

NEW PATTERNS IN OLD STYLE

by

EMILIE BACH

Directress of the Imperial and Royal School of Art-Needlework

in VIENNA



First Part — Price : Sh. 3/-

Publisher : TH. DE DILLMONT, DORNACH (Alsace)

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Preface.

The work of which the present publication constitutes the first part is intended to treat of every kind of needlework in succession, and, with its accompanying plates, form, we venture to hope, a particularly interesting collection.

Disregarding fashion and its productions, we have drawn our inspirations from the past, and made our compilation from the works of our ancestors which bear such striking testimony to their taste and skill. This has given our « New Patterns in old style » its peculiar stamp, renders it superior to the ephemeral creations of a passing fashion, and will ensure for it a permanent value.

We have not confined our study to one particular period or style, but have gathered from all what appeared to us to be the best.

The French, the Italian and the German Renaissance, the rich treasures of Oriental, Moorish, Austrian and Slavonic embroidery, have in turn supplied us with models, as well as enabled us to produce new combinations, imbued with the spirit of the old art without being its exact copy, and bearing a uniform stamp, in spite of the difference of age and origin of the materials that gave us our first idea.

Our examples have been chosen with a view to their being capable of various applications; for instance, a pattern which here serves to ornament an article of household linen may be made to serve equally well as a dress or furniture trimming, and it is left to the fertile imagination of our female workers to adapt the patterns here given to their own special requirements.

Our object has also been to revive certain modes of execution, long become obsolete, and every thing has been done to render the explanations that accompany the plates as full and comprehensive as possible, so that they may be intelligible to all, even the less skilful workers.

Our last work « Muster stilvoller Handarbeiten für Schule und Haus » published by Waldheim, Vienna, now in its third edition, has diffused a taste for good execution in needlework. One thing however was wanting, namely advice as to the colouring, and this want we have supplied in the present volume, « New Patterns in old style ». All the industrial exhibitions held within the last few years, have included embroideries done from directions given in the first of these books.

Many other pieces of needlework, likewise, which have been sent to us from different quarters, had shown us that, if on the one hand our explanations had been quite sufficient for obtaining a good

technical result, they were unfortunately not so as regards the colouring, which in many cases left much to be desired; a proof that mere explanations, however complete, are not all that is wanted.

This question has occupied us a long while, for in our opinion the effect produced by a pattern is mainly dependent on the colouring; the form and outline, however correct, being of quite secondary importance. A piece of needlework may be faultlessly pure in style, but if it be defective in colouring it entirely misses its effect: on this account therefore, our special aim here has been to give our workers the fullest directions as to the colours they should employ, so as to save them from any fatal errors in this respect.

Our object could not have been attained by coloured plates, for besides the difficulty of getting them well executed there would have been the difficulty of matching the cottons to the plates.

The complete colour-card published by the firm of Dollfus-Mieg & C^e of Mulhouse (trade mark D.M.C) has, however, rescued us from all our difficulties, thanks to the marvellous wealth of its contents.

Besides its own name, every colour has a number, which has only to be quoted to ensure getting the identical shade in any embroidery shop; those who prefer linen thread, wool, or silk, to cotton, will still find the D.M.C colour-card their surest guide in the choice of colours, moreover the size of the D.M.C threads is also indicated by numbers which correspond exactly to a given size.

EMILIE BACH.

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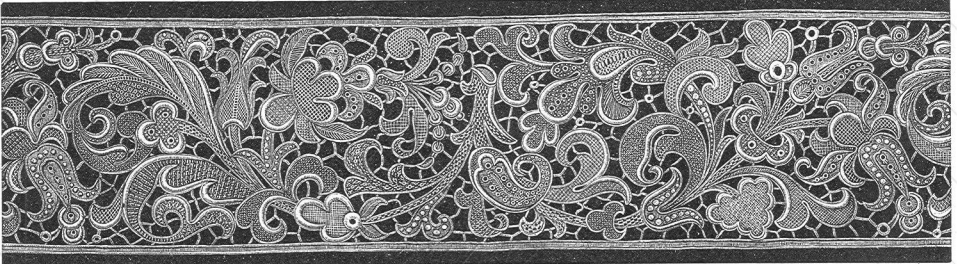
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 2. — Rug in Tricot stitch.
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Venetian Embroidery.

MATERIALS: Écru linen, white Fil à dentelle D.M.C (lace thread) Nos. 40, 60, 80 and 100, and Coton à broder surfin D.M.C No. 100 for the monograms on cambric.

This style of work, which produces much the same effect as raised Venetian lace, is done on rather coarse écru linen with white Fil à dentelle D.M.C.

The pattern is first transferred to the linen, careful attention being paid to making the joins neatly



so as not to break the lines of the pattern; the linen is then tacked on to a piece of oil-cloth and all the outlines are traced in running stitches with Fil à dentelle D.M.C No. 100, (see figs. 1 and 2) the raised parts of the pattern being distinguished by double lines.

In doing the tracing you prepare at the same time for the bars that connect the different figures;

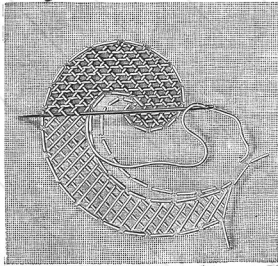


FIG. I.

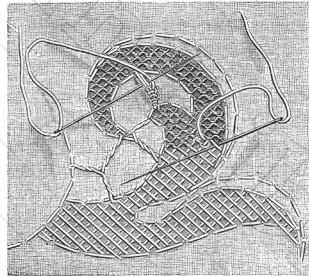


FIG. II.

throwing your thread across, wherever there is to be a bar, to the opposite edge and back again, over-casting the one thread with the other, so as to form a double foundation for the buttonhole stitches which are afterwards to be made upon it. Fig. 2 illustrates the laying of these foundation threads for the plain bars, and for the bars that branch out right and left into two; also the subsequent covering of the same with close single buttonhole stitches. In both these operations you must be careful not to catch the needle into the stuff beneath, as this has to be cut away when the embroidery is finished. When the bars are made, you proceed to the separate figures of the pattern, filling them in with embroidery stitches of different kinds, according to the indications given in the larger engravings for the distribution of the stitches. All those which are illustrated in the accompanying working details are to be executed in Fil à dentelle D.M.C Nos. 40 and 60.

Figs. III, IV, V, VI and VII are worked on counted threads; figs. VIII, IX and X without any reference to the threads of the stuff.

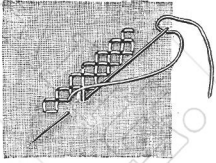


FIG. III.

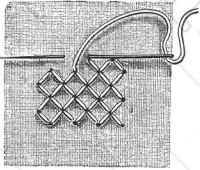


FIG. IV.

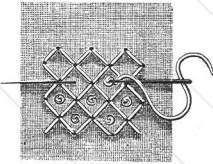


FIG. V.

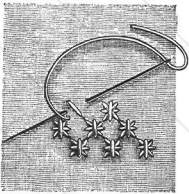


FIG. VI.

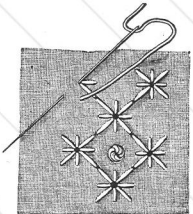


FIG. VII.



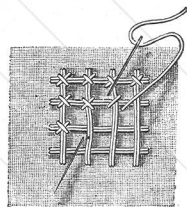


FIG. VIII.

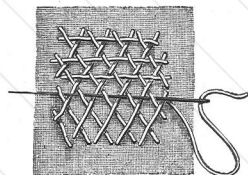


FIG. IX.

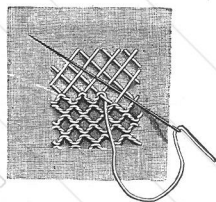


FIG. X.

The stitch represented in fig. X, in which the centre of the large flowers is worked, is quite independent of the stuff beneath, which is cut away afterwards; the same with regard to fig. IX; fig. XI, on the contrary, is worked into the stuff. Little knots, formed by twisting the thread two or three times round the needle, eyelet holes, worked round with running stitches, pierced with a stiletto and then closely

overcast or buttonholed; round spots, thickly padded with running stitches, and executed in close satin stitch; herringboning, flat stitching, and back stitching, alternate throughout the different parts of the pattern, as shown in the engraving. When you have completed all the insides of the figures, you proceed to the raised parts of the pattern, laying down first, between the double lines, a thick mesh of threads

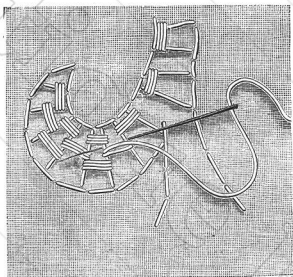


FIG. XI.

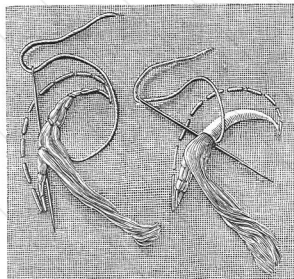


FIG. XII.

of Coton à broder surfin D.M.C No. 100, to serve as a padding, and covering it with close buttonhole stitches, in Fil à dentelle D.M.C No. 60.

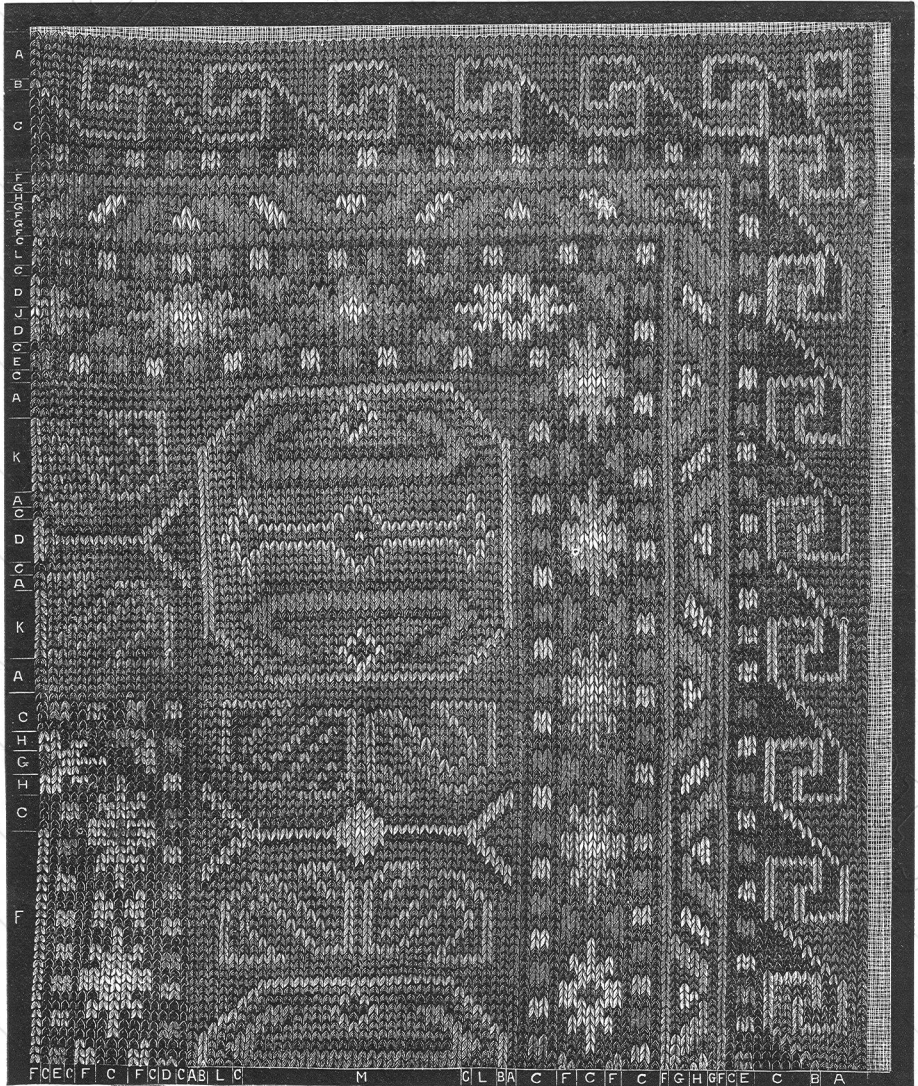
Many will find it easier to do this part of the work in an embroidery frame, there is in fact no reason why the fillings should not also be worked in the frame if found more convenient, but the embroidery must always be taken off the frame when the padding of the raised parts is finished, and the buttonholing done in the hand.

Fig. XII shows how the padding is done, by laying down a sufficient number of strands of Coton surfin with a loose mesh of threads over them, to give the buttonholing the necessary relief. The thickness of the padding should vary with the size and importance of the scallop, and always be thicker and fuller in the middle than at the extremities. Great care should be taken in laying down the padding to preserve the outlines of the pattern unbroken, as upon a carelessly-laid, irregular foundation it is impossible to do smooth and even buttonholing. When the raised parts are finished, run a thread of Fil à dentelle D.M.C No. 100 all round those parts which are afterwards to be cut out, and work close buttonhole stitches over it to keep the raw edges from fraying; besides this, cover all the outlines of the flat parts of the pattern with buttonholing, laying down as you go, a double thread of Fil à dentelle No. 100 to work over, and making your stitches, which should be small and not too close, into the stuff itself. Lastly you cut out the embroidery with a small pair of sharp scissors, taking care not to cut the edges or the bars in the process, and mount it on a dark material; we recommend velvet for this, as it shows off the work better than any other.

Rug in Tricot Stitch.

MATERIALS : Stout Java linen or coarse canvas. Coton à tricoter D.M.C (Knitting Cotton) No. 6 in different colours.

This kind of embroidery, copied from the Oriental (Sumak) carpets is not at all difficult; the stitch, very like plain knitting, will be easily learned from the accompanying working details. The first half,



see letter A in fig. I, covers four threads of the stuff in height and one in width ; the second half, see the needle in position for it, is set the opposite way. Only the upper part of the stitch, however, counts as a stitch or type. You will notice in the same figure, letter B, that half the stitch, covering two threads each way, is surrounded by a white dotted line ; it is the part inside this line that counts as one stitch.

The detail C explains how three stitches, covering really eight threads of the stuff, must nevertheless only be regarded as extending over six threads ; these threads likewise are surrounded by a dotted line. The details, letter D, represent, the one, a little subject composed of types, the other, the way to execute the same in tricot stitch. The canvas is mounted in a frame, and the rows of stitches are all begun from the same end, not worked to and fro, according to the indications given in fig. II. Prepare a needleful of each colour, and make both stitches and colours follow each other without any interruption in the order indicated in the engraving.

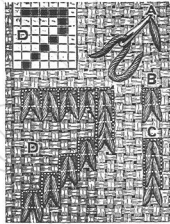


FIG. I.

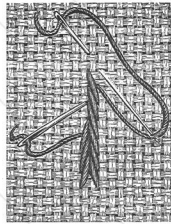


FIG. II.

This pattern can be exe-

- | | | |
|---------------------------------|-------------------------------|----------------------------------|
| A. Brun-Caroubier moyen 303 | E. Bleu cendré moyen 448 | I. Bleu-Indigo très clair 334 |
| B. Jaune-Rouille très foncé 363 | F. Brun-Havane très clair 458 | K. Vert-de-gris moyen 475 |
| C. Noir grand-teint 310 | G. Vert-de-gris foncé 474 | L. Bleu-Indigo foncé 311 |
| D. Rouge-Cornouille moyen 450 | H. Rouge-Géranium clair 352 | M. Brun-Caroubier très clair 357 |

The rows of little squares on a black ground, consisting of four stitches each, are worked, as the pattern indicates, alternately in D and E (Rouge-Cornouille and Bleu cendré) ; the light ones in the engraving represent the blue, the dark, the red. All the little figures upon the black ground, letter F, are to be worked in the Brun-Havane which that letter stands for ; the larger figures between, on the black ground, are worked successively in the five lighter shades, and the centre stitches all of different colours, for the sake of contrast ; thus I has a Jaune-Rouille centre, M a Vert-de-gris, K a Rouge-Géranium, H a Vert-de-gris moyen, and B a Bleu-Indigo foncé. The same succession of shades should be adhered to for the large figures of the ground, to secure that harmony of colouring for which the Oriental carpets are so famous.

For the centre of the rug, take some plain dark stuff, of the nature of carpet, or embroider the whole of it, strewing the large figures of the border worked in dark blue or brown, in regular order over a black embroidered ground. The little border, worked in colours I, G, and H may be repeated inside, so as complete the design.

Flat stitch Embroidery.

MATERIALS : Coton à broder D.M.C No. 35, 40, 50 in three or five graduated shades, such as : Rouge-Grenat très-foncé 358, foncé 359, moyen 326, clair 309, and très-clair 335, or Bleu-Indigo in every shade, 336, 311, 312, 322, 334, Lilas gris 313, 308, 314, 328, 309 or Jaune-Rouille 363, 364, 308, 365, 366 on yellowish cambric, Écru linen, or plain white damask.

To ensure accuracy in work of this kind, you should begin, either by working the little outer border on counted threads, or at any rate marking out the place for it by drawing a thread. This done, you



mount the stuff in a frame, trace the pattern upon it and distribute the different embroidery stitches, in the order indicated in the engraving. According as the pattern seems to require it, make alternate use of the light and the dark shades, always reserving the darkest, however for the stalks. If you are using five shades, it is best to take the medium ones for the fancy stitches, and the lighter ones for the

more important parts of the flowers. The great point in embroidery of this kind is to adhere very strictly to the outlines of the pattern, so as to preserve unbroken all the curves and the flowing lines of the stalks etc.

Fig. II represents a detached figure, to match the corner subject illustrated on the first page, and shows besides the way in which some of the more difficult parts of the embroidery — the net-stitch in the centre of the top flower, the stem-stitch used for the stalks and the round spots — are executed. To get the latter perfectly round you must begin, as shown in the engraving, with the middle and longest stitch, and then make one on the left and right alternately; in this manner you will get the stitches to lie more closely together than by beginning with the short outside ones.



The flat stitches too must be set as closely together as possible, and not project beyond the outlines of the drawing.

Experienced workers can dispense with tracing their outlines but beginners will do wisely, to run in a thread first, as shown in the five-petaled flower, to avoid the danger of their work being spoiled for want of a little extra trouble. Embroidery of this kind can be applied to a variety of useful and ornamental purposes, and may be executed with admirable results in silk, on silken or woollen fabrics.

Persian Embroidery.

MATERIALS : Fil à dentelle D.M.C Nos. 25, 30, 40 and 50, Écru naturel for tinted linen gauze, and Fil à pointer D.M.C No. 30, Écru naturel for coarser textures.



PERSIAN EMBROIDERY.

The kind of work we are now going to describe is as yet little known in Europe. It is easier than appears at first sight, and a little practice will enable even those who are not very clever with their needle to produce the most charming results in the way of chair-backs of all shapes and sizes, borders, insertions, cushion covers, and squares suitable for coverlets or curtains, besides trimmings for wearing apparel or household linen.

The different subjects that compose the table-cloth represented in the engraving, can either be

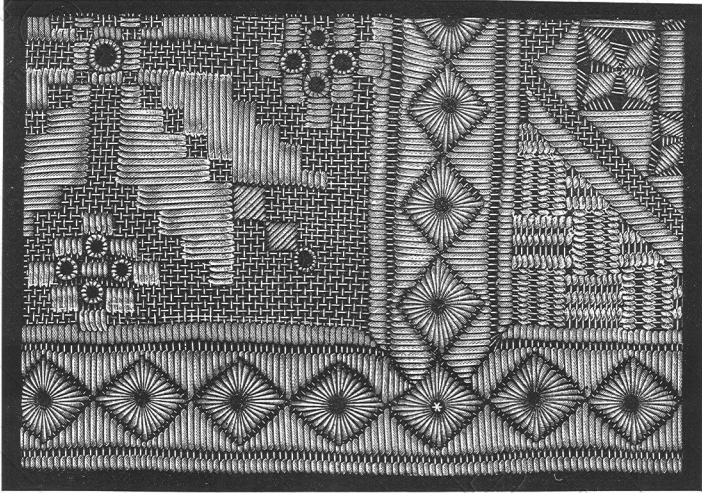


FIG. I.

used separately or combined in various ways according to taste, so as to form new patterns, and the ground can be infinitely varied by means of the fancy stitches. Thus for instance, charming lace-like borders

can be made by working one of the fillings all along bands of stuff of any width you choose, and then finishing off the edge with a close row of squares like those in the first engraving. By connecting two rows of squares with the insertion (the subject taken from the oblong part of the table-cloth), or by repeating them several times, very handsome borders are produced; the whole outer border, including the lace edging, can be made use of for altar-cloths, curtains, etc.

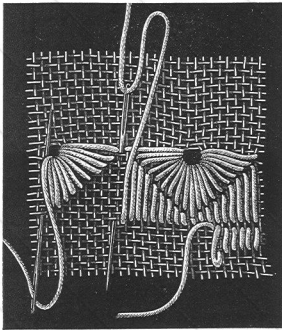


FIG. II.

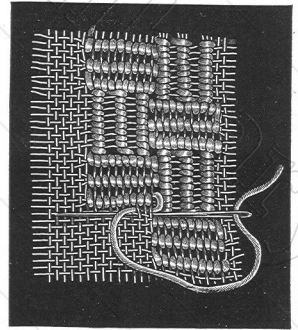


FIG. III.

In the choice of stuff and working materials you must consider the ultimate end you have in view. The stuff must be mounted in a frame. The embroidery thread used for the close parts of the pattern must be sufficiently coarse completely to fill the spaces between the threads of the stuff (see fig. I). The same figure represents, in its actual size, the coarsest stuff that can be used for this sort of embroidery; Fil à pointer D.M.C No. 25 or 30 is the most appropriate working material for stuffs of this kind.

Take a finer thread for the openwork parts of the pattern than for the close (in the present instance Fil à dentelle D.M.C No. 25 or 30 is the one to use) but observe that for a finer stuff, several sizes of Fil à dentelle D.M.C are required.

You begin the table-cloth at the place indicated in fig. I by a white asterisk, and make the squares, as shown in fig. II, in two halves, one going, the other returning. The number of squares and the distribution of the four rows is shown in the engraving that represents the whole table-cloth.

These four rows (which form the ground plan of the table-cloth) being finished, you carry a thread vertically and horizontally across the empty space within, starting in each case from the middle square of the row. The point where these two threads intersect each other marks the middle of the table-cloth. The middle of the space between two rows of squares is found in the same way, so that you can dispense with counting the threads for the arrangement of the pattern, a troublesome operation, in which, inadvertently, mistakes are so often made.

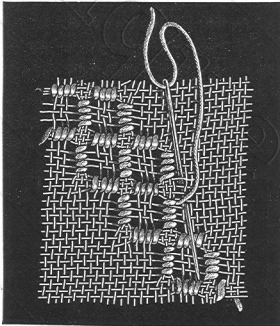


FIG. IV.

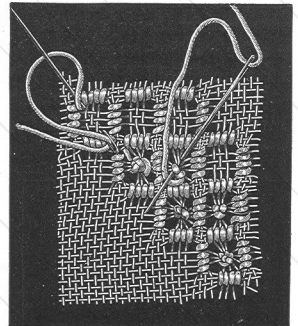


FIG. V.

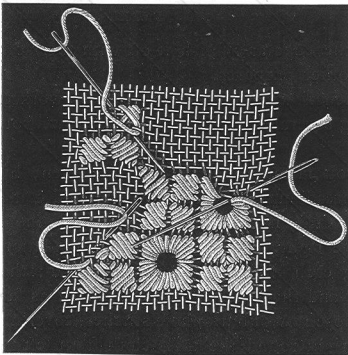


FIG. VI.

Fig. I represents the corner subject and a portion of the adjoining part of the pattern in the oblong field. You begin the corner from the middle of the octagonal star, and then add the close parts; one stitch more or less is of no consequence so long as you make all four sides alike.

The fillings are

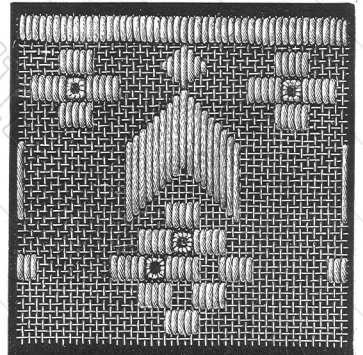


FIG. VIII.

done later in open-work stitch, the working details, figs. III, IV and V explain themselves, and with their help, no one will find any difficulty in executing the stitches that form the ground of the border. Fig. VI shows the course of the stitches composing the centre of the table-cloth; you start from the point where the tacking threads, with

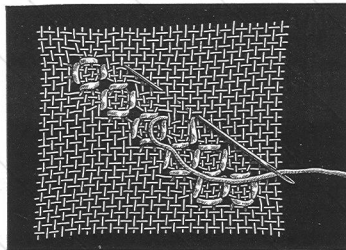


FIG. VII.

which you marked out the ground at starting, intersect each other, and make them the same size as in the large engraving.

The second fancy stitch that occurs in the centre square is explained by fig. VII, and the way to work the outer border in fig. VIII.

By being careful to conceal the ends of the threads

between the stuff and the stitches, there will be no wrong side to the work. Should you however make your stitches without any regard to the course of the thread on the wrong side, you should at least avoid carrying it from one figure to another when you are working on a transparent material.

It is well to iron the embroidery before you take it out of the frame. For this

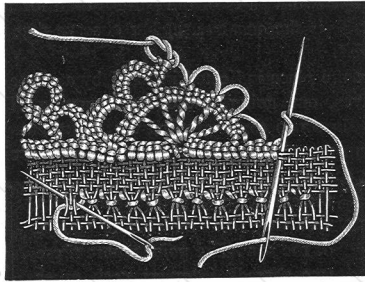


FIG. IX.

purpose, lay a white cloth, well damped, upon it, and pass the iron backwards and forwards over it, long enough for the moisture thoroughly to penetrate the embroidery, then replace the damp cloth by a dry one and iron it again until it be perfectly dry. If the work is the same on both sides, it should be ironed on both sides; if it has a wrong and a right side, on the right side only.

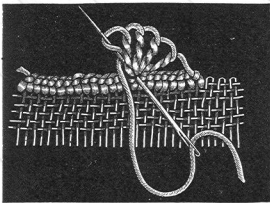


FIG. X.

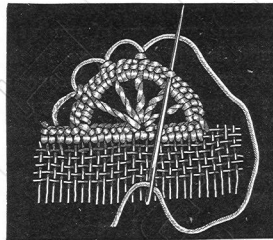


FIG. XII.

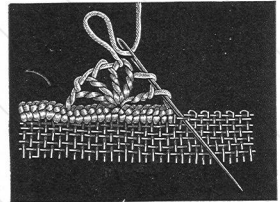


FIG. XI.

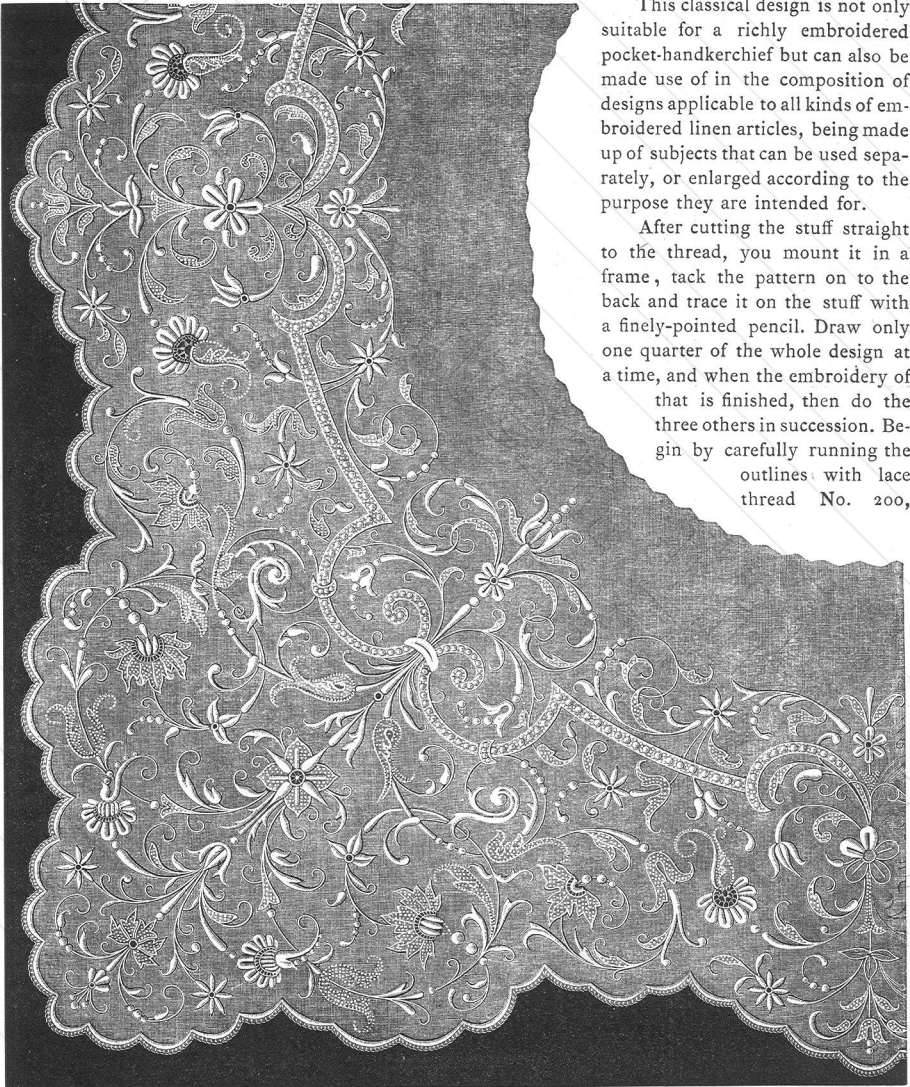
When you have taken it off the frame hem-stitch it round the edge and finish it off with the lace, which deserves special notice, as being adaptable to all sorts of other purposes.

Fig. X shows first how the fold-over of the hem is strengthened with buttonhole stitches, worked from left to right, and then how, in coming back, after skipping several stitches of the first row, you make the five bars for the scallops all diverging from one stitch.

Fig. XI shows how, after again skipping several stitches, you fasten the fifth bar, and then, by overcasting the threads between and tightening the working thread make the scallop firm and come back to the starting point. You then, but this time from right to left, make a row of close buttonhole stitches above the bars, carry the thread one stitch further to the right, and then make the foundation loops, as shown in fig. XII, for a succession of scallops, making each knot of a loop above a bar; the last stitch of the sixth loop is made into the hem, see fig. IX, and the stitches then carried on as far as the scallop requires. Finally, as likewise shown in fig. IX, a close row of buttonhole stitches, covering all the loops, and giving solidity to the outer edge, is worked right round the table-cloth from left to right, and forms the last row.

Pocket-handkerchief.

MATERIALS : Coton à broder surfin D.M.C pour les monogrammes et la batiste Nos. 100, 150 et 200, Coton à broder D.M.C No. 150 and Fil à dentelle D.M.C Nos. 100 et 200, white — Cambric.



This classical design is not only suitable for a richly embroidered pocket-handkerchief but can also be made use of in the composition of designs applicable to all kinds of embroidered linen articles, being made up of subjects that can be used separately, or enlarged according to the purpose they are intended for.

After cutting the stuff straight to the thread, you mount it in a frame, tack the pattern on to the back and trace it on the stuff with a finely-pointed pencil. Draw only one quarter of the whole design at a time, and when the embroidery of that is finished, then do the three others in succession. Begin by carefully running the outlines with lace thread No. 200,

fastening the thread on where the ends will afterwards be hidden by the embroidery, and making the running stitches, long above, and very short beneath.

Fig. I, drawn on a magnified scale, shows how the outlines are done; the left needle doing the tracing, and the right one the overcasting of the running stitches with stem stitches. The stem stitches must cross the others in a slanting direction, and the needle with which you make them must be brought out close to the running thread and put in again below it, exactly on the line; pass to the next stitch by one running stitch on the wrong side, and see that your stem stitches always cover the spaces between the running stitches on the right side, where the line is interrupted by the short running stitches at the back.

To ensure flowing lines and unbroken curves, be careful to make your stem stitches inwards from without. By a slight tension of the working thread, it will combine with the first thread so as to form a very fine cord. All the outlines, stalks and tendrils are worked in this way.

Fig. II shows the way to do the back-stitching, with Fil à dentelle D.M.C No. 100, and the spots with Coton à broder D.M.C No. 100, the stitches piled one upon the other to make them round and firm.

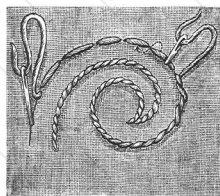


FIG. I.

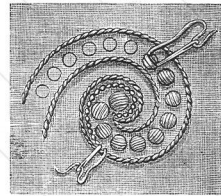


FIG. II.

Fig. III explains in detail the working of the veined or divided leaves in satin stitch, beginning with the outlining in Fil à dentelle D.M.C No. 200, and the marking of the division or vein by one long stitch. Then, with Coton à broder surfin D.M.C No. 100, you pad, first the left side and the top of the leaf with long close stitches, and cover them with satin stitch in the same material, and then pad and overcast the right side in the same way.

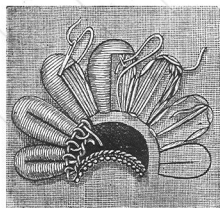


FIG. III.

Fig. III also shows how the stuff at the heart of the flower should be strengthened by a few stitches, which parts of the foundation have to be cut out afterwards, and how the empty space thus left is to be filled in with openwork.

Fig. IV explains how the small leaves in diagonal satin stitch, the eyelet holes, and, in the bottom detail of the figure the crossed stitching, are worked. The latter is done by making first a stitch on the right and then one on the left, alternately,

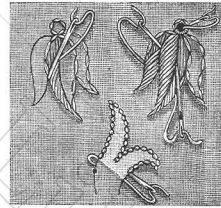


FIG. IV.

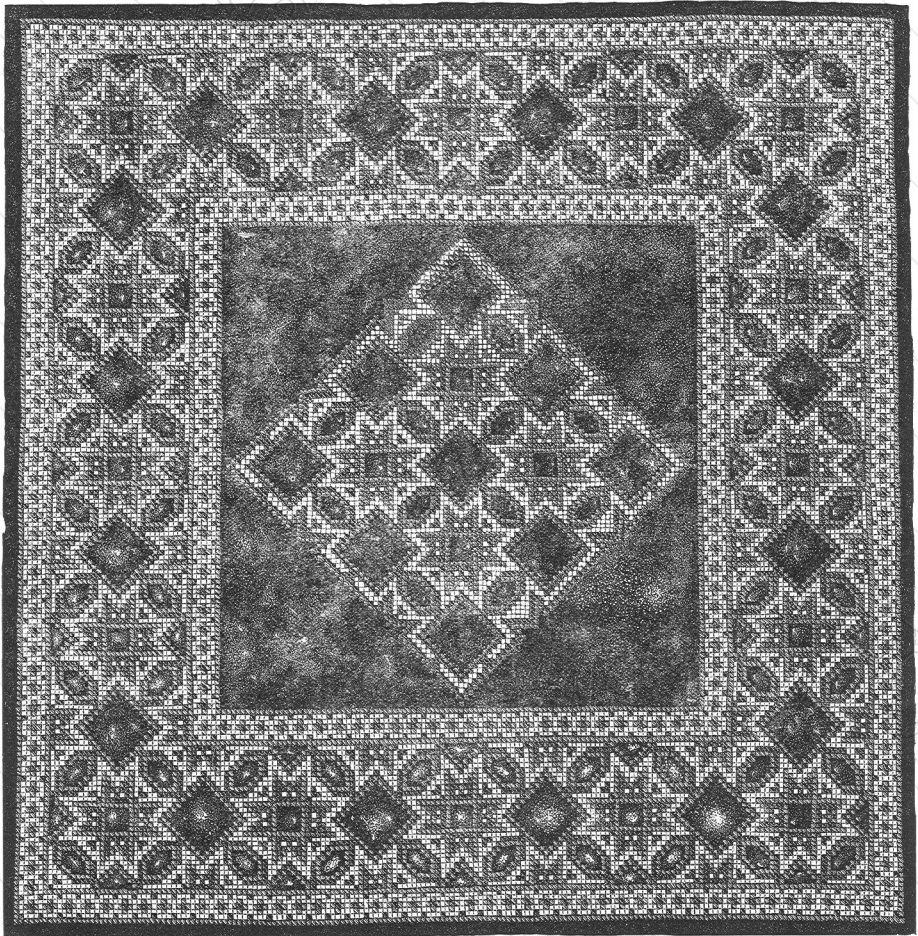
so that the threads cross each other at the back and form a close network, which in transparent stuffs produces the effect of shading. The little dots with which some parts of the pattern are powdered, are single back-stitches, detached from each other. The scallops that form the outside edge of the embroidery have to be outlined, padded, and embroidered in satin stitch, and finally bordered with a very fine line of running stitches, which, when you have taken the embroidery out of the frame, has to be buttonholed with Coton à broder D.M.C No. 150. The buttonhole stitches should be set as closely together as possible, to make a strong edge, from which the stuff must be carefully cut away afterwards with sharp scissors.

Square with plush.

Border in cross-stitch and plush appliqué.

MATERIALS : Écru Java linen. Coton à tricoter D.M.C No. 25, Silk plush.

To those who are accustomed to cross stitch work, this kind of embroidery will present no difficulties whatever, and they will find themselves amply repaid for their labour by the handsome effect obtained. The pattern can be adapted to all sorts of purposes, table cloths, bed-coverings and hangings,



borders and insertions for furniture-trimmings and so forth. To enlarge the pattern to any width you may desire, you have only to repeat it the requisite number of times (see the figure in the centre).

Large objects, such as table-covers, portières and curtains look best, trimmed with one band of the work, set between two bands of plush.

The model is worked on an écreu ground with Coton à tricoter D.M.C No. 25, used double, and Bleu-Indigo foncé 311, and Bleu-Indigo clair 322. The plush should match the darker shade of cotton.

Mount the stuff in a frame, and work in cross-stitch, from the pattern, all the outlines and all the parts that do not come into immediate contact with the plush. Then cover the whole work with plush, tacking it down all round the edges.

Turn the frame, so that you work on the wrong side, and fasten the plush and the foundation

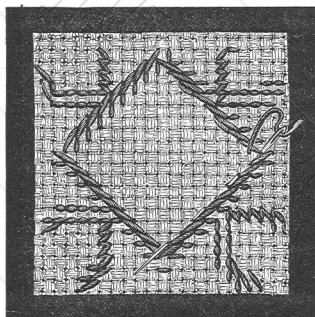


FIG. A.

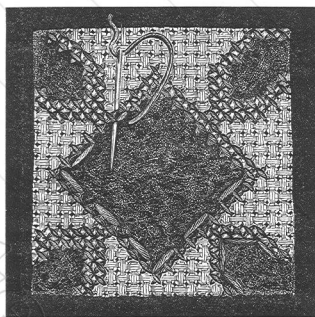


FIG. B.

together with tacking stitches, made parallel with the slanting stitches that mark the outlines of the right side of the pattern, and into the backs of the cross stitches.

In fig. A, representing a part of the work in the original size, the needle, inserted in the stuff, shows the direction to be given to the tacking stitches, which should be set quite close to the line of cross stitches that edge the plush appliqué. When all the squares and lozenges are thus secured, tack down the plush all along the border and round the centre figure. Then turn the frame back to the right side, and cut away the plush round the embroidered parts, outside the tacking-stitches, but not too closely, so that the rough edges may be well hidden by the stitches that have yet to come. Fig. B shows the right side of fig. A, after the plush has been cut outside the tacking, and partly edged with cross-stitches, made over the tacking and the cut edge. These stitches must be executed with great regularity and care.

To distinguish the order of the stitches better, those of the outside border are printed in a darker shade than those of the inside line; but in doing the work this order should be reversed as it looks better for the dark stitches to be inside.

This pattern may be worked altogether in cross stitch; in this case the parts otherwise filled in with plush should be worked in the darkest shade of one of the colours. The empty spaces may also be filled with oriental knotted stitch, very closely shorn; this, done with Coton à tricoter D.M.C No. 6 makes an exceedingly good substitute for plush.

Oriental carpet in knotted stitch.

MATERIALS : Cuba linen Ecu natural, Coton à tricoter D.M.C No. 6 in various colours.

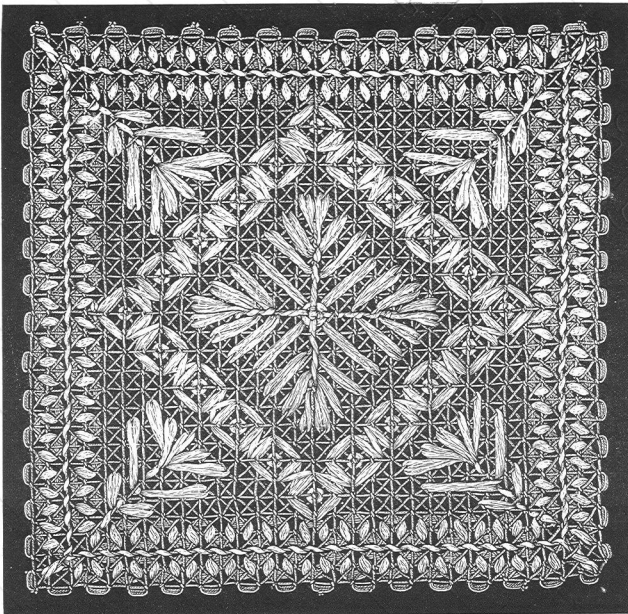
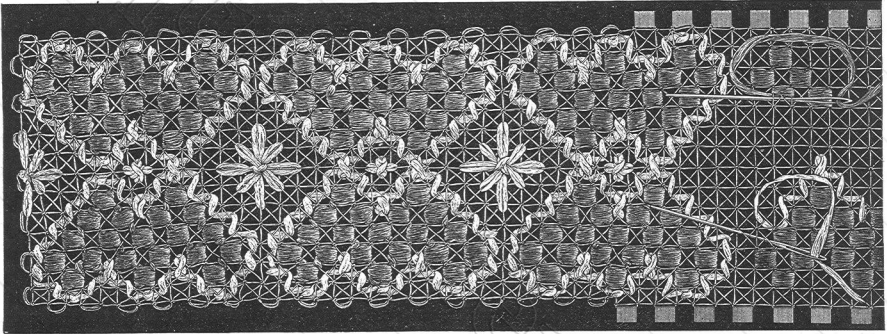
The superb carpets that can be produced in this kind of stitch are both easy and agreeable to make and in no respect inferior to the oriental carpets as regards colour, softness and durability ; they possess moreover one great advantage over the latter that, of not being liable to the ravages of moths, who have no taste for the D.M.C cottons with which the work is done.



Lace with network ground.

INSERTION, SQUARE, COLLAR AND CUFFS

MATERIALS : Fil à dentelle D.M.C (lace thread) No. 50 or 70, white, Écru or coloured. Coton à repriser No. 25 — 4 white, Écru, or any other fast colour.



LACE WITH NETWORK GROUND.

This extremely effective and easy kind of lacework is so much like fine filet-guipure, that it may readily be mistaken for it, and possesses the extra merit of being far less tedious and troublesome to make.

It is true that the cardboard foundations, or patterns on which it has to be worked, require to be traced and cut out with the utmost care and exactness first, but this any one with a little patience and practise can soon learn to do.

A moderately stiff black cardboard is the proper thing for this purpose, substantial enough to form a firm foundation to work upon, without being so thick and hard that you cannot bend it at all.

On to this black cardboard, with the help of tracing paper, you transfer the outlines of the design you intend to execute; the cardboard foundation for the lace square on the first page is given in fig. A, and that for the insertion on the same page, can easily be drawn and cut from that part of the illustration which represents an unfinished portion of the work, and the needles in position for the stitches. Like the foundation for the square, it is hardly necessary to say, this too must be indented on all four sides.

The engraving on the page before us gives us the pattern for the cuff, the pattern for the collar is obtained by joining two such cuffs together, end to end. First, with the help of a ruler, trace with a drawing-pen, in red ink or white paint all the dotted lines in the engraving, which represent

the subsequent network, and then very carefully cut out the outlines of the cardboard foundation so that the little teeth come in exactly the same order as in the engraving.

Having done this you proceed to the actual needlework.

Of the different patterns given here, the square is the easiest, and the one in most frequent use, as it lends itself better than any other, either alone, or in conjunction with squares of plain or embroidered linen, to the making of counterpanes, curtains, table-covers, etc.

Take a ball of Fil à dentelle No. 60, écreu or white, fasten it by means of several twists and a knot to the first tooth on the left of the upper part of the pattern (fig. A); carry it to the right, and without breaking the thread, unwind it from the ball and pass it behind the first tooth on the right, at the top, bring it back to the left, pass it behind the first tooth on the left, bring it back to the second tooth on the right, and so on to the last tooth on the right, at the bottom. The pattern will then be entirely covered with horizontal threads. In fig. A the thread only covers the pattern as far as the thirteenth tooth on the left, so that the dotted lines traced upon it are visible. You then lay the first diagonal thread, as shown in fig. A, but taking it from the corner where the horizontal thread was fastened off. This second round brings you back to the starting point where you fasten off the thread by a knot.

The second diagonal thread, stretched the opposite way to the first, crosses the two first, as shown on a reduced scale in fig. B.

The thread once stretched in these three directions, and the ends fastened off in the particular manner shown by the cuff pattern, you thread a needle with the fourth thread, and by knots of punto tirato made with this fourth thread at the intersection of the three preceding threads, complete the network. The knots must come exactly where the dotted lines of the pattern cross each other, and be made tight enough to prevent the threads from becoming entangled.

In the pattern of the square and the insertion, the knots form perfectly straight lines, vertically and horizontally; in that of the cuff they naturally form a curved line the long way.

When all the network is finished, the different stitches that complete the lace are embroidered upon it with Coton à repriser No. 25—4 white, écreu or coloured, and the work is then carefully disengaged from the teeth of the pattern by slightly bending up the cardboard. Our patterns are executed in the following colours: the square in white on a white ground, the cuff in écreu on a ground of the same shade, the insertion in écreu and blue on a white network ground. In the case of the latter, the lighter parts of the engraving should be worked in écreu, the darker in Bleu-Indigo moyen 312.

Needless to say, that any fast colour may be used for the embroidery, and that the network may be

made of Fil à dentelle No. 70 of any colour.

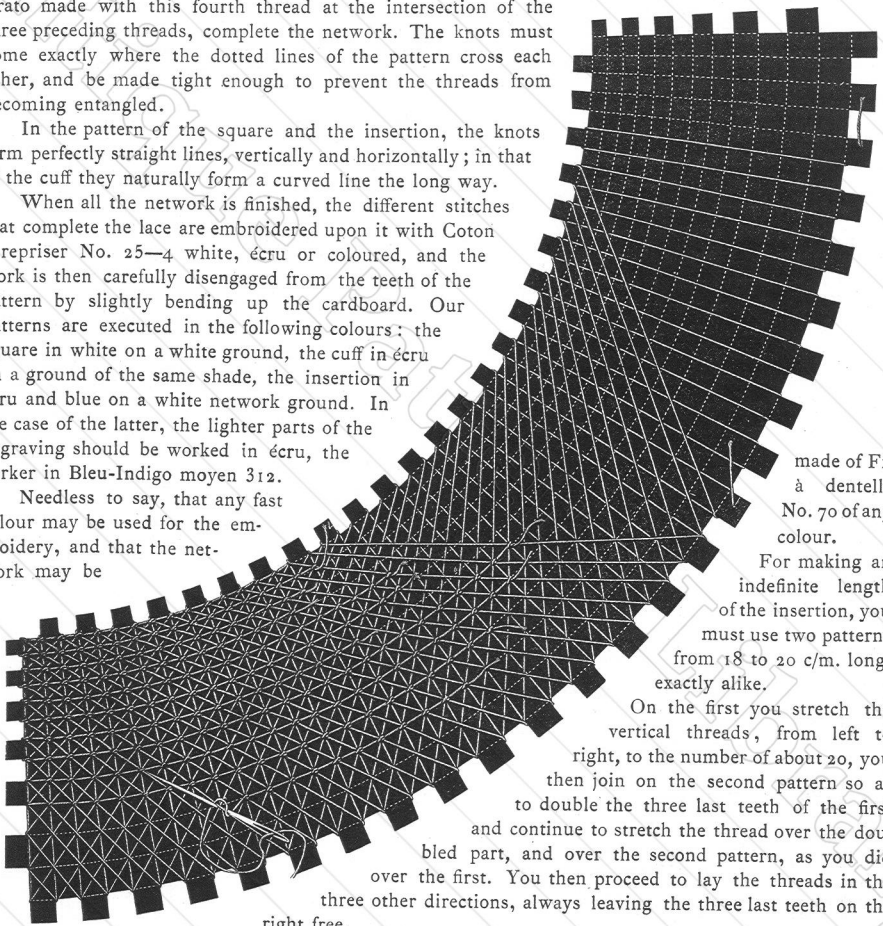
For making an indefinite length of the insertion, you must use two patterns from 18 to 20 c/m. long, exactly alike.

On the first you stretch the vertical threads, from left to right, to the number of about 20, you then join on the second pattern so as to double the three last teeth of the first and continue to stretch the thread over the doubled part, and over the second pattern, as you did over the first. You then proceed to lay the threads in the three other directions, always leaving the three last teeth on the right free.

On to these teeth you afterwards join the first pattern, when, after finishing the embroidery of the insertion up to half the length of the second pattern, you disengage it from the work by bending it up slightly.

Each time you join the pattern on again, you fasten off the threads, either by a knot, or, better still, by drawing them into a slit in the cardboard; you make use of the weaver's knot to lengthen them when required, and should wait until the work is finished to dispose of the ends of thread that come from such knots, if you have not been able to conceal them under the embroidery stitches.

You continue to work in this manner till you have made the required length, and finish off the insertion at a right angle, on the teeth that come on the left side of the pattern.



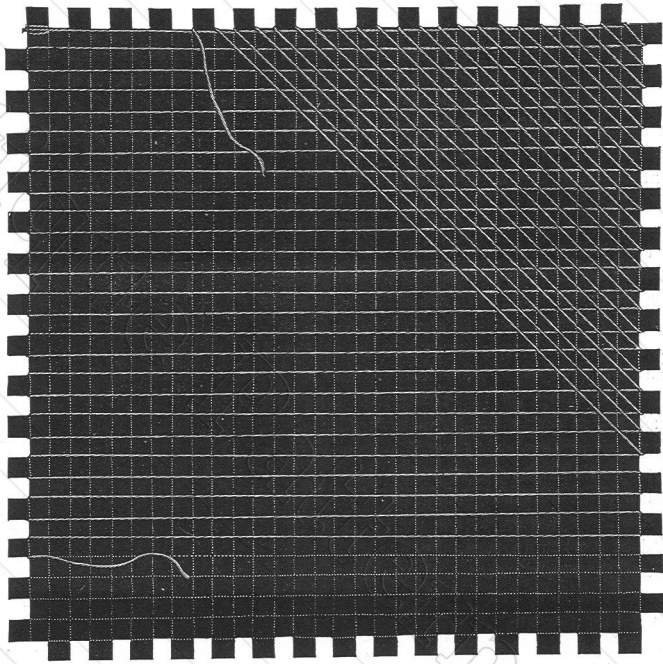


FIG. A.

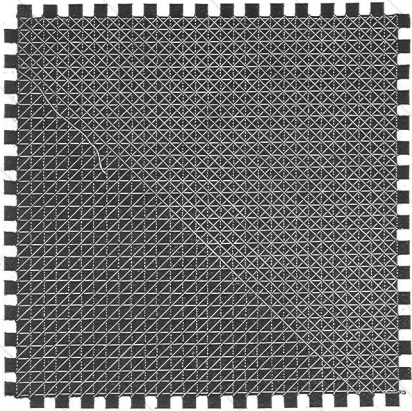


FIG. B.

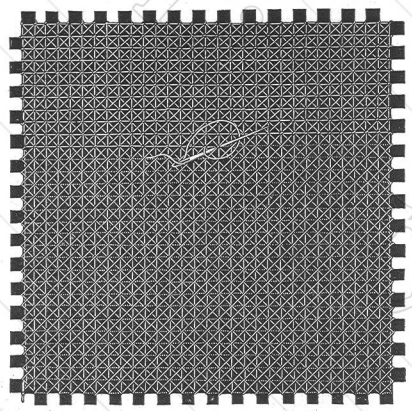
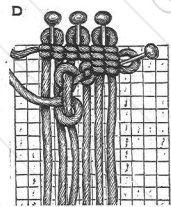
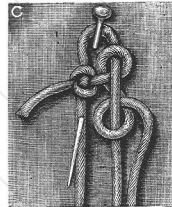
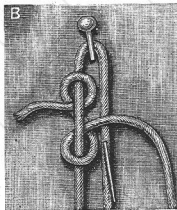
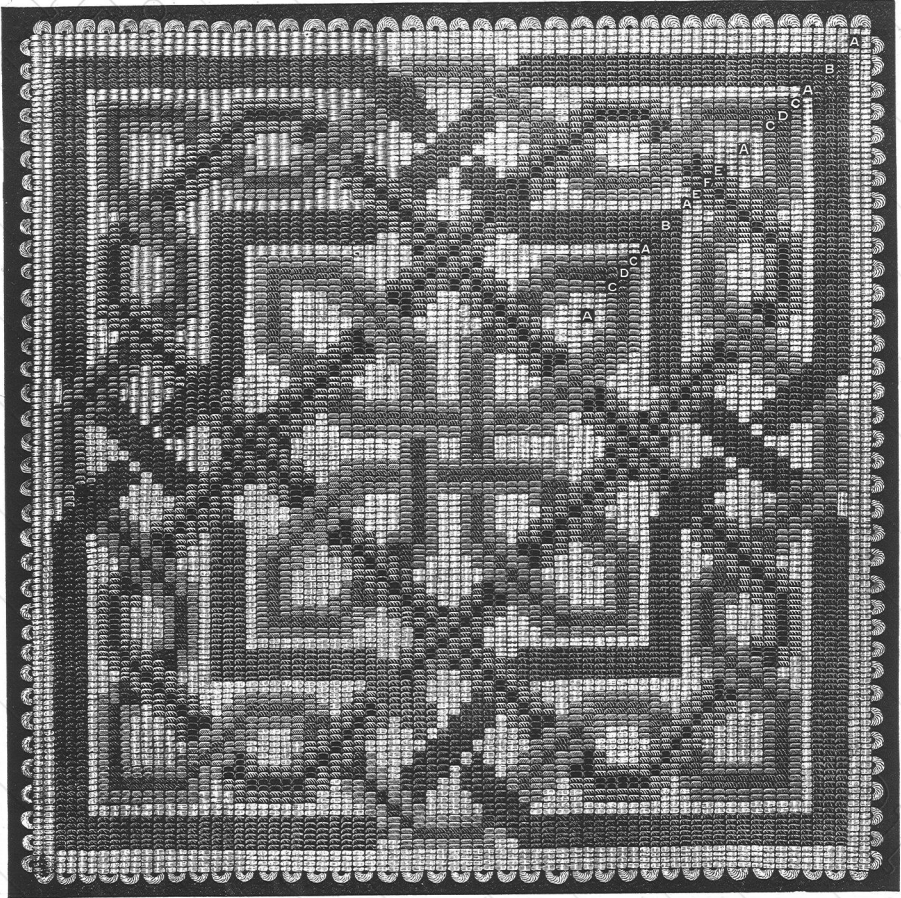


FIG. C.

Gobelin knotted work

and Macramé

MATERIALS : Coton à tricoter D.M.C No. 6 in several colours. For the finer kinds : Cordonnet 6 fils D.M.C in the suitable number.



The patterns here given are their own best recommendation : the variety of purposes to which they can be applied, their strength and durability, render them superior to all others of a similar description.

Whilst the close Gobelin knotted work is more particularly adapted to cushion and chair covers, small panels, carriage and furniture trimmings, the uses to which openwork macramé can be put, are, though multifarious,

sets, make very handsome borders for furniture decoration.

The originals, reproduced here in their actual size, are made in Coton à tricoter D.M.C No. 6 (Knitting Cotton); for finer work, on a smaller scale, we advise the use of Cordonet

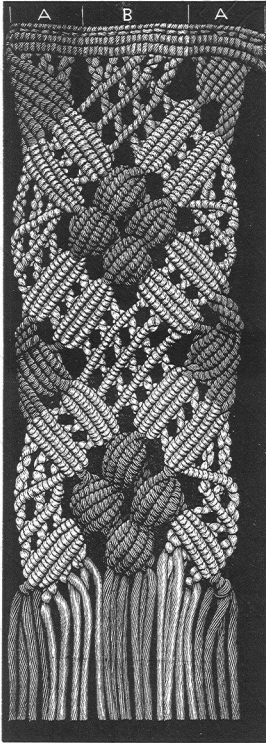


FIG. II.

rather more limited. Bands or stripes, worked length-ways, appliqué on to velvet or cloth, to show up the pattern, are extremely effective; whilst the same worked width-ways, and terminating in a fringe or tas-

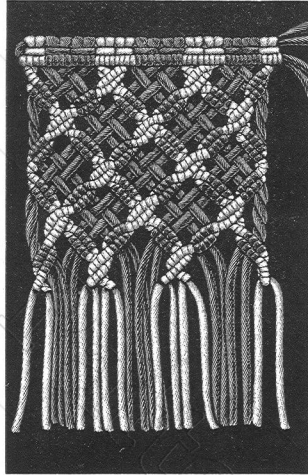


FIG. I.

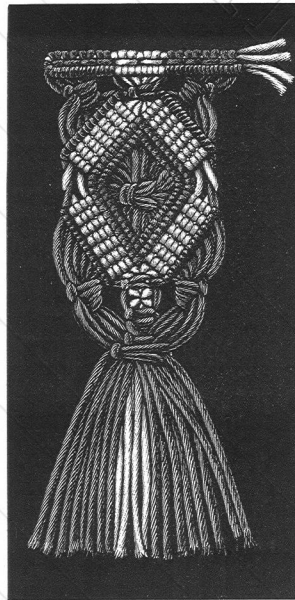


FIG. IV.

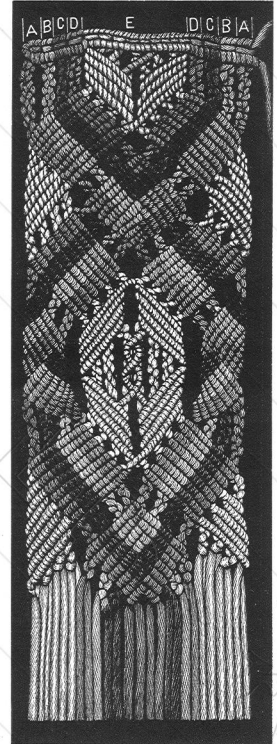


FIG. III.

6 fils D.M.C in a higher number.

As large pieces of macramé work necessitate the use of long threads, these should be wound on small wooden or cardboard shuttles to keep them

from becoming entangled. Fig. A represents one of the little shuttles with a hole bored at each end. The thread is tied on at the one end, wound upon the shuttle and then passed into the other hole. It unwinds of itself as you work.

The originals of our engravings are worked in different colours, which can be varied at discretion; in some, only one colour has been used, whilst two, or three, or even more colours are introduced into the others. Thus

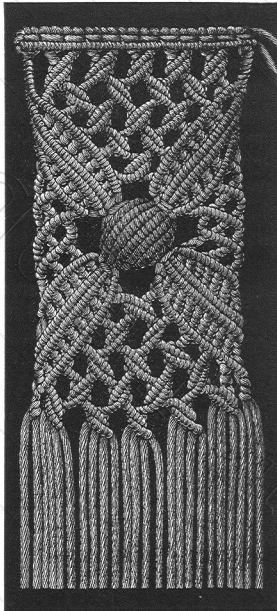


FIG. V.

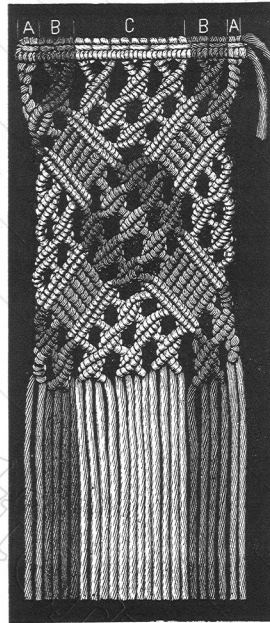


FIG. VI.

figs. I, II and IV are here worked in two colours; fig. I in Jaune-Rouille très foncé 363 and Rouge-Cornouille moyen 450; fig. II in Bleu cendré moyen 448 and Noir vert très foncé 473, and fig. IV in Lilas gris moyen 314 and Gris-Amadou moyen 384.

Fig. III is worked in five colours, indicated by the letters at the top of the pattern: A stands for Brun-Marron moyen 405, B for Bleu-Indigo moyen 312, C for Vert métallique très foncé 465, D

for Vert-de-gris moyen 475, C for Brun-Cuir moyen 302.

Fig. V is all in one colour, in Brun-Caroubier très foncé 364. Fig. VI requires three colours: A standing for Rouge-Cornouille moyen 450, B for Brun-Caroubier moyen 303, C for Jaune-Rouille moyen 308. Fig. VII again takes only one colour.

The ground of the gimp in Gobelin knotted work, fig. VIII, is in Jaune-Rouille très foncé 363, the squares are

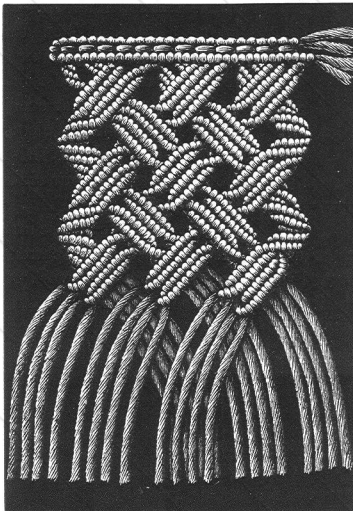


FIG. VII.

in Vert-de-gris foncé 474, and the other ornaments in Rouge-Cornouille foncé 449.

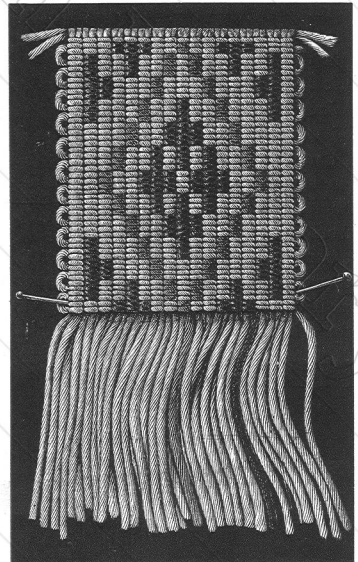


FIG. VIII.

The macramé border fig. IX, is in four colours : A Vert-de-gris moyen 475, B Vert-de-gris foncé 474, C Bleu-Indigo très foncé 411, D Brun-Cuir très clair 325.

The square in Gobelin knotted work is worked in six colours, indicated by the letters in the right top corner, the names and numbers of which are given on this page.

This design, taken from a mural decoration in the Alhambra, can also be worked in Gobelin stitch on canvas in the same materials and colours. In this case you lay the pattern horizontally before you and make the Gobelin stitch upwards over two threads. The same pattern can be adapted to a border or stripe, in which case it must be worked width-ways; if you do it in Gobelin knotted work, the border should be worked length-ways.

To copy the square in Gobelin knotted work, begin by cutting 36 threads, one metre in length, of the ground colour, letter A. The six colours used for this pattern are : A Brun-Havane très clair 458, B Bleu-cendré moyen 448, C Brun-Caroubier très clair 357, D Brun-Caroubier moyen 303, E Gris-Tilleul moyen 393, F Gris-Tilleul très foncé 391.

The first of the threads that carry the knots — called cords — folded in half, is fixed on to the pattern by means of a pin, see detail B. On this you make the knots, as shown in details B and C. Then you pin on the next cord, always to the right of the last. To enable you to pin the cords on regularly, use checked paper, detail D. When you have placed all the 36 threads, see again detail D, make the first picot on the right with the shuttle or knotting thread, and working from right to left, proceed to a border, cut the cords rather over the required length, wind them on shuttles and work the pattern to within 9 rows (18 double knots or Gobelin stitches) of the end. From this point you then work on as if you had made only 12 rows, and at the 13th row, had reached the point where the letter E occurs for the first time.

In this manner you can repeat the pattern as often as you choose, and only add the 9 last rows, and, in Gobelin knotted work, the picots for the edging, when you come to the finishing off.

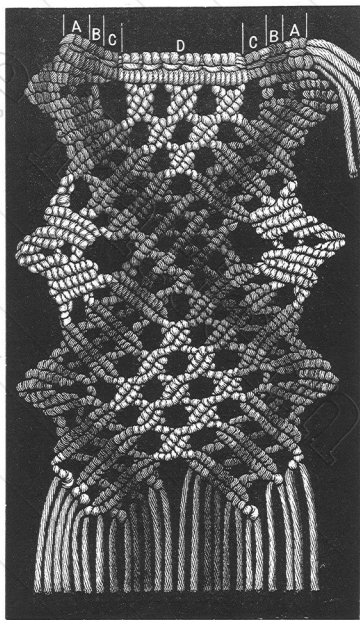


FIG. IX.

of the second row of knots. In the third row you introduce the colours B and C, wound up on shuttles. Threads that are not actually in use should be kept at the back of the work, ready to be introduced as required; they should be loosely held, so as not to draw the work together. The greatest care should be taken to make the threads exactly correspond to the checks in the paper; each cord and each double knot must cover one check. When a thread is used up, wind another upon the shuttle and continue without making a knot. When the whole is finished you turn the cords back, inwards, and fasten them off so that every second one forms a picot; then cut off the ends. These picots edge all the four sides of the square.

To convert the square into

Corner and detached subject in Blanket stitch.

MATERIALS : White linen. Coton à repriser D.M.C No. 25—4 and Or fin D.M.C pour la broderie.

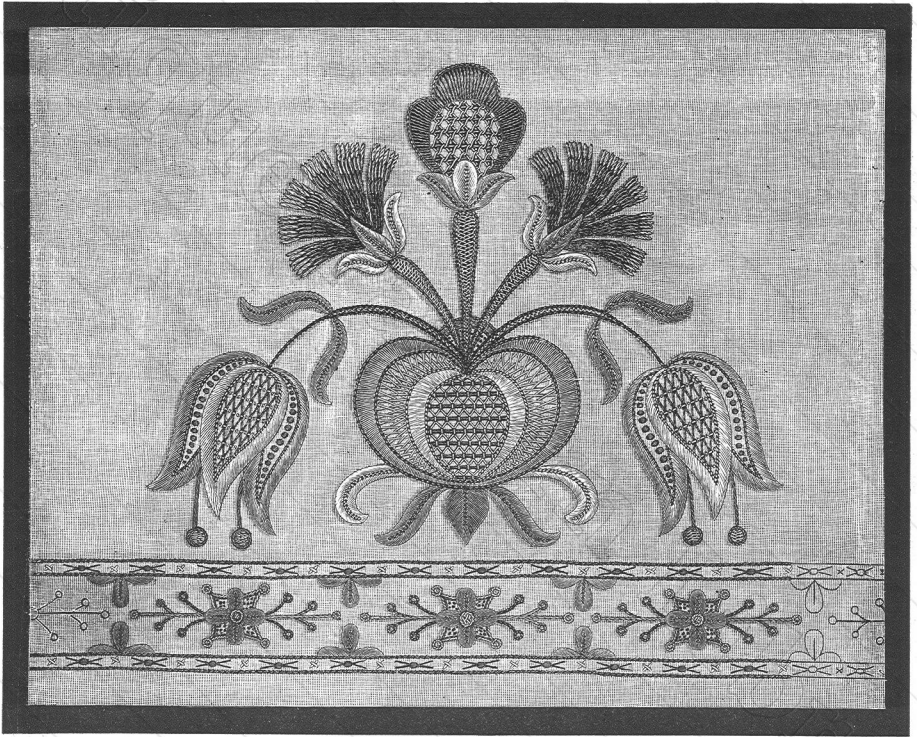
This pattern may be utilized in many different ways, but it is particularly suitable for ornamenting all the larger articles of household linen such as table-cloths, counterpanes etc.

Choose a, moderately coarse, stout make of linen for your ground, and with a hard pencil or knitting-needle, mark out upon it the dimensions of your article, tracing or rather engraving upon the stuff the double lines of the border, in the line of the thread.



In all kinds of work upon linen you should be careful to follow the line of the thread even when, as often happens, it has become crooked in the weaving or the dressing. By pulling and stretching the stuff first one way and then the other, before you begin to work, you can often get it nearly straight, but in any case you must keep to it quite strictly in drawing the pattern as the undulations will disappear altogether in the first washing.

After putting in all the straight lines, draw the four corner figures, and subdivide the intervals into



as many spaces as you purpose to have figures in the border. Then put in the border figures, either with a pounce, or by holding up pattern and stuff against the window-pane. The figures may begin as far from the corner and be as far apart from each other as the worker likes; so too the small figures between the double lines, top and bottom, provided that both taste and method be exercised in their distribution throughout.

The work, mounted merely on a piece of waxed cloth, is, as the illustration shows, done mostly in blanket stitch. The best material for it is *Coton à repriser* D.M.C No. 25—4, which is made up of several strands, so that it can be divided and used single or double as required.

The original of our drawing is done in five shades of *Jaune-Rouille*: très foncé 363, foncé 364, moyen 308, clair 365 and, très clair 366; the fancy stitches are formed by threads of *Or fin* D.M.C carried across from side to side, secured by stitches of *Coton à repriser* D.M.C; the slender stalks are worked in stem stitch, the thicker ones in crossed stitches, in *Jaune-Rouille* moyen 308, made over gold thread.

Crochet patterns.

MATERIALS : Coton pour crochet 4 fils D.M.C Nos. 18, 20, 24, 30, 40, Cordonnet 6 fils D.M.C Nos. 25, 30, 40, 50, 60, 70 or 80, Fil à dentelle D.M.C (lace thread) Nos. 40, 50, 60, 70 and Coton à repriser D.M.C No. 25—4.

The following engravings will furnish lovers of crochet with charming subjects applicable in a variety of ways, to dress and furniture trimming.

They can be worked either in Coton pour crochet 4 fils, or in a finer and more twisted material, such as Cordonnet 6 fils D.M.C or Fil à dentelle D.M.C, white, écreu or coloured.

The lace represented in fig. 1 is worked in Cordonnet 6 fils D.M.C No. 30 Écreu, the long tassels

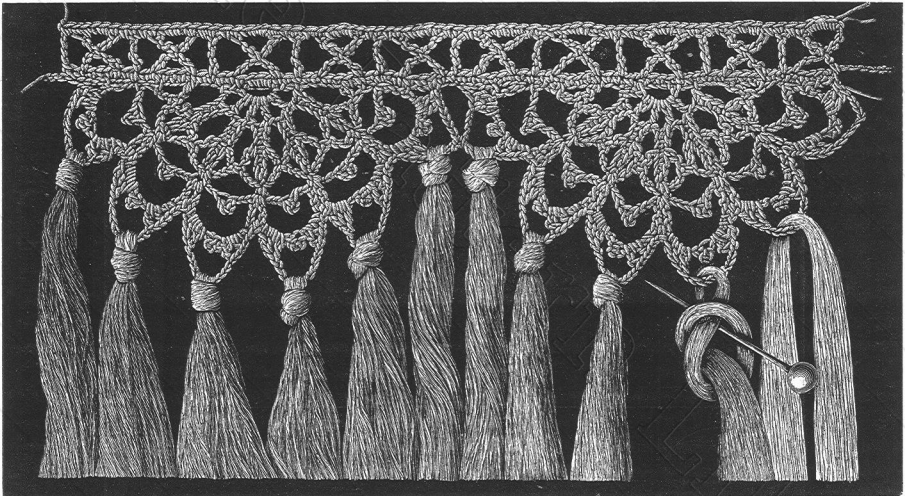


FIG. 1.

being made of Coton à repriser D.M.C No. 25—4 of the same colour. Begin with a row of 30 chain stitches, miss 10 chain, 3 plain stitches on the 20th, 19th and 18th chain, make a ring = 7 chain, miss the 7th, 1 plain on each of the other 6, 1 treble in the ring, 7 chain, miss 1 chain, 6 plain, 1 treble (see

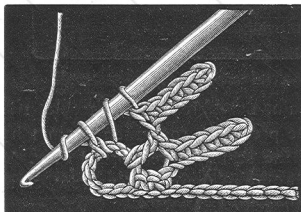


FIG. A.

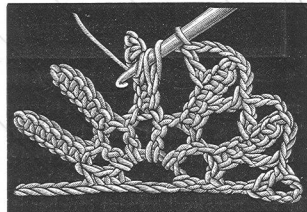


FIG. B.

fig. A). Repeat this 5 times, 10 chain, turn the work, make 1 treble on the 4th of the 10 chain just cast on, then * 1 treble on the 4th of the 6 plain in the 1st row, then 3 chain, 1 plain on the 7th chain of the preceding row, 3 chain, repeat from * and proceed as shown in fig. B.

CROCHET PATTERNS.

At the end of the row, make 1 treble on the 14th of the 30 chain first cast on, then 3 chain and 3 plain on the 12th, 11th and 10th, turn the work, make 7 chain, 1 plain on the 4th of the 7 chain just made, to form a picot, 3 chain, 1 plain on the plain stitch of the preceding row.

When you have made 6 such scallops ornamented with picots, join the last of the plain stitches to the 7th of the chain stitches cast on at the beginning of the preceding row, turn the work, make 12 chain, 1 plain on the 8th (the picot), * 4 chain and 2 trebles on the plain stitch of the preceding row, 8 chain, 1 plain on the 5th (the picot), repeat from * until you have made 6 scallops with picots. In making the last of them, you only make 1 treble on the 3rd of the 3 plain stitches and finish the row with 1 plain on the 6th of the first 30 chain, and with 2 more plain on the 5th and 4th chain. Then turn

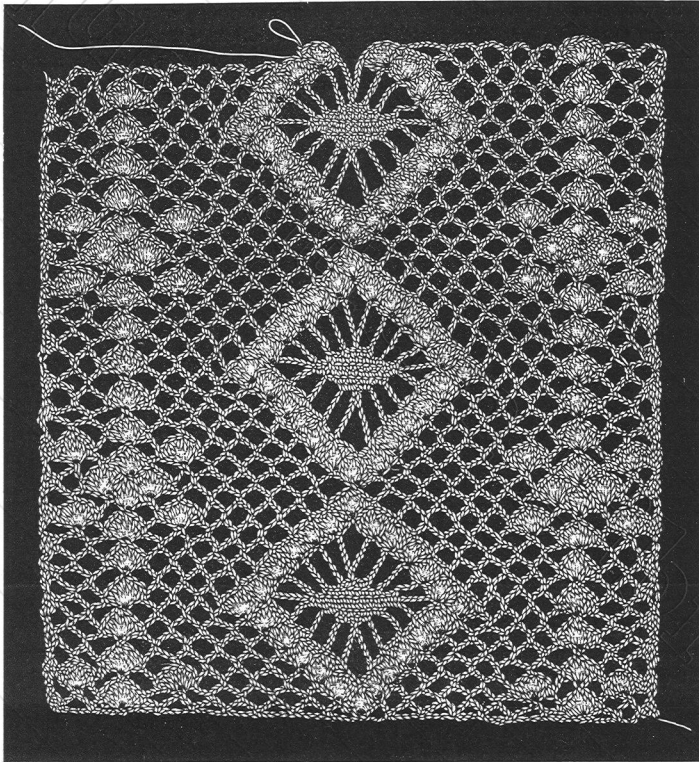


FIG. II.

the work, make 1 treble, 1 double treble on the scallop, 8 chain, 1 double treble, 1 treble, 1 half treble again on the scallop, make 1 plain between the 2 trebles of the preceding row, then again 1 half treble, 1 treble, 1 double treble and so on to the next scallop till all the scallops are worked over. Add at the end of the row 1 treble on the 4th of the 12 chain at the beginning of the preceding row, cast on again 30 chain for the next scallop and crochet it like the one just described.

In the last row of the 2nd scallop you join 4 chain of the 1st adjoining scallop to the 4 chain of the last scallop of the completed scallop as seen in fig. 1. When you have made the required length of lace, turn the scallops down and crochet a row of plain stitches on to the chain stitches of the foundation, whereby a straight line is formed, and work the next row, consisting of 1 double treble, 1 chain,

1 crossed treble, 1 chain, repeated in the same order to the end of the row, as indicated in the engraving. Complete the footing of the lace by another row of plain stitches, knot on the tassels as explained in the engraving and cut them all even when finished.

Figs. II and III represent an **insertion** and an **edging**, made in white Coton pour crochet D.M.C or écreu Fil à dentelle D.M.C No. 40.

For the insertion, cast on 81 chain, miss the 3 last.

1st row — 1 half treble in the 78th chain, 1 plain in the 77th, 5 chain, miss 3 chain, 1 plain in the 73rd; this makes 1 small scallop. Make 18 such, consisting of 5 chain and 1 plain in alternate succession; count 4 stitches of the foundation chain for each scallop, including the plain stitch. At the end of the row, join 1 half treble on to the last stitch but one of the foundation, and 1 treble on to the last.

2nd row — 2 scallops (make the plain stitch on to the 3rd chain stitch of the preceding row) 1 shell consisting of 7 trebles, all made on the plain stitch and between 2 scallops, and of 1 plain stitch also made on the 3rd chain stitch

1 half treble, 1 plain, 6 scallops, 1 shell, 6 chain, 9 plain 2 of them on the 6th chain, 5 on the 5 plain and 2 on the 6 chain of the preceding row, 6 chain, 1 shell, 6 scallops, 1 half treble, 1 treble.

8th row — 2 scallops, 1 shell, 3 scallops, 1 shell, 6 chain, 13 plain 2 of them on the 6 chain, 9 on the 9 plain and 2 on the 6 chain of the preceding row, 6 chain, 1 plain, 3 scallops, 1 shell, 2 scallops.

9th row — 3 chain, 1 half treble, 1 plain, 6 scallops, 1 shell (made, like all the shells placed above one another, without a plain stitch), 6 chain, 13 plain on the 13 of the preceding row, 6 chain, 1 shell, 6 scallops, 1 half treble, 1 treble.

10th row — 2 scallops, 1 shell, 4 scallops, 1 shell, 6 chain, 9 plain on the 3rd to the 11th of the preceding row, 6 chain, 1 shell, 4 scallops, 1 shell, 2 scallops.

11th row — 3 chain, 1 half treble, 1 plain, 7 scallops, 1 shell, 6 chain, 5 plain on the 3rd to the 7th plain of the preceding row, 6 chain, 1 shell, 7 scallops, 1 half treble, 1 treble.

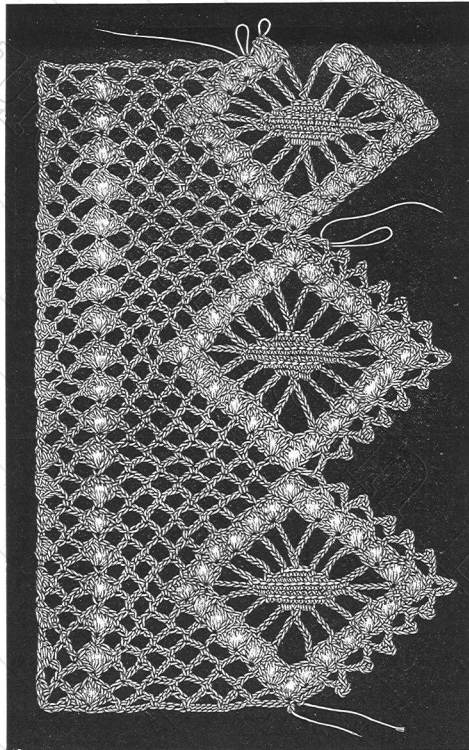


FIG. III.

of the scallop or on the 3rd treble of the shell in the preceding row, 6 scallops, 1 shell, 6 scallops, 1 shell, 2 scallops.

3rd row — 3 chain, 1 half treble, 1 plain, 1 shell, 2 scallops, 1 shell, 4 scallops, 2 shells, 4 scallops, 1 shell, 2 scallops, 1 shell, 1 half treble, 1 treble.

4th row — 2 scallops, 1 shell, 5 scallops, 1 shell, 13 chain, 1 shell, 5 scallops, 1 shell, 2 scallops.

5th row — 3 chain, 1 half treble, 1 plain, 7 scallops, 1 shell, 6 chain, 1 plain on the 7th of the 13 chain in the preceding row, 6 chain, 1 shell, 7 scallops, 1 half treble, 1 treble.

6th row — 2 scallops, 1 shell, 4 scallops, 1 shell, 6 chain, 5 plain, 2 of them on the 6 chain of the preceding row, 6 chain, 1 shell, 4 scallops, 1 shell, 2 scallops.

7th row — 3 chain,

12th row—2 scallops, 1 shell, 5 scallops, 1 shell, 6 chain, 1 plain on the 3rd stitch of the preceding row, 6 chain, 1 shell (see the last row of the figure), 5 scallops, 1 shell, 2 scallops.

13th row—3 chain, 1 half treble, 1 plain, 1 shell, 2 scallops, 1 shell, 4 scallops, 2 shells, 4 scallops, 1 shell, 2 scallops, 1 shell, 1 half treble, 1 treble.

14th row—2 scallops, 1 shell, 6 scallops, 1 shell, 6 scallops, 1 shell, 2 scallops.

15th row—3 chain, 1 half treble, 1 plain, 1 scallop, 2 shells, 12 scallops, 2 shells, 1 scallop, 1 half treble, 1 treble. Repeat from the 2nd to the 15th row.

The shells may be made of 5 trebles each, instead of 7, so as to be less convex.

The lace is made like the insertion.—1st row. Make a string of 35 chain, 1 plain on the 28th, 7 scallops with 5 chain, 8 scallops in all.

2nd row—* 3 chain, 1 shell on the last plain of the preceding row, 5 scallops, 1 shell, 1 scallop, 1 half treble on the scallop, 1 treble on the last plain.

3rd row—7 scallops, 2 shells.

4th row—3 chain, shell, the plain stitch in the middle of the shell in the last row, 13 chain, 1 plain

on the 6 chain, 1 on the plain, 2 on the 6 chain of the preceding row, 6 chain, 1 shell, 3 scallops, 1 shell, 1 scallop, 1 half treble, 1 treble.

7th row—5 scallops, 1 shell, 6 chain, 9 plain, 2 of them on the 6 chain, 5 on the 5 plain and 2 on the 6 chain of the preceding row, 1 shell.

8th row—3 chain, 1 shell, 6 chain, 13 plain 2 of them on the 6 chain, 9 on the 9 plain and 2 on the 6 chain of the preceding row, 6 chain, 1 shell, 2 scallops, 1 shell, 1 scallop, 1 half treble, 1 treble.

9th row—5 scallops, 1 shell, 6 chain, 13 plain on the 13 plain of the preceding row, 6 chain, 1 shell with the plain stitch in the middle of the last shell in the preceding row.

10th row—3 chain, 1 plain in the middle of the last shell in the preceding row, 1 shell (placed above the other), 6 chain, 9 plain on the 3rd to the 11th plain of the preceding row, 6 chain, 1 shell, 3 scallops, 1 shell, 1 scallop, 1 half treble, 1 treble.

11th row—6 scallops, 1 shell, 6 chain, 5 plain on the 3rd to the 7th of the preceding row, 6 chain, 1 shell, 1 plain in the middle of the last shell of the preceding row.

12th row—3 chain, 1 plain in the middle of the last shell of the preceding row, 1 shell, 6 chain, 1 plain on the 3rd of the 5 plain of the preceding row, 6 chain, 1 shell, 4 scallops, 1 shell, 1 scallop, 1 half treble, 1 treble.

13th row—7 scallops, 2 shells.

14th row—3 chain, 1 plain in the middle of the last shell of the preceding row, 1 shell, 5 scallops, 1 shell, 1 scallop, 1 half treble, 1 treble.

15th row—8 scallops. Repeat from *. In conclusion, make the picots all round the edge of the scallops, as shown in the engraving.

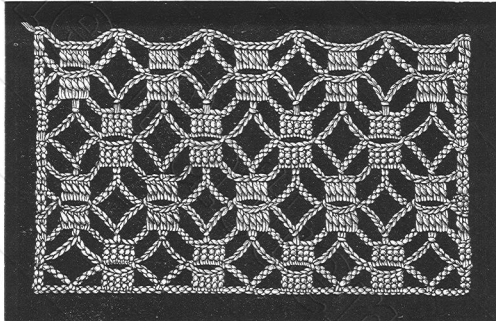


FIG. IV.

in the middle of the first shell of the preceding row, 1 shell, 4 scallops, 1 shell, 1 scallop, 1 half treble, 1 treble.

5th row—6 scallops, 1 shell, 6 chain, 1 plain on the 7th of the 13 chain of the preceding row, 6 chain, 1 plain, 1 shell.

6th row—3 chain, 1 shell, 6 chain, 5 plain 2 of them on

The insertion, fig. IV, which can be made of any width, can easily be copied from the engraving. The original is worked in Coton pour crochet 4 fils D.M.C No. 30.

Knitting patterns.

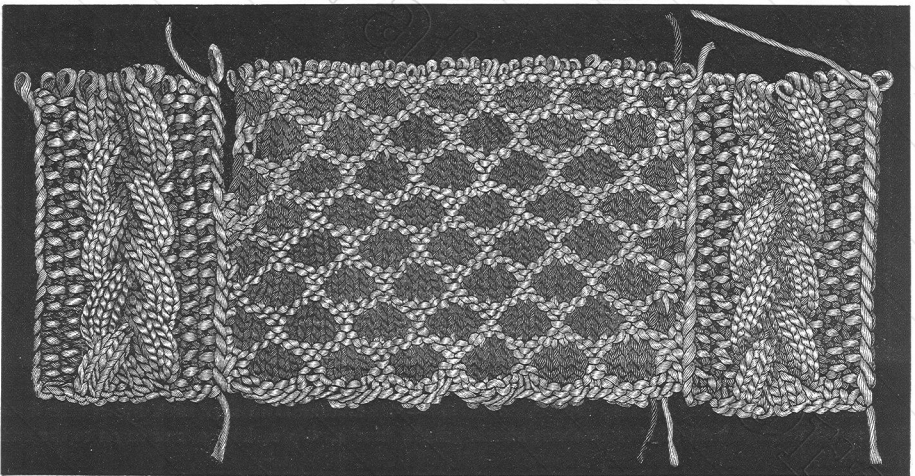
MATERIALS : Coton à tricoter D.M.C No. 10, 12 or 14 in two colours, Coton à tricoter D.M.C No. 50, Écru naturel, Fil à pointer D.M.C No. 30, Écru naturel.

The original of the knitted counterpane we are going to describe, is worked in Jaune-Rouille très foncé 363 and Bleu cendré moyen 448.

It looks very well also, worked in Bleu-Indigo très clair 334 and Gris-Tilleul très foncé 391, or Gris-Tilleul moyen 393 and Violet-Évêque très foncé 451, or Écru with a dark shade of red or blue, or in a dark and light shade of any other colour.

It is made up of wide and narrow stripes, joined together afterwards; the narrow stripes and the net-like pattern on the wide stripes should always be worked in the light shade and the ground in the dark.

If knitted in Coton à tricoter D.M.C No. 10, the stitches will be the same size as they are in the



engraving; if you want them finer, use No. 12 or 14, and if bigger, No. 6 or 8. You may join as many stripes together as you like, a wide and a narrow alternately, ending always with a narrow one. Two extra stripes should be made, to finish the top and bottom of the counterpane off with; these have to be sewn on at the last. Take two steel knitting needles of the proper size for the number of your cotton, and cast on 17 stitches of Jaune-Rouille très foncé 363, for the narrow stripe.

1st row — slip 1, purl 1, knit 1, purl 1, knit 9, purl 1, knit 1, purl 1, knit 1, turn the work.

2nd row — slip 1, purl 1, knit 2, purl 9, knit 2, purl 1, knit 1 = knit all the rows with even numbers in this way, that is, all that are knitted on the wrong side of the stripe.

3rd row — slip 1, purl 1, knit 1, purl 1, knit 9, purl 1, knit 1, purl 1, knit 1. — 4th row : like the 2nd. — 5th row — slip 1, purl 1, knit 1, purl 1, slip 3 (without knitting them) knit 3, stick the left needle in front of the 3 stitches last knitted, into the 3 slipped stitches, into the 3rd first and then into the 2nd and 1st, so that these 3 stitches are mounted on 2 needles, then draw the right needle out of the last 6, so that the 3 slipped stitches remain on the left needle, and the 3 knitted ones drop = pick

KNITTING PATTERNS

these 3 up again directly on the right needle; the left needle with the 3 slipped stitches is in front and the right needle with the knitted stitches behind; then knit the 1st, 2nd and 3rd of the 3 slipped stitches, thereby causing them to lie over the middle stitches, then knit the last 3 of the 9, purl 1, knit 1, purl 1, knit 1 — 6th row like the 2nd — 7th row: slip 1, purl 1, knit 1, purl 1, knit 9, purl 1, knit 1, purl 1, knit 1 — 8th row like the 2nd — 9th row: slip 1, purl 1, knit 1, purl 1, knit 3, slip 3, stick the left needle behind the 3 last knitted stitches into the 3 slipped ones, and take them on the needle, so that they are mounted on 2 needles and the thread passing from the 3 stitches first knitted to the 3 last knitted, lies over the 3 slipped stitches and between the 2 needles, draw out the right needle, leave the 3 slipped stitches on the left needle, drop the 3 stitches last knitted, pick them up at once with the right needle, knit the 3 slipped stitches, then purl 1, knit 1, purl 1, knit 1.

10th row like the 2nd — 11th row like the 3rd and so on.

For the broad stripes cast on, in the light coloured thread, 38 stitches.

1st row, the light colour — knit 38, always slip the first stitch for the chain.

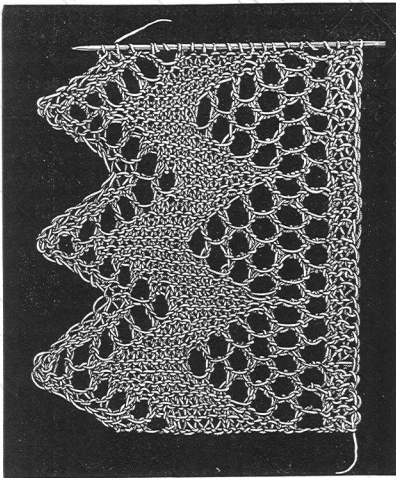


FIG. II.

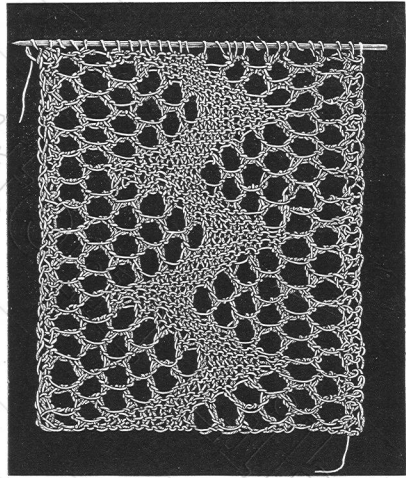


FIG. III.

2nd row, the dark colour, Bleu cendré moyen 448 — slip 2, that is to say, stick the needle from right to left through both stitches (without knitting them) knit 4, slip 2, knit 4, and so on to the end of the row.

3rd row, the dark colour — slip 2, purl 4, slip 2 so that the thread is in front of the slipped stitches.

4th row — like the 2nd.

5th row — like the 3rd.

6th row, the light colour — slip 1, purl 1, knit 4, purl 2, knit 4.

7th row, the light colour — knit all the 38.

8th row, the dark colour — knit 3, slip 2, knit 4, slip 2, knit 4, slip 2, knit the 3 last.

9th row, the dark colour — purl all the stitches that were knitted in the preceding row, and slip all that were slipped.

10th row — like the 8th.

11th row — like the 9th.

12th row, the light colour — knit 3, purl 2 (the slipped ones), knit 4, purl 2 and so on, knitting the 3 last.

13th row, the light colour — knit 38, then repeat from the 2nd row.

For the lace and the **insertion**, figs. II and III, take Coton à tricoter D.M.C No. 30 or Cordonnet 6 fils D.M.C No. 40, white or coloured. — For the lace cast on 22 stitches.

1st row — slip 1, knit 1, knit 2 together, 2 overs, pull 1 over (slip 1, knit 1, pull slipped stitch over), knit 9, knit 2 together, 2 overs, pull 1 over, knit 3.

2nd row — slip the 1st, knit all the stitches excepting the 2nd over, which you purl = knit all the rows with even numbers in the same way.

3rd row — slip 1, knit 3, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, knit 4, knit 2 stitches into the 4th from the 3rd to the 13th row.

5th row — slip 1, knit 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, knit 4.

7th row — slip 1, knit 3, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, knit 4.

9th row — slip 1, knit 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, knit 4.

11th row — slip 1, knit 3, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, knit 4.

13th row — slip 1, knit 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, knit 1, knit 2 together.

15th row — slip 1, knit 3, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, knit 1, knit 2 together.

17th row — slip 1, knit 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, knit 1, knit 2 together.

19th row — slip 1, knit 3, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, knit 1, knit 2 together.

21st row — slip 1, knit 1, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, knit 1, knit 2 together. Repeat from the 3rd needle.

For the **insertion** cast on 29 stitches = 1st row — slip 1, knit 2, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 1.

2nd row — slip the 1st, knit all the others and purl every second over = knit all the even numbered rows in the same way.

3rd row — slip 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 3.

5th row — slip 1, knit 2, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 1.

7th row — slip 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 3.

9th row — slip 1, knit 2, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 1.

11th row — slip 1, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 3.

13th row — slip 1, knit 2, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 1.

15th row — slip 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 3.

17th row—slip 1, knit 2, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 1.

19th row—slip 1, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 2 together, 2 overs, pull 1 over, knit 9, knit 2 together, 2 overs, pull 1 over, knit 3. Repeat from the 1st row. When you have knitted the required length of the insertion, knit off the stitches and fasten off the thread by a few stitches.

For this **insertion** and the **lace**, use Coton à tricoter D.M.C No. 50, white or écreu, or Cordonnet 6 fils D.M.C No. 35. — For the insertion cast on 12 stitches.

1st row—slip 1, knit 1, knit 2 together, 1 over, knit 2 together, 2 overs, pull 1 over, 1 over, pull 1 over, knit 2.

2nd row—slip 1, knit 2, 1 over, pull 1 over, knit 1, purl 1, knit 2 together, 1 over, knit 3.

3rd row like the 1st. — The 4th like the 2nd.

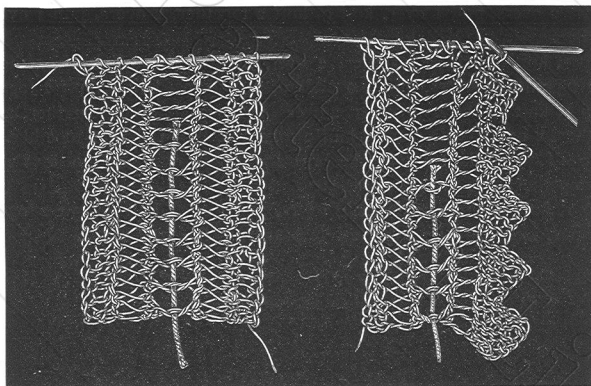


FIG. IV.

For the **lace** cast on 12 stitches.

1st row—slip 1, knit 1, knit 2 together, 1 over, knit 2 together, 2 overs, pull 1 over, 1 over, knit 4.

2nd row—slip 1, knit 6, purl 1, knit 2 together, 1 over, knit 3.

3rd row—slip 1, knit 1, knit 2 together, 1 over, knit 2 together, 2 overs, pull 1 over, 1 over, knit 5.

4th row—slip 1, knit 7, purl 1, knit 2 together, 1 over, knit 3.

5th row—slip 1, knit 1, knit 2 together, 1 over, knit 2 together, 2 overs, pull 1 over, 1 over, knit 6.

6th row—slip 1, knit 8, purl 1, knit 2 together, 1 over, knit 3.

7th row—slip 1, knit 1, knit 2 together, 1 over, knit 2 together, 2 overs, pull 1 over, 1 over, knit 7.

8th row—slip 1, pull 4 over for a chain, knit 5, purl 1, knit 2 together, 1 over, knit 3. Then repeat from the 1st row.

When you have knitted the length of lace and insertion you require, run a thread of Fil à pointer D.M.C through the bars, cross them as shown in the engraving, and fasten off the two ends by a few stitches.

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