead of forming 1st p, turn again, 3 dk with 2 threads, join to 1st p of another figure, 3 dk, turn work, make a ring as before, and repeat from \* all across, making 7 rings. Outer part is like inner, with 5 instead of 4 p in rings. Work 10 strips, then join together and to other part of cover by little rosettes; 1 dk, 8 p, each separated by 2 dk, 1 dk, close and join thread in 1st p, \* 4 dk, 5 p, each separated by 2 dk, 4 dk, close, join thread to next p, and repeat from \* all around, joining last to 1st ring. With both threads, fasten between 2 rings, \* 2 dk, 7 p, each separated by 2 dk, 2 dk, join between next two rings, and repeat from \* all around. Join the rosettes to the strips and 3-leaved figures by p. For outside of cover longer strips are worked in same way, needing 12 4-leaved figures, and in working outer half between 6th and 7th figures, work 2 rings with small scallop between them of 6 dk; this insertion has a row of scallops added, using both threads, each of 2 dk, 9 p, each separated by 2 dk, 2 dk. These strips are also joined by means of the small rosettes, worked as before directed. Between the rosettes in the 2 rows of insertion are joined small ovals made of 3 of the 4-leaved figures surrounded with rings and small scallops worked as directed for outer half of insertion. The open spaces between are filled with ovals and 3-leaved figures. Work ovals as follows: 6 dk, 7 p, each separated by 2 dk, 6 dk, close, repeat 5 times, forming 6-leaved figure, fasten off, work 2 3-leaved figures, join to opposite rings, surrounding these figures with 24 rings and scallops, worked as directed for outer half of insertion. Groups of 3-leaved figures are joined to these ovals and to other parts of cover, as shown. Tie all threads firmly and cut as closely as possible; never tie, however, when the figures may be joined in working. A pretty lamp-shade can be made by leaving off the centre wheel and lining with colored silk, and the wheels, insertion, etc., can be worked separately and used for different purposes.

## DEPARTMENT 3.

### PART 1. — NETTING.

#### PARASOL COVER.

##### **PRIZE ARTICLE.**

[Contributed by Mrs. W. L. GAVETT, 17 Sanford Ave., Plainfield, N.J.]

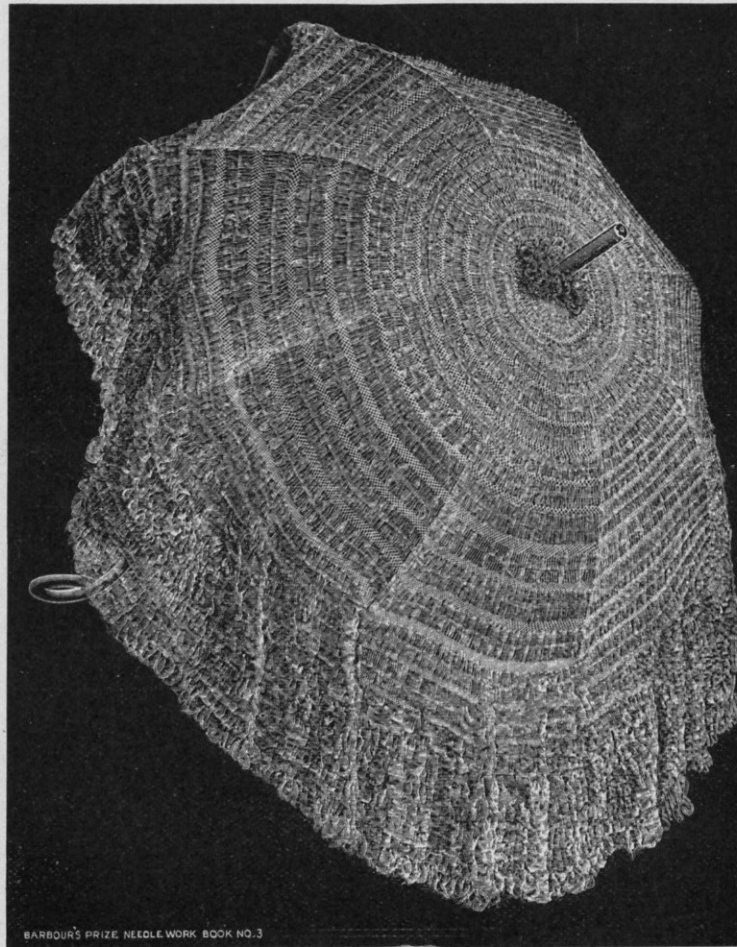
Materials : Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and an ordinary fine netting needle ; requires 10 or 11 spools.

Pin a string to your knee, net 24 meshes on this, and join last st to 1st to form circle. Net 3 rows around, each over a stick as large as two knitting needles.

Next, once round, into each loop, over knitting-needle. Then into each of above, around pencil, all around. Next round, 4 times in 1, over needle ; 3 rows plain, over needle ; next row, go in 1 mesh 7 times, over pencil, then 3 plain, alternating all around ; 3 rows, all around, over knitting-needle ; 1 row, go into each mesh, over pencil ; then over needle, and take up 6 meshes, netting 3 plain between, alternating all around ; then 3 rows over needle ; net into each mesh 5 times, over pencil ; 3 rows over needle ; next row, over pencil into each mesh ; 4 into each mesh all around ; 4 rows over needle.

Continue repeating the above directions until large enough for parasol. Finish edge by the more solid line, all around, then go into a mesh 12 times, skip 3, alternating all around ; then go into each of 12, over needle, and when you come to the three sts take one, draw thread through and net it. This forms the scallop. Continue this, finishing with three rows over knitting-needle.

The lower edge of this cover forms a beautiful lace for various



Parasol Cover.

purposes, trimming the shade of a banquet lamp, etc., also a lovely lamp-shade, to be lined with some delicate color, is made of it in much the same manner as the cover. Suggestions for manifold uses readily come to the worker.

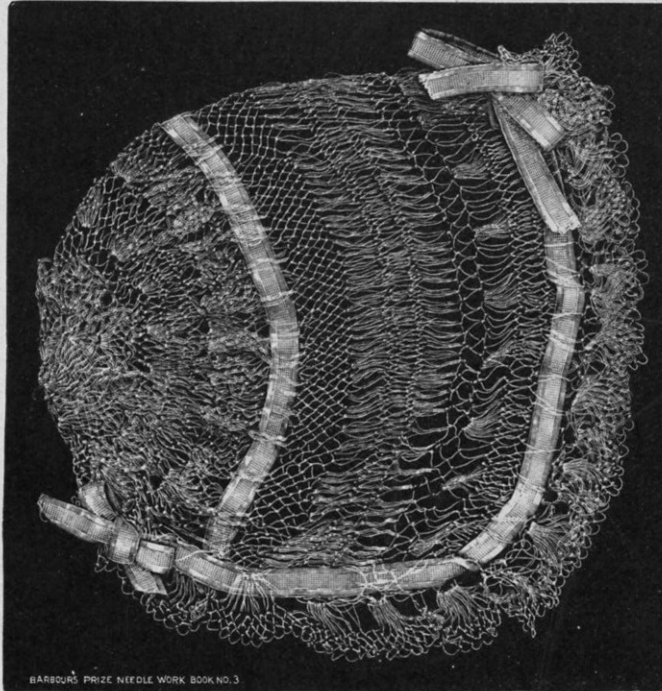
## BABY'S CAP.

**PRIZE ARTICLE.**

[Contributed by Mrs. HENRY W. RANKIN, Plainfield, N.J.]

Materials: Barbour's flax thread, No. 80, 3-cord, 200-yards spools, and a fine steel netting-needle.

Cast on 25 loops, using fine knitting-needle for mesh.



BARBOUR'S PRIZE NEEDLE WORK BOOK NO. 3

Baby's Cap.

Net around 3 times, using fine needle for mesh; then, over large mesh (No. 11), net 5 in 1 loop, 4 in next 4, and so on; next row, plain, over knitting-needle; next plain, over large mesh; \* 10 times

in 1 loop, plain in next 3, and so on, using large mesh ; plain, over needle ; plain, over large mesh ; net 8 together, plain in 4, and so on, over needle ; repeat from \* ; net 5 in each mesh, all around ; plain, over knitting-needle, net 5 together, over large mesh, all around.

Repeat above till cap is large enough, but stop off at end of next lines to shape neck, turn netting over and return.

*Border* : Net plain, over knitting-needle, all around ; net 12 times in 1, then 3 plain, over large mesh ; net over knitting-needle into each of 12, take middle of plain 3, draw through upper mesh and net it. This forms a scallop ; net plain 2 or 3 times into each mesh.

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### ANTIQUÉ SQUARE.

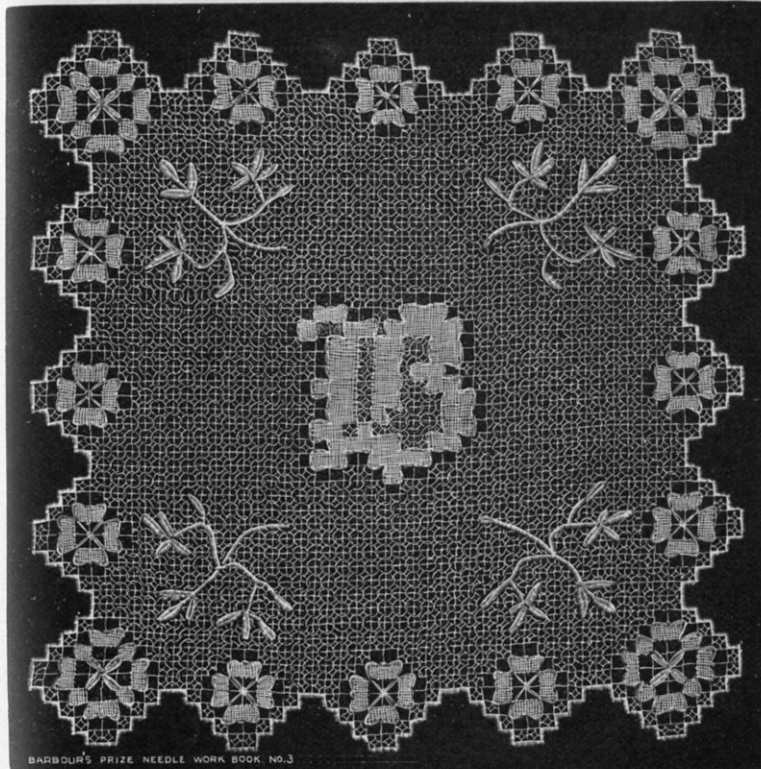
#### PRIZE ARTICLE.

[Contributed by A. M. FITCH, New Haven, Conn.]

Materials : Barbour's Irish flax crochet and lace thread, Nos. 25, 40, and 70, in balls (or 3-cord, 200-yards spools),  $\frac{1}{4}$ -inch mesh, and netting-needle. A detailed description of this work seems unnecessary, the foundation being of square netting, filled in as plainly shown in the design. Books No. 1 and No. 2 of the Prize Series contain directions for netting and several articles on this lace, but I think none that show the readiness with which ordinary cross-stitch embroidery patterns may be adapted to it. Take for example the initial "B" in the tidy shown. Each mesh of the netting that forms the letter represents a cross-stitch in the pattern. Any one may easily originate designs, monograms, etc., by ruling off into squares a large sheet of plain paper and marking out a design or letter, using a X in the meshes or squares intended to be darned in, heavy lines where the thick or heavy work is to be made, and leaving plain the squares that are to be filled in with the lace stitch. When a little trouble is taken in marking it out on the paper, it will be found pleasant work transferring it with thread to the netting. The heavy-



work sprays in the corners were worked without a pattern, the 1st being taken as a guide for 2d, 3d, and 4th. The netting for this



Antique Square.

tidy was made with No. 40 flax thread, the darning was done with the same number, the filling-in or lace stitch with No. 70, and the heavy work with No. 25. This work is so beautiful and durable that it is small wonder it is popular; it should, however, always be done with the flax threads, never with cotton.

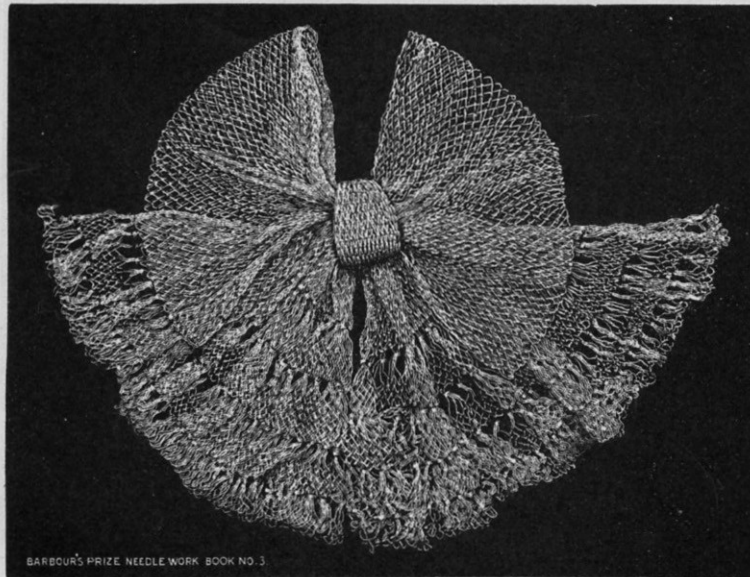
## LADY'S TIE.

## PRIZE ARTICLE.

[Contributed by MRS. A. H. HALL, 1367 Antoine St., Detroit, Mich.]

Materials: Barbour's flax thread, No. 100, 3-cord, 200-yards spools, a netting needle, and meshes of two sizes.

1. Having filled the needle, net 54 sts diamond mesh, directions for making which are given in No. 1 of Barbour's Prize Series, page 57, using a small mesh, say an ordinary knitting-needle, No. 17.



Lady's Tie.

This strip, 54 sts. wide, should be long enough to go around the neck and tie in a bow.

For the border, or ends:

2. Using a mesh large enough to make the loops  $\frac{1}{2}$  inch long, net 3 sts in every other st of last row, all the way across.

3. With small mesh net across 6 times, taking every st of last row.
4. With large mesh, net 3 sts in every other st all the way across.
5. With small mesh, net across 8 times, taking every st.
6. With large mesh, net 3 sts in every other st.
7. With small mesh, net 6 times across, taking every st.
8. With large mesh, net 3 times in every other st.
9. With small mesh, net across 3 times, taking every st.

Make the other end the same. This is simple, but very dainty. Netted of No. 40 or No. 50 Barbour's flax crochet thread (or spool thread), ecru or gray, using meshes proportionately larger, it makes a beautiful drape.

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## PART 2. — MACRAMÉ.

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### MACRAMÉ WORK.

The word "Macramé" is from the Arabic, signifying a fringe, lace, or trimming, and is generally applied to knotted lace, as distinguished from that produced by the use of needles, bobbins, etc. The manifold uses to which it is applicable, and the great variety of combinations possible, render it a most fascinating though easy study, and ladies everywhere will be delighted that it is again in high favor. Although centuries old, it is worthy of remark that this beautiful work was quite unknown in this country until its introduction some twenty years ago by the Barbour Brothers Company, by whom, also, the macramé flax-threads were first prepared. Its partial decline in popularity was due to the forcing upon the market of cotton twines, and their substitution in many cases for the flax macramé; the former were soon entirely discarded, it being found that they untwisted and rumbled easily, were hard to use, soiled even before the work was completed, and in fact lacked all the desirable qualities of linen. Barbour's Irish flax threads, in all numbers and

sizes, according to the use for which the work is designed, are especially adapted to macramé work, possessing durability and a rich silkiness of finish which renders it a pleasure to handle them, and gives the completed work a beauty which is added to by laundering, rather than lost, as in the case of cotton threads.

DIRECTIONS.

The knots shown at fig. 1 are among the most simple. First, at the left, is the "single chain," formed of 2 single threads, knotted

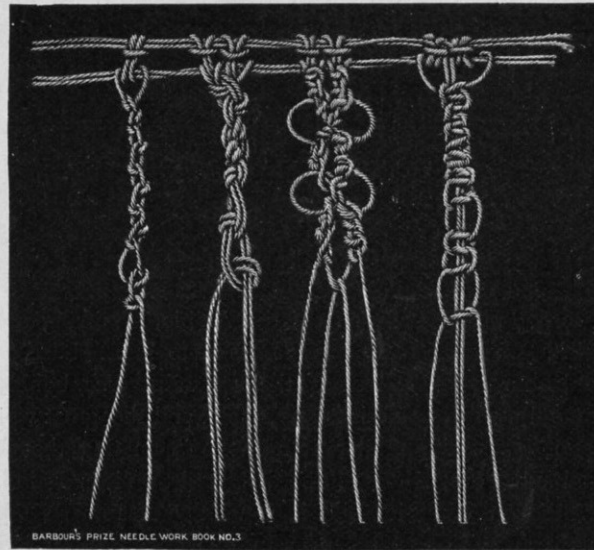


Fig. 1.

alternately, each serving as "leader" or cord to the other. Double chain is made in the same way, using double threads. Open chain is formed also of 4 threads; take 1st and 2d, on left, \*hold 1st in right hand, knot 2d on it twice, pass to left hand, knot same thread as before on it twice, repeat with next 2 threads from \*, then, holding leader still in left hand, knot 1st leader on it twice with right

hand, then knot remaining thread at left twice on it, leaving a space or loop of thread before drawing up tight. \* Pass same leader back to right hand, knot same thread on it twice with left hand; take up 2 threads at the right side, hold under thread in right hand, as leader, knot the other twice on it, leaving loop as before. Pass same leader to left hand, knot same thread twice on it, and holding leader still in left hand, knot leader at left side twice on it. Then knot remaining thread at left side on it, leaving a loop, pass leader back to right hand, knot same thread on it, and repeat. Solomon's knot, sometimes called flat knot, is perhaps more frequently used than any other. Take 4 threads, hold 2 centre ones straight, pass thread at left loosely over these, pass the right thread over this, under the centre ones, up through the loop at left side, and draw up tight; this forms what is sometimes called single flat knot. Repeat, beginning with right thread, and draw up to meet 1st half of knot, forming the Solomon's knot or double flat knot. Looped picots are made of these knots, leaving a space of thread between each; knotted picots in the same way, a single knot being tied in the space left for the picot before making the 2d Solomon's knot. To bring this knot in the right place, make it on a big pin and draw it close to the preceding Solomon's knot before taking out the pin. Other knots are shown in patterns where used.

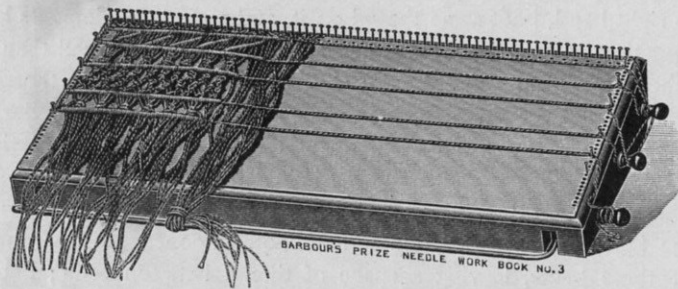
The length of threads depends much upon their size and quality — a knot will take up less of a fine, pliable thread than of a coarse, stiff one. Care should be taken not to slacken the horizontal cord upon which the knots are formed, and which should be double threads, cut the length of the fringe or lace required. The working threads may be knotted upon this by looping over it, or attached to the pegs at top of desk, first.

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BARBOUR'S PATENT MACRAMÉ LACE DESK.

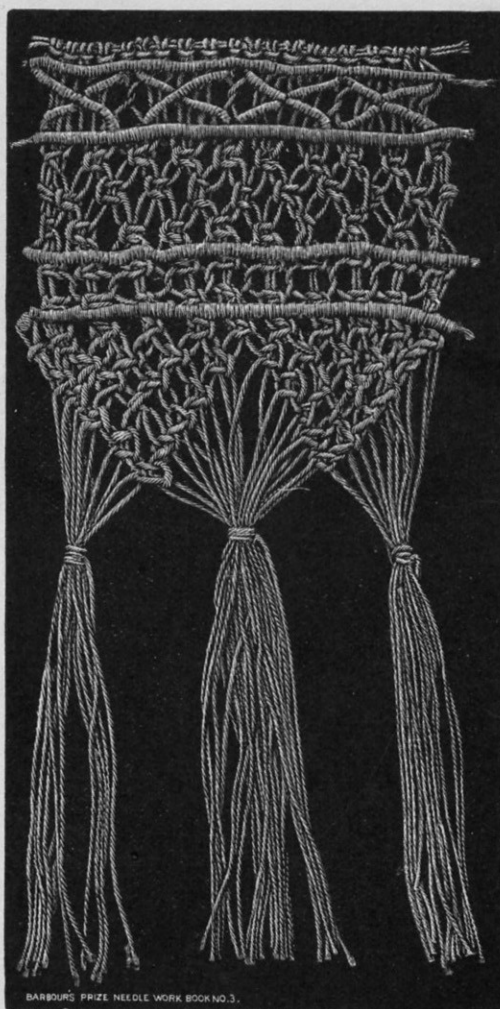
This desk (fig. 2), patented by the Barbour Brothers Company some years ago, has never been improved upon, and accompanying it are all accessories for macramé work save those always at hand,

scissors, measure, etc. It is about 9 × 18 inches in size, ornamental, and so light as to be easily carried; and with this and a supply of flax macramé, any lady will be able to add continually to her store of household decoration. The pattern on the desk is very pretty for chair-backs, lambrequins, or any desired purpose. Cut the threads 40 inches long, using 8-cord macramé, in balls; double them over pegs at top of desk, linking right cord with left; make a



Barbour's Patent Macramé Lace Desk.

row of Solomon's knots; carry a horizontal cord across, 2d peg from top, wind each thread around twice, forming a rib, carry the 9th thread across, diagonally, to left, and wind 8 preceding threads around, also around 2d horizontal cord, 5th peg below 1st; repeat across, then make a row of "collecting knots," which are simply Solomon's knots around 4 threads instead of 2; make a whole knot, and a half; then a rib 6th peg below last; then 3 rows of mosaic work, made as follows: 1 half-knot (Solomon's), then a single knot in centre threads, close to half-knot, then a whole (Solomon's) knot. Repeat across. Next row, miss 2 threads, and next row take them in, in order to bring the work in diamonds. Next, a horizontal rib, then a row of collecting knots, which resemble drawn-work, then another rib. This pattern is rapidly worked and very effective. It may be varied as preferred. In the Macramé Lace Book published by the Barbour Brothers Company, will be found more than twenty beautiful patterns, fully described and illustrated, suitable for the various purposes to which this work is applied.

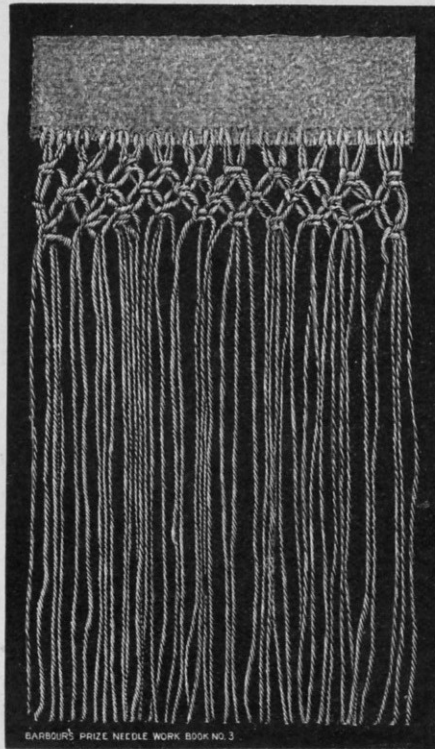


Macramé Fringe.

MACRAMÉ FRINGE.

Materials : Barbour's flax macramé, 5-cord, No. 16, and patent lace desk. Run a horizontal cord across top of desk. Cut threads 32 inches

long, double them, and knot on the cord. Run a single cord across desk 1 peg below the 1st. Beginning at the left, carry each thread around this cord twice, allowing the threads to lie under the cord. This will form a horizontal rib. Now, run another horizontal cord across the desk 4 pegs below the last; take the left thread, bring it diagonally across, twisting around lower cord, and fasten to side of desk, pass 7 threads or three knots, take right thread of next knot, and carry it diagonally to the left, fastening in same way. These threads form the "leaders." Taking each thread in succession, carry down, winding or twisting twice around each leader and the horizontal cord below. To fill the space between diamonds, link



Ulster Fringe.

right thread in left. When this row is completed, make 3 rows of Solomon's knots, another horizontal rib, then a row of linked picots, which consist of (1st) a row of Solomon's knots, drawn quite tight, then another row of the same, with space of thread between, and linking the left thread with right in making 2d knot. Make another horizontal rib, then Solomon's knots, graduated into points. The fringe may be tied in tassels or not, as liked.

It will be seen that extremely pretty and elaborate designs may be made by a combination of very simple stitches.



## ULSTER FRINGE.

Fringe for a table-cover, scarf, or similar article may be easily knotted upon the material. A pretty table-cover recently observed requires a yard square of denim (felt or other material may of course be substituted), Indian red being the color chosen. This was decorated in outline embroidery with shades 54 and  $4\frac{1}{2}$ , Barbour's Ulster rope linen floss, and a fringe of the same colors completed the cover. Cut the threads 15 inches long, double them, pull the loop of each through the material, using a crochet hook for the purpose, and bringing the ends through the loop, draw it up. Two or three rows of Solomon's knots make a very pretty heading. These may be carried straight along or run into points. Many colors of the Ulster floss, left over from embroidery work, may be utilized for these fringes.

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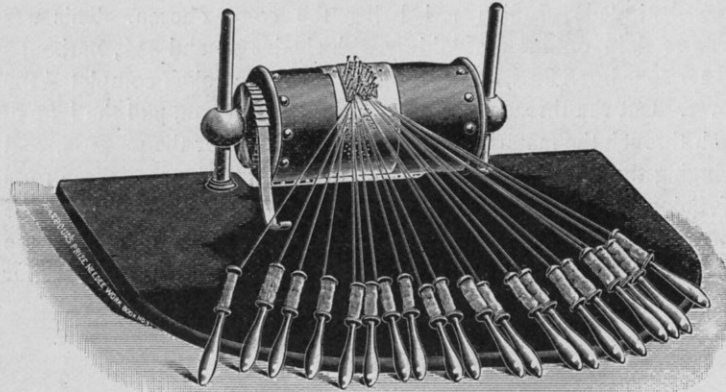
**PART 3. — BOBBIN WORK.**

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## BOBBIN WORK.

This work, known also as "pillow" and "cushion" lace, we are glad to be able to introduce in a practical way to the thousands of ladies who possess the Prize Needle-Work Series, feeling sure it will prove a source of great pleasure, and, if desired, of profit. The work is of ancient origin, and in many parts of Europe forms the chief industry of the people, being produced in all varieties, from lace as filmy as a cobweb to that bobbed of the 3-cord flax thread of coarsest numbers. In this connection it seems quite unnecessary to state that *the flax thread alone is suitable for the work*. Ladies who have used them know how far superior to cotton are "Irish flax crochet and lace threads," either in spools or balls, for knitting, crocheting, and like purposes; for bobbin-work, however, it is not a question of superiority; cotton is entirely unsuitable.

Many inquiries have been made from time to time in our own country concerning this work, none of which have as yet to our knowledge been satisfactorily answered. To make a beginning which will encourage lovers of thread lace-work to undertake and eventually



Bobbin Work. — Fig. 1.

become adepts in this beautiful art is the aim of the publishers, and all questions in regard to it, or materials for working, will be cheerfully answered by the editor, provided, always, postage is inclosed for the purpose.

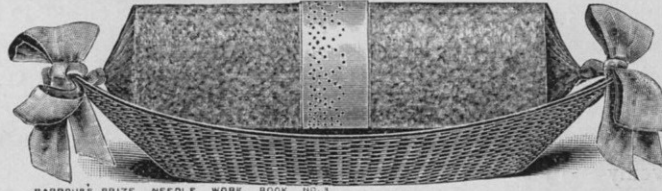
Requirements for the work are not, of necessity, expensive. Fig. 1 shows a very convenient cushion of a pattern much used in Denmark, from which country the model came. This has an upholstered cylinder, much the shape of a large spool, which turns to allow the continuation of the pattern. The cushion-table, 15 × 19 inches in size, is also padded and covered with suitable material, velvet or plush, finely embroidered, being frequently used for the purpose by ladies of leisure in European countries.

A cushion (Fig. 2) which will answer every purpose, however, and which is universally used in many parts of Europe, may be more easily manufactured at home. It should be 11 inches in circum-

ference when completed, and need not be more than 9 or 10 inches long. Sew the material up the side, gather one end snugly, fit in a circle of stout pasteboard 11 inches around, stuff the cushion with curled hair, fine excelsior, or any suitable material easily penetrated by pins, making it as smooth and firm as possible, put in another pasteboard disc like the first, and draw up the end. This cushion may be placed in a wooden or pasteboard box of the right size, — weighted, if necessary — a basket or any suitable receptacle, which should be sufficiently heavy or secure to prevent tipping and moving about. The model lies in a little tray, tied at the ends, thus allowing it to be turned readily as the work proceeds.

Bobbins are of different shapes and materials, being merely little spools with handles. They are usually of wood, although the "fine ladies" who do this work as a pastime frequently have them of ivory, carved.

For ordinary work, large, well-pointed pins should be used ; No. 10



Bobbin Work. — Fig. 2.

is a good size. For finer work, smaller pins may be chosen, but always sharp and having round heads to prevent hurting the fingers.

Favorite patterns are made in the tint-cloth used for window-shades. These are perforated so that the work may be continuous, without moving the pattern. These perforations may be made with a large pin, as used in working, and should be carefully and evenly done, as on this the beauty of the lace much depends. In very fine patterns the perforating is done as the work proceeds. Cardboard or firm paper may be used for the patterns, in which case it is well to line them with thin muslin to prevent tearing. As the size of

bobbins varies with the quality of lace, so do also the patterns, the holes in those for coarse lace being farther apart than for fine lace. To enlarge patterns, the checked "quadrille" paper is used; it is not, however, necessary to enter into these details at present.

A "winder" is quite necessary for one who intends to make a business of the work. Of these there are several kinds, consisting usually of a little stand with wooden wheel to be screwed to the table. The bobbins may be wound by hand, however, and when full a half-turn is taken to prevent the thread unwinding faster than wanted. After breaking the thread, take the bobbin in the right hand, make a loop around the left hand and put the bobbin up through this, forming a turn or catch near the top from which the thread pulls as required.

The bobbins are tied together in one or more pairs, as directed, and slung on pins in the holes whose numbers are given. Two pairs of bobbins are used at once, and the pin put between and closed in by these two pairs as the work proceeds. To prevent complicating directions, we shall number the pairs according to the position occupied when used. The frequent drawing up and straightening out of the threads as the pins are put in will come naturally, with practice. The pins, which are continually removed from the preceding pattern as the work goes on, should be pushed in evenly and just deep enough to hold.

The "stitches" in this lace are formed, as will be readily noted, of the crossings and twistings of bobbin threads. There is not the slightest difficulty in learning the work; a little patience and practice, as in netting, knitting, or crochet work, is all that is required. Beginning as we do in a practical way, we feel sure that bobbin-work will soon be floated on the high tide of popularity.

#### GENERAL DIRECTIONS.

*Half-throw* (ht). — Pass the right bobbin of left pair over the left bobbin of right pair, then pass the right bobbins of each pair over left bobbins of same pair.

*Whole-throw* (wt). — Repeat half-throw once.

*Close.*—Half-throw to close in the pin placed between two pairs of bobbins.

*Cross (c).*—Pass right bobbin of left pair over left bobbin of right pair.

*Twist (tw).*—Pass right bobbin of each pair over left of same pair. If but one of the two pairs is to be twisted this will be specified, also the number of twists to be made.

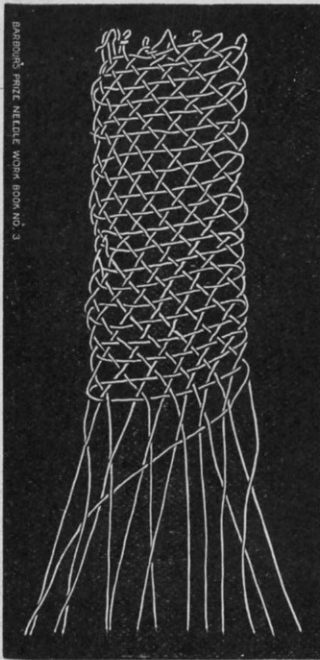
*Cross, Twist, Cross (ctc).*—Cross (as above), twist both pairs once, and cross.

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GROUNDS.

To form the "Diamond Point Edging" two simple grounds are used, those seen in many torchon laces, viz., "plain net" ground and "plain hole" ground. For the former, use pattern shown at fig. 3. Fasten this to cushion. Use 1 pair of bobbins to each pin across the top, tying the bobbins together and having the threads of uniform length and long enough to work nicely. This will be discovered by a little practice. In the net shown 7 pairs are used, and these are numbered, beginning at the left. Let us state here that, for the sake of simplicity, this will always be done, each pair of bobbins being named according to the place it occupies upon the table at the time of working. Beginning at the right, take 7th pair in right and 6th in left hand, make 1 ht (see "General Directions). Putting aside 7th pair, ht with 5th and 6th; put aside 6th, ht with 4th and 5th; repeat across. After ht with 1st and 2d pairs, put pin in 1, between 1st and 2d pairs, and close with ht, using same pairs. Putting aside 1st, ht with 2d and 3d pairs, and so continue to the right, putting pin in 2, between 6th and 7th pairs, after ht with these. Continue until the work is as long as desired. In working a straight pattern like this, it is well to have 10 or 12 pins on each side before beginning to take out the first ones.

There are many varieties of "open net" or "hole" grounds. Of these the "plain hole" ground (pattern, fig. 4) is frequently



Plain Net Ground.

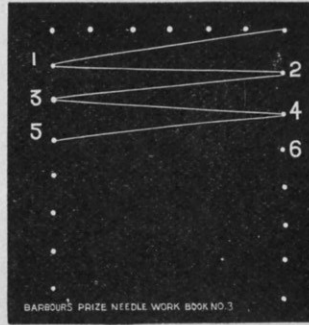


Fig. 3.

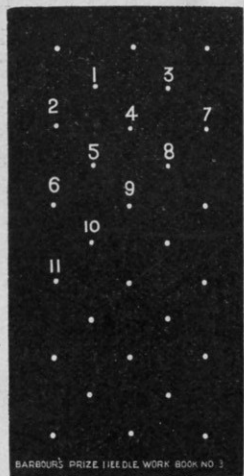
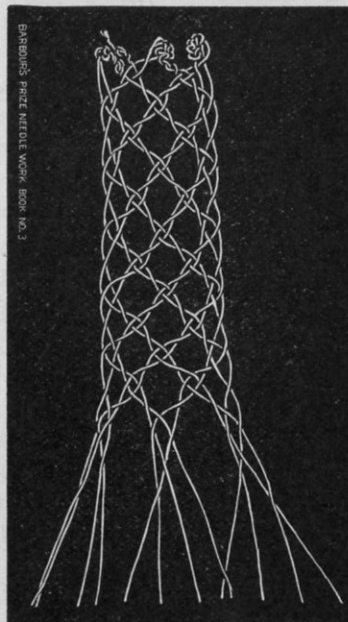
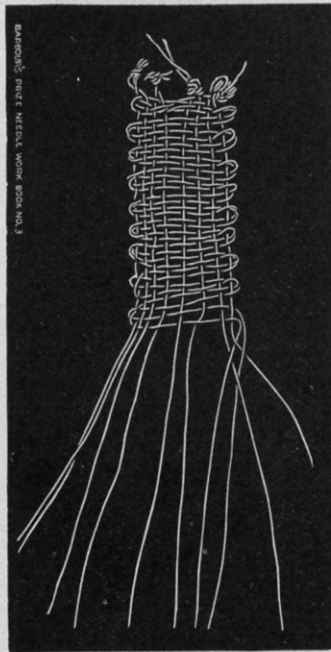


Fig. 4.

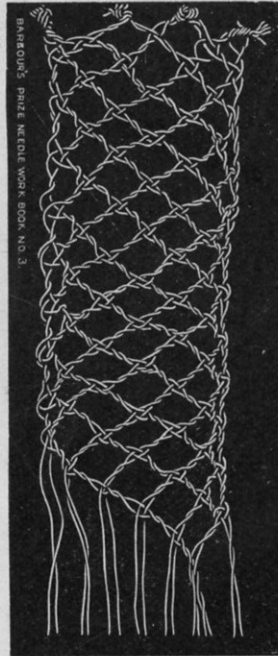


Plain Hole Ground.

used. Six pairs of bobbins are required, 2 pairs being slung on each pin. Ht with 2d and 3d pair, pin in 1, close; ht with 1st and 2d pairs, pin in 2, close; ht with 4th and 5th, pin in 3, close; continue in same way, putting pins in 4, 5, and 6; then ht with 5th and 6th pairs, pin in 7, close, and repeat until the work is as long as



Cloth Ground.



Twisted Hole Ground.

wanted. These grounds may be used as insertions, etc., and are very desirable.

Close or "cloth ground" is so called because resembling woven linen in texture. Using 5 pairs of bobbins, pin in straight row of holes at top of pattern, 1 pair each in 3 left-hand holes, and 2 pairs in right-hand hole. (The pattern given for net ground may be used, adding an extra pair of bobbins, and the work is the same,

save that an additional "cross" is made in the half-throw.) With 4th and 5th pairs, cross, twist, and cross (ctc); repeat across, pin in 1st hole at side, ctc with 1st and 2d pairs again, to close, work to right again, pin in 1st hole on opposite side, between 4th and 5th pairs, and continue indefinitely.

In "twisted hole ground" the work is done in the same manner and with same pattern as plain hole ground, there being always an extra "twist" after the ordinary half-throw. The net is thus made stronger. Other grounds will be explained in future papers. The threads should occasionally be drawn up and straightened out, the worker taking a pair of bobbins in each hand, in order to ensure evenness and smoothness of the lace. This action will come naturally, after a little practice.

#### DIAMOND POINT EDGING.

- Materials: Barbour's Irish flax crochet and lace thread, in balls, No. 50, or 3-cord, 200-yards spools, 10 pairs of bobbins, cushion, and pattern (fig. 5).

Fasten pattern around cushion, taking care that it matches exactly, in order that the work may be continuous. As patterns are furnished 11 inches in length, a plain space being allowed for lapping, the cushion should measure 11 inches in circumference.

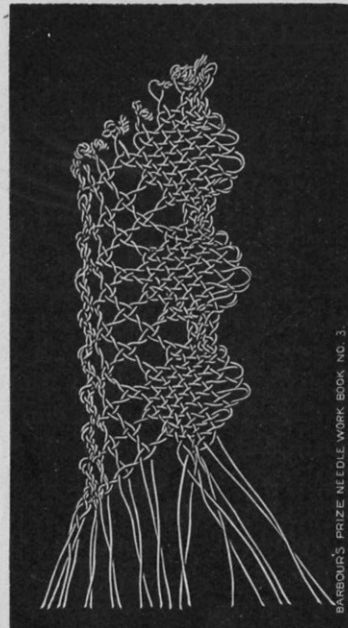
Tie 2 pairs of bobbins together, pin in 11, same in 12, 1 pair at 10, 18, 19, and 20, and 2 pairs at 21.

The plain net point is first made. Beginning at the right, ht with 9th and 10th pairs, pin in 1, close; ht with 8th and 9th, 7th and 8th, 6th and 7th, pin in 2, close; ht with 7th and 8th, 8th and 9th, 9th and 10th, pin in 3, close. Working to left, take in 5th pair, making ht with 5th and 6th, then pin in 4, close; again, to right, put pin in 5; again to left, taking in 4th pair, putting pin in 6; to right, again, putting pin in 7. Now, to decrease the point, work to left, not using 4th pair, and putting pin in 8; to right, putting pin in 9; to left, not using 5th pair, pin in 10; to right, pin in 11; to left, pin in 12; after closing, ht with 8th and 9th pairs, put aside



7th, 8th, 9th, and 10th pairs, and proceed to make the plain hole ground above.

Ht with 3d and 4th pairs, pin in 13, close (as always, with ht, unless specified). Wt with 2d and 3d pairs, thus making a strong edge, tw 1st pair, wt with 1st and 2d, then holding a pair in each hand draw the threads up tight and put pin in 14, closing with wt.



Diamond Point Edging.

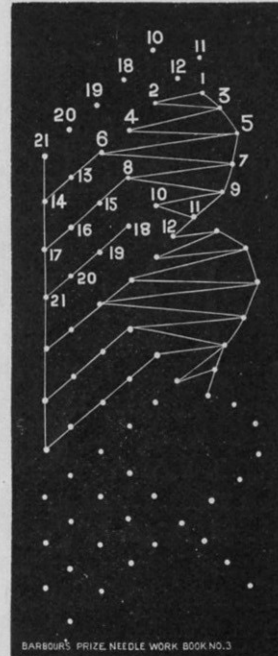


Fig. 5.

Leave 1st, 2d, and 3d pairs at left, ht with 4th and 5th, pin in 15, close; ht with 3d and 4th, pin in 16, close; wt with 2d and 3d, tw 1st, wt with 1st and 2d, draw up as before, pin in 17, close with wt; leave 4 pairs at left, ht with 5th and 6th, pin in 18, close; ht with 4th and 5th, pin in 19, close; ht with 3d and 4th, pin in 20, close; wt with 2d and 3d, tw 1st, wt with 1st and 2d, draw up, pin in 21, close with wt.

This completes the pattern. Repeat from beginning. The work will perhaps seem slow at first, but "practice makes perfect," and one is soon surprised to note the rapidity with which this pretty and durable lace is made. Once learned, the process seems mechanical, like the playing of a piano, and the work may be left at any time and taken up again readily.

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### COPENHAGEN LACE.

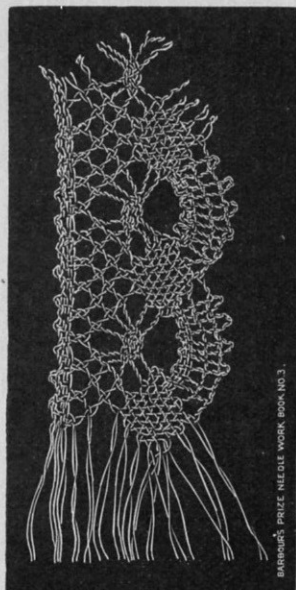
[Contributed by Mrs. THOMAS HOWLEY, 10 Cameron St., Brookline, Mass.]

Materials: Barbour's Irish flax crochet and lace thread, No. 50, in balls, or 3-cord, 200 yards spools, 15 pairs of bobbins, and pattern (fig. 6).

Fasten pattern on cushion. Pin 4 pairs of bobbins at 43, 1 pair at 42, 41, 40, 39, 23, and 25, 3 pairs at 33, and 2 pairs at 34.

Begin spider with 8th and 9th pairs, tw 4, ctc; with 7th and 8th (tw 7th 4 times) ctc; with 6th and 7th (tw 6th 4 times) ctc; with 9th and 10th (tw 10th 4 times) ctc; ctc with 8th and 9th, 7th and 8th, 6th and 7th; take 7th and 8th, draw up, pin in 1 (between 7th and 8th), close with ctc; ctc with 6th and 7th, 8th and 9th, 7th and 8th, 6th and 7th, 9th and 10th, 8th and 9th, 7th and 8th; tw 6th 4 times, tw 5th, ht with 5th and 6th, pin in 2, close; ht with 4th and 5th, pin in 3, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, tw 2d, ctc with 1st and 2d, pin in 4, close with ctc, tw 2d, ctc with 2d and 3d, 3d and 4th, tw 7th 4 times, ht with 6th and 7th, pin in 5, close; ht with 5th and 6th, pin in 6, close; ht with 4th and 5th, pin in 7, close; ctc with 3d and 4th, 2d and 3d, tw 1st twice, ctc with 1st and 2d, pin in 8, close with ctc; ctc with 2d and 3d, 3d and 4th, tw 8th 4 times, ht with 7th and 8th, pin in 9, close; ht with 6th and 7th, pin in 10, close; ht with 5th and 6th, pin in 11, close; ht with 4th and 5th, pin in 12, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, ctc with 1st and 2d, pin in 13, close with ctc (remembering always, if you please, to twist 1st pair again before closing); ctc with 2d and 3d, 3d and 4th; now, take 10th and 11th, tw 10th 4 times, ht, pin in 14, close; tw 9th 4 times, ht

with 9th and 10th, pin at 15, close; ht with 10th and 11th, 11th and 12th, 12th and 13th, pin in 16, close; ht with 11th and 12th,



Copenhagen Lace.

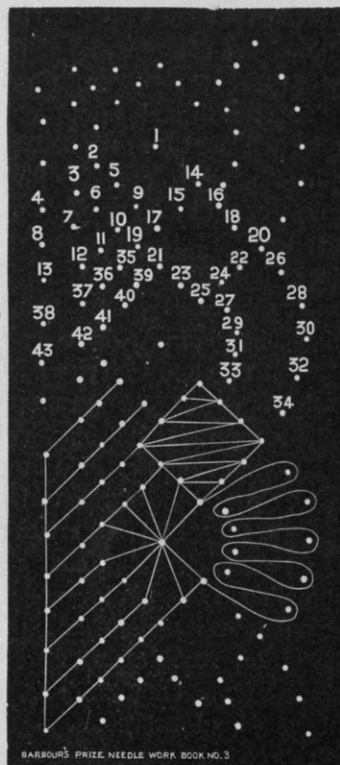


Fig. 6.

10th and 11th, 9th and 10th, 8th and 9th, pin in 17, close; ht with 9th and 10th, 10th and 11th, 11th and 12th, 12th and 13th, 13th and 14th, pin in 18, close; ht with 12th and 13th, 11th and 12th, 10th and 11th, 9th and 10th, 8th and 9th, 7th and 8th, pin in 19, close; ht with 8th and 9th, 9th and 10th, 10th and 11th, 11th and 12th, 12th and 13th, 13th and 14th, 14th and 15th, pin in 20, close; ht with 13th and 14th, 12th and 13th, 11th and 12th, 10th and 11th,

9th and 10th, 8th and 9th, pin in 21, close; work to right in same manner, putting pin in 22, between 13th and 14th, close; to left, putting pin in 23, between 9th and 10th, close; to right, pin in 24, between 12th and 13th, close; to left, pin in 25, between 9th and 10th, close; ctc with 11th and 12th, 12th and 13th; with 13th and 14th, tw 2, ctc; same with 14th and 15th, pin in 26, tw 2, close with ctc; 13th and 14th, tw 2, ctc; tw 13th twice, ctc with 12th and 13th; ctc with 11th and 12th, pin in 27, close with ctc; ctc with 12th and 13th; with 13th and 14th, tw 2, ctc; same with 14th and 15th, pin in 28, tw 2, close with ctc; with 13th and 14th, tw 2, ctc; tw 13th twice, ctc with 12th and 13th; ctc with 11th and 12th, pin in 29, close with ctc; work to right as previously directed in forming the scallop, putting pin in 30, between 14th and 15th; to left, again, pin in 31, between 11th and 12th; to left, pin in 32, between 14th and 15th; to right, pin in 33, between 11th and 12th; to right, pin in 34, between 14th and 15th; again to left, and put aside the 5 pairs of bobbins, having completed the scallop.

Ht with 6th and 7th, pin in 35, close; ht with 5th and 6th, pin in 36, close; ht with 4th and 5th, pin in 37, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, ctc with 1st and 2d, pin in 38, tw 1st twice, close with ctc; ctc with 2d and 3d, 3d and 4th; ht with 7th and 8th, pin in 39, close; ht with 6th and 7th, pin in 40, close; ht with 5th and 6th, pin in 41, close; ht with 4th and 5th, pin in 42, close; ctc with 3d and 4th, 2d and 3d; tw 1st twice, ctc with 1st and 2d, pin in 43, tw 1st twice, close with ctc; ctc with 2d and 3d, 3d and 4th.

This completes the pattern.

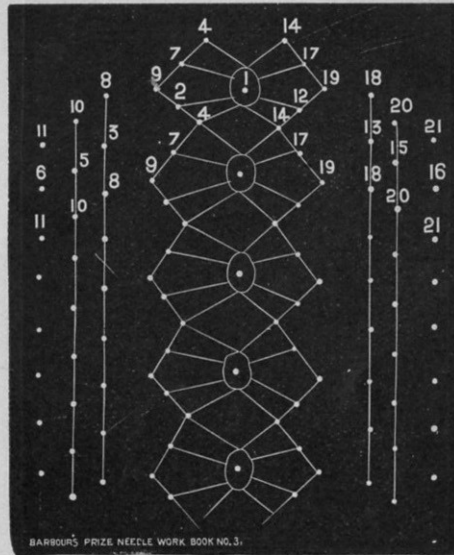
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#### SPIDER INSERTION.

Materials: Barbour's Irish flax crochet and lace thread, No. 40, in balls (or 3-cord, 200-yards spools), 16 pairs of bobbins, and pattern (fig. 7).

After fastening pattern around cushion, pin 3 pairs of bobbins at 11, 1 pair each at 10, 8, 9, 7, 4, 14, 17, 19, 18, and 20, and 3 at 21.

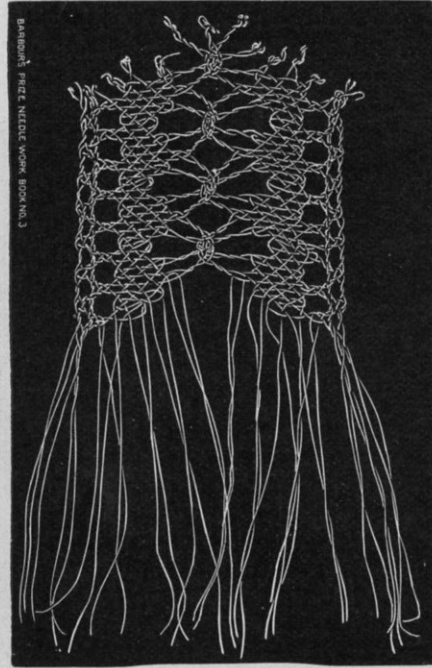
Beginning with the spider, take 8th and 9th pairs, tw 2, ctc ; 7th and 8th, tw 7th twice, ctc ; tw 10th twice, ctc with 9th and 10th ; ctc with 8th and 9th, pin in 1, close with ctc ; 7th and 8th, ctc ; 8th and 9th, ctc ; tw 7th twice, ht with 6th and 7th, pin in 2, close ; ht with 5th and 6th ; ht with 4th and 5th, pin in 3, close ; ht with 5th and 6th ; ht with 6th and 7th ; tw 8th twice, ht with 7th and 8th, pin in 4, close ; ht with 6th and 7th, 5th and 6th, 4th and 5th, 3d



Spider Insertion. — Fig. 7.

and 4th, pin in 5, close ; wt with 2d and 3d, tw 1st twice, ht with 1st and 2d, pin in 6, close ; wt with 2d and 3d, ht with 4th and 5th, 5th and 6th, 6th and 7th, pin in 7, close ; ht with 5th and 6th, 4th and 5th, pin in 8, close ; ht with 5th and 6th, pin in 9, close ; ht with 4th and 5th, 3d and 4th, pin in 10, close ; wt with 2d and 3d, tw 1st twice, ht with 1st and 2d, pin in 11, close ; wt with 2d and 3d, ht with 4th and 5th, 5th and 6th ; putting these aside, begin with 10th and 11th, tw 10th twice, ht with same pairs, pin in 12,

close ; ht with 11th and 12th, 12th and 13th, 13th and 14th, pin in 13, close ; ht with 11th and 12th, 10th and 11th, tw 9th twice, ht with 9th and 10th, pin in 14, close ; ht with 11th and 12th, 12th



Spider Insertion.

and 13th, 13th and 14th, pin in 15, close ; wt with 14th and 15th, tw 16th twice, ht with 15th and 16th, pin in 16, close ; wt with 14th and 15th, ht with 12th and 13th, 11th and 12th, 10th and 11th, pin in 17, close ; ht with 11th and 12th, 12th and 13th, pin in 18, close ; ht with 11th and 12th, pin in 19, close ; ht with 12th and 13th, 13th and 14th, pin in 20, close ; wt with 14th and 15th, tw 16th twice ; ht with 15th and 16th, pin in 21, close ; wt with 14th and 15th. Repeat from beginning.

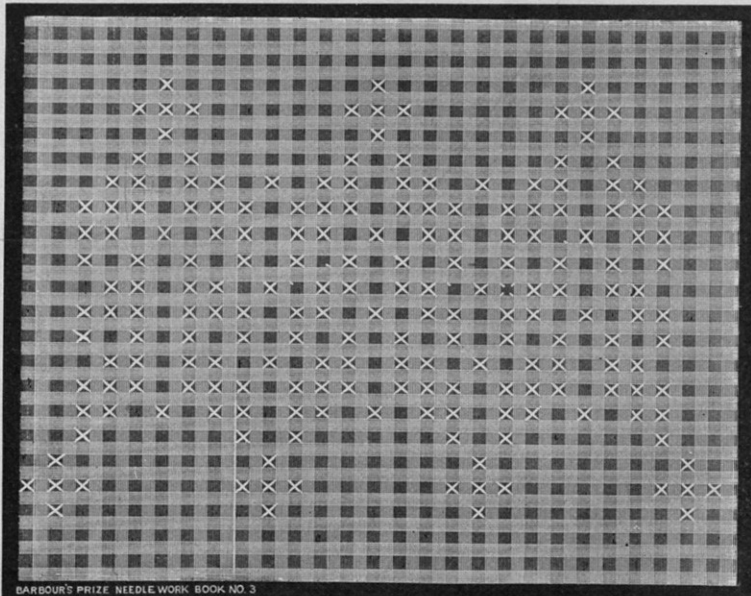
## DEPARTMENT 4.

### CROSS-STITCH FOR GINGHAM.

#### PRIZE ARTICLE.

[Contributed by RUTH STRATTON, West Medway, Mass.]

Use either Barbour's Irish flax crochet and lace thread, No. 25, in balls or spools, or linen floss, size a.



Cross-Stitch for Gingham.

Work over the dark squares as shown in design. This is an original pattern, simple, but very effective.

## DARNED NET APRON.

## PRIZE ARTICLE.

[Contributed by J. FLORENCE CAPLIN, 408 South Ninth St., Minneapolis, Minn.]

Materials:  $1\frac{1}{2}$  yards cotton brussels net,  $\frac{3}{4}$  yard wide, and 2 skeins Barbour's white floss, size aa.

Cut the net into 2 parts, one 25 inches for the body of the apron,

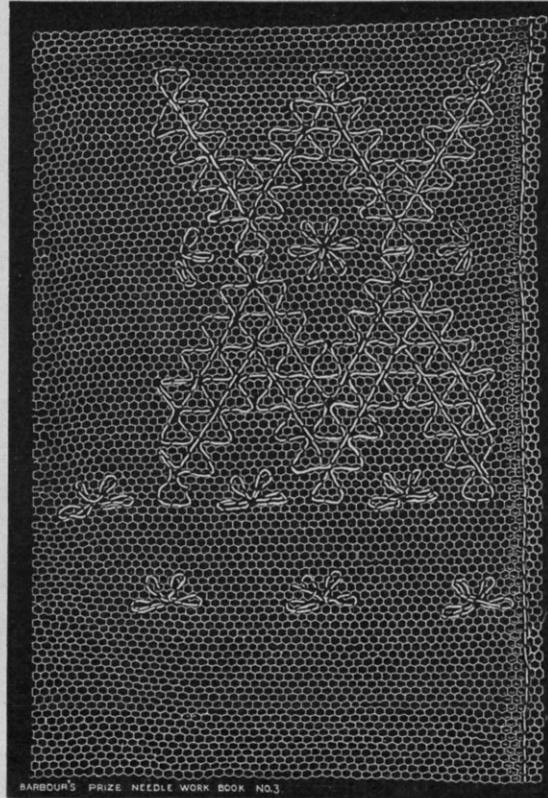


Fig. 1.



the other 29 inches, for ruffle and strings; the latter to be cut in lengths 6 inches wide.

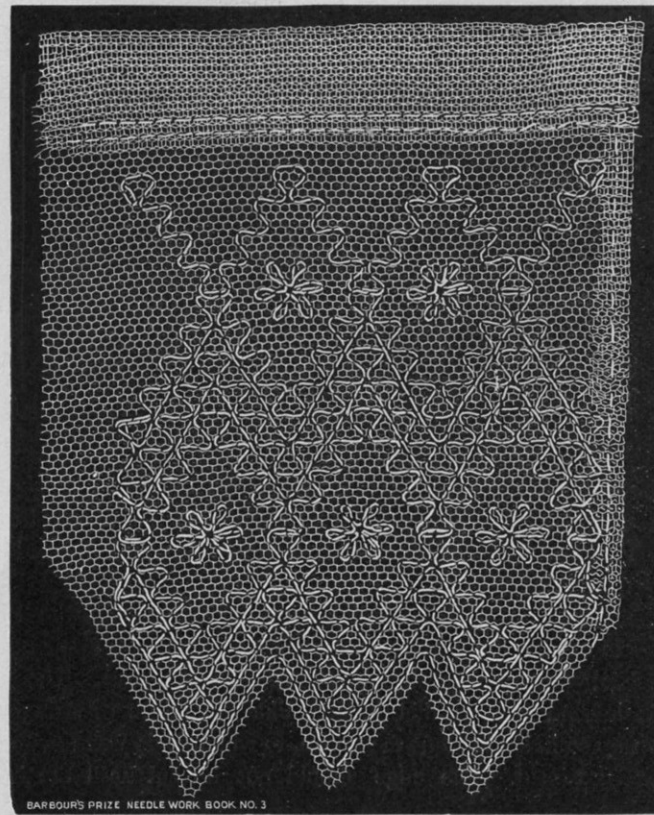


Fig. 2.

No knots are used, and there is no wrong side. Begin the sides of the apron  $2\frac{1}{4}$  inches from the bottom, and let the work extend to within 3 inches of the top. The number of repetitions depends on the fineness of the meshes, and the size of the apron. In the model the design (Fig. 1) was repeated 7 times. Be sure that the sides

both begin the same number of rows from the bottom. The 2 rows of stars at the bottom of the design extend in regular order across the apron, and it is well to work these after darning one side, so as to get them to come in the right places.

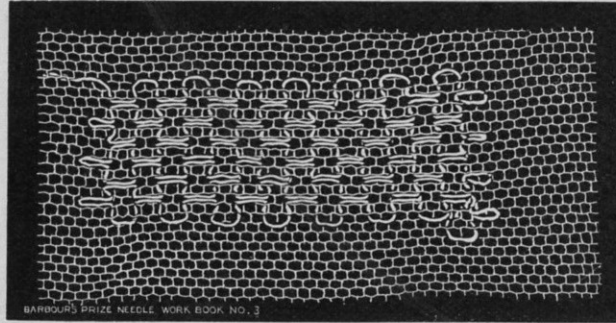


Fig. 3.

The edges of the strings are turned down once and finished by running 2 parallel threads of floss through them. A deeper hem is turned in the same way at the ends of the strings, and finished with 3 zigzag rows of floss.

The ruffle (Fig. 2) is worked across, beginning with the lowest row. In cutting the points, use carefully a small, sharp pair of scissors, leaving a row of meshes below the lowest thread. The heading is finished with parallel threads, like the edges of strings, and drawn up sufficiently to fit the apron, to which it is sewn with fine white flax thread. The edge should not be cut until the lace is complete.

The frill or heading of the apron is  $\frac{3}{4}$  inch wide, and shirred with 3 parallel rows of the floss, drawn up to gather it sufficiently. The strings are then sewed on.

The lace is extremely pretty for trimming drapes or anything of the kind. If desired, colored floss, size 8 or 00, may be used for darning for this purpose.

This work is coming into more decided favor, the lace being

dainty, durable, and not at all difficult. A new filling-in-stitch (Fig. 3) is showy and particularly simple. Allow me to say that I find Barbour's linen floss, size aa, or according to size of mesh, especially adapted to this work.

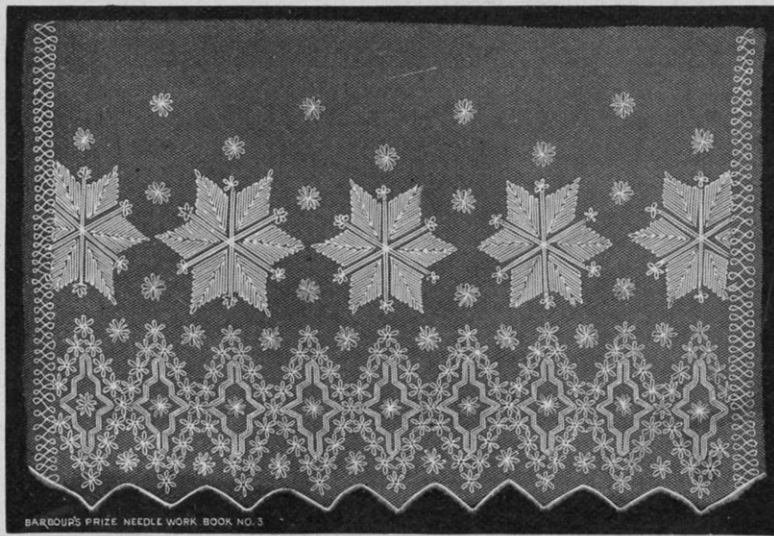
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DARNED NET DRAPE.

**PRIZE ARTICLE.**

[Contributed by Miss LIBBIE M. FISK, 148 Center St., Chicago, Ill.]

Materials: 1 spool Barbour's ecru flax thread, No. 30, 3-cord, 200-yards spools, and 1 yard brussels net or bobinet lace, or  $1\frac{1}{2}$  yards if a longer scarf is preferred.



Darned Net Drape.

Turn a half-inch hem, folding down once, on each side of the scarf, baste in place, and work a narrow pattern to hold in place. That shown in the model is very pretty and simple, and is taken

half on and half off the hem. The edge of each end is cut in points and buttonholed.

It is quite unnecessary, even were it possible, to give minute directions for this work, as the design is copied from illustration. The pattern is very simple, although so effective, and may be readily followed. It is desirable for numerous articles, such as spreads, shams, etc.

The drape may be lined with colored silk in some delicate shade with good effect, and the Irish floss used instead of the ecru spool thread. I like the latter particularly; while possessing a silkiness of finish, it also has the little stiffness which gives a sort of "body" to the work, and laundering but adds to its beauty. A drape of black net darned with pink floss, No. 8, is very effective, and doubtless many ideas for using the same will present themselves to workers in this line.

## DEPARTMENT 5.

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### BAG IN OUTLINE EMBROIDERY.

#### PRIZE ARTICLE.

[Contributed by Mrs. G. L. COOPER, 240 E. Main St., Meriden, Conn.]

Materials:  $\frac{1}{2}$  yard of heavy old-rose linen, 32 inches wide, 1 skein each of Barbour's rope-linen floss, size 0, shades 94, 52, 57, and 100, and 1 spool ecru flax thread, No. 40.

Outline embroidery of this style is rapidly and effectively done by the aid of the sewing-machine. It is especially desirable where striking effects are sought for at a trifling expenditure of time.

The design is first stamped or sketched in the usual way, then a dozen thicknesses of newspaper are basted to the under side of the fabric, and the pattern outlined with the sewing-machine, the stitching being done on the right side. For this use the flax machine thread. The chain-stitch machine gives best results, the stitch used being as long as possible, that the paper may be readily removed and leave the work loose. With a stiletto or coarse needle proceed to draw up into a loop every alternate stitch, leaving them standing on the right side of the work as a foundation for the embroidery proper. For the heavy stems use No. 100, simply catching together opposite loops of the raised stitching and producing a rope-like or couching effect. One or more strands of the floss may be laid between these rows of stitching, and held in place by the connecting thread. This will give greater thickness and prominence to the stems. For the leaves, start at the base of a petal, using No. 94, and buttonhole-stitch each loop of one side toward the centre of the petal; return, drawing each loop of the opposite side also inward, but instead of taking the stitches into the fabric, catch them into those already formed, thus giving the work

a raised appearance. This will entirely fill a long, narrow petal or leaf, and is quickly done. Where the design calls for broad leaves



BARBOUR'S PRIZE NEEDLE WORK BOOK NO. 3

Bag in Outline Embroidery.

or petals, fine effects are produced by covering the space with parallel rows of stitching, about half an inch apart. The loops are

then drawn up and opposite ones caught together and secured by a French knot (directions for making which are given in book No. 1), or by a cross-stitch. The petals of the flowers in the design are worked with No. 52, the long stamens between petals with shade 57, and the centre with shade 100. The base of the thistle is worked with No. 100, and top with No. 57. Vines and mosses are well represented by stitching in long, curving lines, drawing up the loops and securing them alternately in opposite directions, with stitches graduated in length from half an inch at base of the stem to the shortest possible at the top. Leaves may be simply outlined by the stitching, and each loop held down by quarter-inch stitches with the heavy floss, these stitches following the curve of the leaf and all pointing outward. In veining the leaves the loops may be alternately held down in opposite directions. When completed, dampen, press on thick flannel from the wrong side, face the bag down with silk to match, and make draw-strings of old-rose ribbon, No. 7.

This embroidery is particularly applicable to denim, for table-covers, etc.

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#### BUTTERCUP DOILY.

##### PRIZE ARTICLE.

[Contributed by ELISE JUNGBLUTH, Box 171, Beaufort, S.C.]

Materials: 12-inch square embroidery linen, Barbour's embroidery floss, size 8, 1 skein each of Nos. 50, 69, 75, 57, 64, and 2.

Draw 1st thread  $1\frac{1}{4}$  inch from outer edge of square, draw 4 more, leave 4, and draw 5; then with No. 2 floss pin-stitch this edge for a fringe. The stems and leaves are worked with No. 50, sepals No. 50, streaked with 69. Flowers are worked in solid Kensington. In full flower, 1 petal should be No. 75, and all turned edges of petals, opposite petals No. 57, other petals of No. 64, also centre of French knots, with a few of No. 75. The half-flower should have No. 57 for side petals and No. 75 for full petals. Stamens of spent flowers are of No. 75, French knots of No. 64, and 3 French knots of same for centres.

The set of 12 doilies which received 1st prize in Department 7 were all of different design. For white daisies, 1 skein each of the floss, Nos. 2, 69, 50, and 57; stems outlined with No. 69, leaves and calyx of No. 50, worked in long and short stitch; petals, solid,



Buttercup Doily.

with No. 2, and centres filled in with French knots, No. 57. For purple asters Nos. 61, 50, 69, and 57 are required, the veins of leaves and stems being outlined with No. 69, leaves and calyx worked with No. 50, with a few stitches of No. 69 in each calyx, centres of French knots in No. 57, and petals outlined with No. 61.



Petals may also be worked in bird's-eye stitch. The flax embroidery floss is unsurpassed for lustre and beauty of coloring.

The round doilies are much in favor just now, and are easily fringed when one knows how. Take a 12-inch square of linen (or according to the size wanted), mark upon this a perfect circle as large as possible, then another circle an inch within. Around this stitch with the sewing machine, using very fine thread with very short stitch. After having embroidered the centre as described, buttonhole-stitch over the stitched line with Barbour's embroidery floss, No. 2, size 8, cut around the outer line, and draw the fringe by beginning on one side next the stitched line. Draw the threads to the edge on all 4 sides, which will leave 4 triangles; pull the threads in these 1 at a time, from the stitched line, using a pin, straighten out and even the fringe, and the work is done.

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### EGLANTINE CENTRE-PIECE.

#### PRIZE ARTICLE.

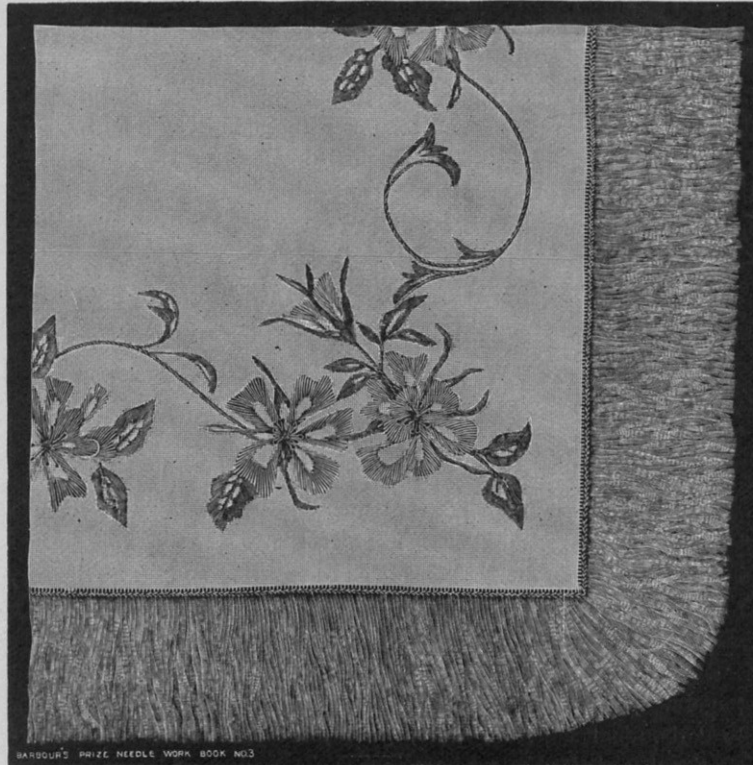
[Contributed by MATHILDE E. JONES, Beaufort, S.C.]

Materials: 25 inches square of fine linen, and size 8 Barbour's flax embroidery thread, 3 skeins each Nos. 190 and 80, 2 skeins of 63 for petals of flowers, 3 skeins each of Nos. 50 and 69 for leaves, 2 skeins of No. 100 for scrolls, veins of leaves, and sepals, and 1 skein each of Nos. 75 and 57 for centre of flowers.

Draw 5 threads 3 inches from edge of linen. Leave 4, draw out 5 again. Work this in fagoting or ordinary hemstitch, using No. 80 Barbour's flax thread, white, 3-cord, 200-yards spools. In drawing the threads let the 1st be 3 inches from edge of linen, the rest drawn towards outer edge. Stitches used are half-Kensington, outline, satin-stitch, and French knots. When completed, the fringe is drawn.

Having marked or stamped the design, proceed to work stems, veins of leaves, scrolls, and sepals in outline, using No. 100; leaves near flowers, alternate, No. 50 and No. 69 — on the scrolls the

larger with No. 50 and the smaller with No. 69. Of the large corner flowers, the 3 small centre petals are worked in No. 63, 2 top petals nearest bud in No. 80, and 3 lower petals in No. 190. In the small corner flowers, the 2 petals nearest corner are worked



Eglantine Centre-Piece.

with No. 190, the petal encroaching on the leaf and that directly opposite in No. 80, and the upper petal nearest the scroll in No. 63. Of the flower in centre of scroll, the 2 small upper petals nearest scroll are worked in No. 80, the large centre petal, large

lower petal, and the upper one touching all of the 3 green leaves in No. 190, the half-petal touching green leaf on right and upper petal touching green leaf on left of flower in No. 63, the petal coming between the dark upper and light lower petal in No. 80. To work the bud, upper half-petal on right in No. 63, upper petal opposite in No. 80, 2 lower petals in No. 190. The little round centres of the open flowers are satin-stitched in No. 75, the stamens outlined in same, with French knot of No. 57 at the top. Directions for stitches used will be found in No. 1 of the Prize Series.

## DEPARTMENT 6.

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### CENTRE-PIECE IN OLD ENGLISH POINT.

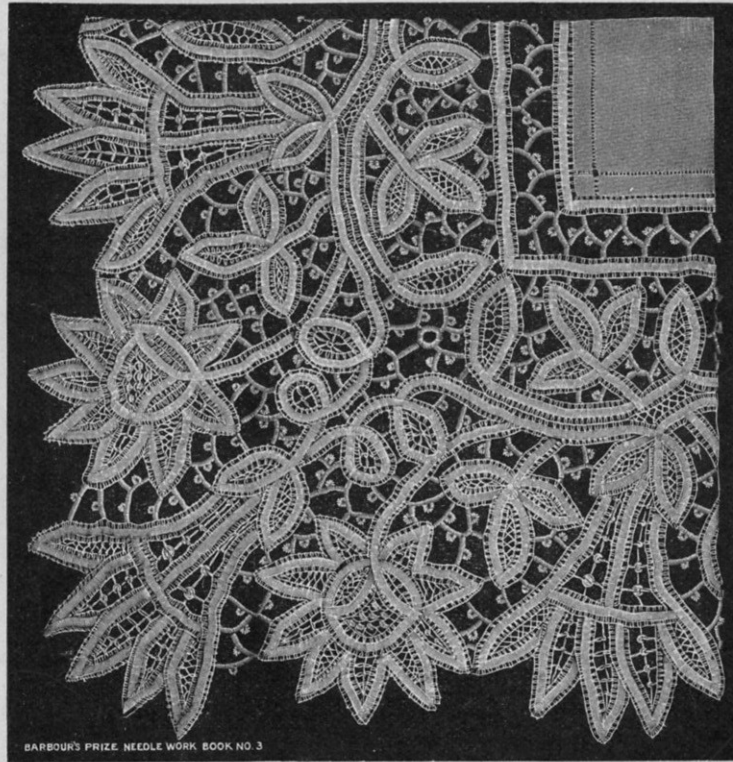
#### PRIZE ARTICLE.

[Contributed by ANNA S. CONVERSE, So. Worthington, Mass.]

Materials, 3 dozen yards linen hem-stitch braid, 1 spool No. 100 and 2 spools No. 30 Barbour's flax thread, 3-cord, 200-yards spools, and a sewing needle large enough to carry threads without fraying.

This work is becoming extensively known as one of the modern laces of America, and is noted both for its beauty and durability for table and furniture decoration. The illustrated centre-piece shows one of the many unique and beautiful designs used, the arrangement of design and stitches being original. A design should first be placed over plain wrapping paper to keep work smooth while in progress. The braid is then basted closely on the design, and all curves whipped with the No. 100 thread to bring them to the outline desired. All ends are neatly and securely fastened on the upper side, as the worker must bear in mind that the work is wrong side up while in progress. For the ground-work, also for the filling of flowers, the No. 30 thread is used in a variety of stitches, as may be seen in illustration. One need not be confined to the use of any particular stitches, choosing those which are effective and serve the purpose desired. For those desiring more explicit directions, will say that the upper portions of the lily are filled with sorrento bars and wheels, which are formed by passing the thread through the length of space, twisting back on the thread twice; carry the thread across each way and twist back to centre, then work over and under the bars, forming the wheel; repeat through space. Corresponding spaces in lower part of lily are filled in the same way.

The centre petal is filled with "Point Grecque" bars, which are formed by carrying thread from top of petal to point, twisting back



Centre-Piece in Old English Point.

twice; then place across bars a little inclined, and fasten at centre with stitch or knot; repeat. The side petals of same figure are filled with plain cross-stitch, also all small leaves throughout the design. The petals of roses are filled with cross-stitch and sorrento bars and wheels, in alternation. The heart of each rose is filled with "Point de Bruxelles" and "Point de Venice" stitches in alternate rows. First work a plain buttonhole-stitch from right to left, then work back

a loose buttonhole-stitch, in which work three buttonhole-stitches, closely drawn up; repeat.

The ground-work connecting all figures is composed of "Raleigh" bars and picots, which are formed by passing thread three times from point to point, and working over them plain buttonhole-stitch, closely drawn; the picots are formed by passing the needle point through stitch on bar, wind thread around needle ten times, press thumb tightly on this, and draw the needle and thread through the twists. The little rings in each corner which form a centre for connecting bars are made by winding thread around a pencil or tiny cork ten times and covering with close buttonhole-stitches. These are basted down wrong side up on design before putting in bars.

The work is then removed from design and the hem-stitched linen centre inserted by overhanding on to edges of braid, using No. 100 thread. The beauty of the work is much enhanced by pinning down on sheet, and pressing with hot iron over damp cloths.

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### HANDKERCHIEF IN PRINCESS LACE.

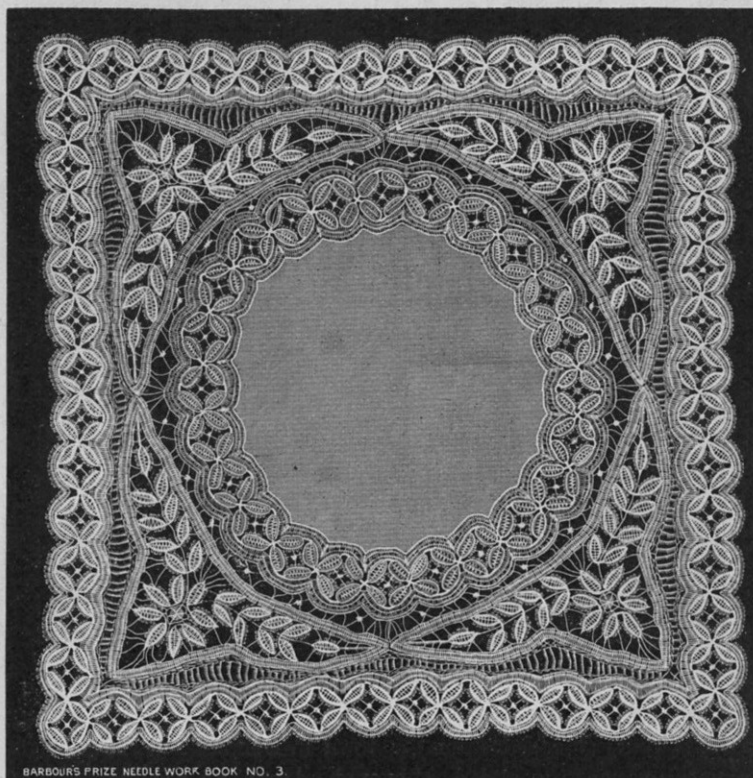
#### PRIZE ARTICLE.

[Contributed by LILLIAN E. CONVERSE, South Worthington, Mass.]

Materials, 6 yards honiton leaf braid, 5 yards plain point lace braid, and 2 1-2 yards picot braid, with Barbour's flax thread, No. 100, 3-cord, 200-yards spools, or white embroidery floss, No. 8. Use a sewing needle large enough to carry thread without wearing.

The princess lace (also known as duchess lace) results in combining the honiton and point lace braids in one design, and in that given will be seen a dainty specimen. The braids should be basted upon the design closely, the curves whipped to bring them in proper outline, the braids sewed neatly together and ends securely fastened, especially where the leaf braid is cut apart. The connecting links are sorrento, or twisted bars, and spiders formed by weaving over and under the bars, except in the centre of each corner figure, wherein are placed back-stitch wheels. The long narrow space between the plain point lace braids, passing around the de-

sign, is filled by working point de Bruxelles stitches (plain button-hole-stitches) along one side of braid, then on the other side make one point de Bruxelles stitch on braid, with a long point de Brux-



Handkerchief in Princess Lace.

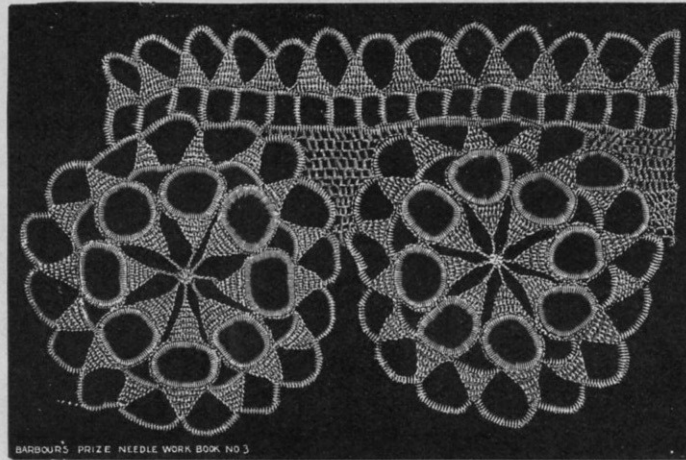
elles stitch on opposite side, also a close Bruxelles stitch in next stitch on same side, and fill the long stitch of previous row with close Bruxelles stitches ; repeat.

The edge is finished with the dainty picot braid. The lace can now be taken from design and the fine lawn centre inserted.

## HEDEBOE LACE.

[Contributed by J. MARIE HOWLEY, 10 Cameron St., Brookline, Mass.]

Materials: Barbour's Irish flax lace and crochet thread, No. 50, in balls (or 3-cord, 200-yards spools), a smooth wooden pin or pencil about the size of one's finger, and a sewing-needle large enough to carry the thread.



Hedebøe Lace.

This work, so-called from the town in Denmark where it originated, is very showy and durable, and adapted to a wide variety of uses. It is very popular with the royal family.

The pattern shows a section of a collar, and is one of the simplest combinations of the rings with lace stitches. Wind thread around pin 15 times, slip off, work around ring with close buttonhole-stitch, join 1st to last, turn, work back over 16 sts in open buttonhole, 8 in all, missing every other st and leaving a little loop of thread between, that is, not drawing thread up tight. Next row of point,



work under each loop, 7 in all, then 6, etc., till point is formed. Break thread, fastening neatly and securely. Make another ring in same way, joining to 1st by catching in 2 or 3 sts on side; continue till you have a circle of eight rings, points coming inside, then fill the centre with a sorrento wheel or "spider," catching the thread from point to point, and weaving around where crossed. On outside begin by making a point on a ring, same as inner ones were made; then to make the point between rings, catch the thread across to next ring, go back and forth 6 times in all, work over in close buttonhole, turn, miss 2 sts, make 7 open sts, form a point as before; make next point on wheel, carry thread back to preceding point 6 times in all, work over it, and so continue. Make as many wheels as wanted. To join together, begin between 2 corresponding rings, draw wheels nearly together, and fill space with twisted sts, same as open sts, but making loops larger and putting needle twice through. For the heading, make a row of open spaces, same as rings were formed, working back to form points. Then fasten thread in 1st point, go back and forth from 2d 6 threads, work over it, and repeat across.

Entire centre-pieces are made of this lace, and a great variety of lace stitches used with the rings in forming different patterns. Only the flax threads should be used, however, as cotton is too hard and lustreless.

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## LUNCH NAPKINS.

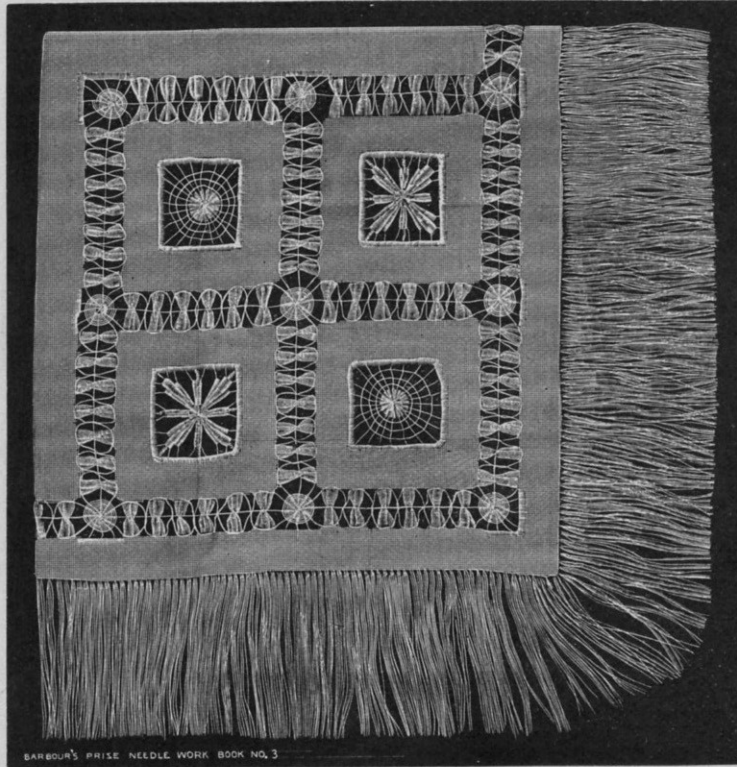
### PRIZE ARTICLE.

[Contributed by C. B. FITCH, 58 Olive St., New Haven, Conn.]

Materials: Barbour's flax thread, No. 70, 3-cord, 200-yards spools, and  $\frac{1}{2}$  yard square of round-thread linen for each napkin.

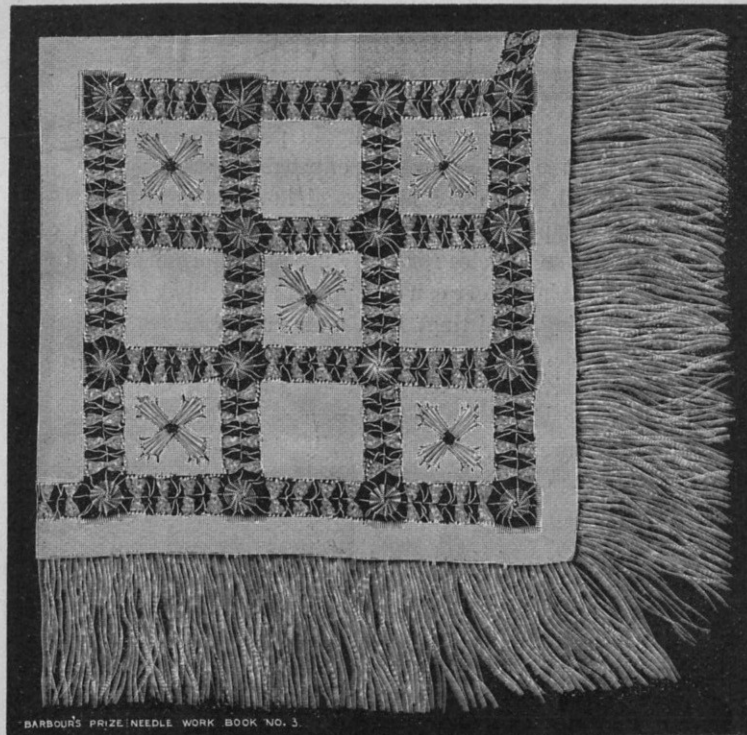
Draw a few threads all around the napkins 2 inches from the edge, and hemstitch it for the fringe. One-half inch from this draw out the threads for  $\frac{1}{2}$  inch, fold the napkin into an even quarter, and measuring  $\frac{1}{2}$  inch from the folds, draw out the threads for the space

of  $\frac{1}{2}$  inch to form a square with the threads already drawn in the corner. For No. 1, quarter the square thus made with a half-inch band of drawn threads, and work as shown. For No. 2, the corner square is divided into 9 small squares, and any design in heavy work may be made in each little square, or in the 5, as in illus-



Lunch Napkin. — No. 1.

tration. It is easy to design different corners, which may be more or less elaborate, and 6 of these, with different corner-designs, make a beautiful set. A handsome lunch-cloth to match the set may be



Lunch Napkin. — No. 2.

made with a large square of linen, following out the design of one of the napkins. These are easily laundered and wear well, never changing color in washing, as does silk work.

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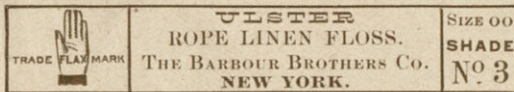
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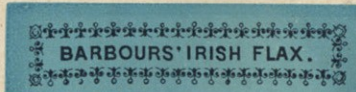
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