



WELDON'S PRACTICAL NEEDLEWORK



HOW TO KNIT.
BENT IRON WORK.
STOCKING KNITTING.

HOW TO CROCHET.
POINT LACE.
TORCHON LACE.

MACRAME & BEAD WORK.



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BENT IRON WORK.

BEST iron, as opposed to wrought iron, is admirably adapted for amateur skill, and may lay claim to being one of the most modern of all the minor arts. Bent iron, or ribbon metal work, as it is sometimes called, is well within the powers of any woman who can wield simple tools, but the more ancient wrought iron, being far more solid, needs special workmanship, and encroaches too much on the trade of the blacksmith to be readily executed at home. Bent iron has the advantage, not shared by many arts in which metal plays the principal part, of being nearly noiseless in execution, hence the worker will find no necessity for seeking herself to a room that is unoccupied by other members of the household. The art is by no means expensive, for a pound of iron, costing about ninepence, will make several moderately elaborate articles.

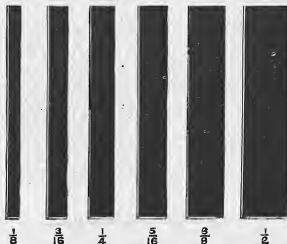
When the art was first introduced, the worker had the troublesome task to perform of cutting sheet iron into strips of the width required, and extremely difficult was it to get these all of the same length. The iron, in its various widths, is shown in No. 1, the narrowest strip being one-eighth of an inch in width, and the widest half an inch. It is sold in strips 24 inches long, and the worker must not be at all disappointed to find it looking rough and unpolished. All will come right when the work is finished, as will be shown hereafter. There are several other metals besides iron that may be employed in this way—copper, for instance, which is to be had for eightpence a pound. Zinc, tin, and brass also are used occasionally, but the disadvantages of the employment of either of these three is that they cannot be "dressed" in any way after the work is completed.

After the metal itself, the tools are the most important requisites. Some of these are to be had very cheaply indeed, but always, and more especially if the work is to be done in any quantity, it is advisable to purchase them of a good quality. They not only wear longer, but the handles are better polished up and do not injure or try the hands so much as do those that are only roughly finished. The tools needed are first and foremost the shears or snips for cutting the iron into pieces of the length required. These are shown in No. 2, and the worker who has hitherto had no experience in cutting metal will be surprised to find how very easily this may be done with their help. It is well, when cutting a long strip of metal, to avoid the tips of the shears, but to use them as near the hinge as possible, reserving the tips for when short cuts have to be made, such as are sometimes required for shaping the ends of the iron into points, or for rounding them slightly, and for cutting up clasps. The pliers are of two kinds, round-nosed, as shown in No. 3, and square-nosed, as in No. 4. The former are generally held in the right hand and are used for shaping the curves, the others are often kept in the left hand and serve to secure the strip while the round-nosed pliers are manipulating it. They are employed also for crushing or pinching the clamps, though some people prefer a pair still heavier for this purpose. Wire, and that copper, by preference, is necessary for uniting some details of the design, though many people prefer to do all the work with iron alone. The copper wire, however, is extremely flexible, and in many cases can be made to hold the details together even more firmly than does the ordinary iron clamping. A yard measure or foot-rule is a very important addition to the outfit. Either of these will answer well, but the former is perhaps most generally useful, as it can be taken round the curves on the design, or on the worked iron itself, while the stiffer foot-rule is only convenient for measuring the straight lines. A least pencil and sundry requisites of that sort are easily provided after the rest of the tools are collected. Gloves are very essential, and even the hardest of workers will soon find by their hands how the pliers will give stray pinches to her fingers and the rough edges of the iron will chafe and cut her skin. Strong leather gloves, such as are sold for wear when gardening, are

best for this work, and their great advantage is that they can be pulled on and off again in a moment. An apron must be worn to protect the dress, and most people will prefer one made of strong black linen to anything more delicate. A white linen or holland apron becomes too uncleanly to be worn in public after only two or three hours of use, and when washed is very likely to show ironmoad stains, which it retains to the end of its days. A sheet of newspaper too, or of unbleached-holland should be laid over the table while at work, unless a very old one is available which has been used for so many similar arts already that a few stains more or less are of no consequence. A little vaseline or linseed oil should be at hand ready to be applied to any stray pinches or nips that may be made on the fingers by the pliers.

When the ironwork is completed it has to be coated with dull black paint, such as may be had at the Venetian Iron Counter at the Solo Bazaar, from Gawthrop, Long Acres; or Larger Bros., Seattle, Yorkshire. The worker should avoid all the black paints sold at shops where no speciality is made of this work, as they give a bright, instead of a dull surface, which is quite contrary to all the traditions of the art. The paint is most conveniently applied with full, short-haired brushes known technically as "mops," and which are to be had from any of the shops supplying the paint. The paint should be applied somewhat sparingly, and care taken that none of it runs into the curves, where it will become solid and form hardened bumps and drops among the intricacies of the work. Such a falling is a sure sign of a slovenly worker. The paint dries very quickly, but the articles should be put aside till set, where no dust can settle on them. Many people pick out their ironwork with gold paint, but this should be but sparingly used, as it is apt to give too gaudy and metricious an appearance to it.

As soon as facility has been obtained in making curves and angles, and in general manipulation of the tools, the worker will wonder to what use she can apply her skill, and then will arise the first and only difficulty about the matter. The largest articles require firm foundations upon which to clamp the ornamental scrolls and decorations, and the manufacture of such frames is far above the powers of the average amateur for whose guidance these



No. 1.—Showing the Widths of the Iron.

suggestions are intended. Happily she is able to purchase many a framework ready made, and there are several homely articles that may be turned to account and made to do duty for others.

Among the ready-made foundations are photograph frames, which may be utilised also as holders for calendars and as book rests, and may be braced together in sets of three or two to form photograph screens. There are also candle-cones, easels, lanterns, and hooks and brackets of various sizes; while for a very experienced worker there is a beautiful frame to be had for 6s. 6d., which will do duty either as a holder for a gong, or as a screen for the fireplace with a panel of embroidery or painting inserted in place of the gong.

There are many cheap metal articles which, as before said, may be turned to account. For instance, the cheap metal plate-handles, which are to be had almost everywhere just now for a few pence, can be decorated with bent iron scrolls and then form really handsome gifts or contributions to humans. Also the penny grinders that were some short time ago converted into newspaper racks may now serve the same purpose when the skeleton is filled in with scrolls and curves of iron work. If the handle of such a grinder be removed, and the whole thing bent about a little so that it will stand firmly, we find an excellent foundation for a book-rest, or a photograph stand. So also the many little wire articles that are generally prepared as foundations for watch pockets, bed pockets, and the like, serve equally well for bent iron work, either with or without a silk lining. The two metals may, in this case, either be left in their original and differing colours, or they may all be painted over with black, when the fact of one being brass and the other iron will be no longer apparent.

Then, in another way, hints innumerable may be gained for bent iron work by the purchase of a few inexpensive glass and china articles, such as a glass finger-bowl, one of the long and narrow green glass cané de Cologne flasks, a



No. 2.—The Snips.



No. 3.—Round-Nose Pliers.



No. 4.—Square-Nose Pliers.

small flower pot, a few cheap vases, and the like. When once two or three of these have been enclosed in a bent iron framework, no difficulty will be found in arranging many more to form handsome and artistic ornaments, especially as the general principle to be followed is the same in all. Many wooden articles, such as boxes, easels, cabinets, overdoors, and dozens more, may be decorated with curly iron scrolls, and, if the original wooden foundation is light in design, it will closely resemble him by the time it has, like the decoration itself, received its coat of black paint.

For more instructions workers still, there are ornamental gratings and panels to be made for doors, curtain poles, frames to fix at the top of the back of a piano to support the drapery, screens, boxes, hall lamps, bird cages, fire grates, fenders, and many other articles of the same kind. For the sake of solidity, however, as well as durability, it is well with such articles as these to get a professional to make the firm iron foundation upon which the scroll work is to be mounted. At either of the addresses already given, this will be done to order if full measurements and a sketch be supplied. No better choice of ready-made frames is to be had anywhere than at the Venetian Iron Counter at the Robo Bazaar, and, as they are all quite inexpensive, they form no very considerable addition to the expense of the work, and save an immense amount of trouble to the amateur.

No. 5, 6, and 7.—C-SCROLLS.

If an elaborate piece of bent iron work, or a design for it, be carefully studied and divided into its component parts, it will be found, doubtless somewhat to the surprise of a beginner, that these parts are, with few exceptions, divided into two shapes, S and C. These scrolls vary little, though

some are more regularly formed than others, while some slight difference is often made in the tightness or looseness, as it were, in the curls.

The first thing, therefore, that an amateur has to learn is the making of scrolls of these two forms, and it is well to begin with C-scrolls, as, having both ends alike, they may be found somewhat easier than the others. To make a scroll such as that in No. 8, a strip of iron eight inches long is required. Hold the iron in the left hand, between the jaws of the square-nosed pliers, about an inch from the end of the strip. Take the extremity of the iron in the right hand with the right-hand, non-nosed pliers, and, still holding the iron in the left hand quite firmly, curl the end of it round the jaws of the round pliers, bending it away from the hands, not towards the body. Make

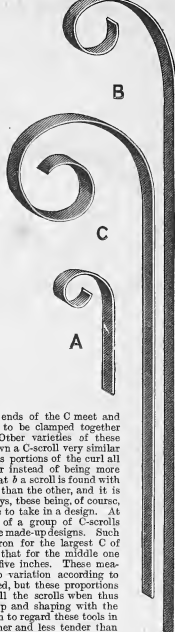
then shift the broad-nosed pliers slightly along the iron, holding this meanwhile with the small pair. Take the iron with the broad-nosed pliers, and place the small ones beside them on the strip, but nearer the curled end. The jaws of the large pliers should point always from left to right, those of the small ones in the opposite direction. Curve the iron again just a little (see 9 in No. 5), shift the large pliers very slightly along the strip, curve it again, shift and curve again, and so on till the middle of the strip is reached. All this, with an experienced worker, is done very rapidly, and the pliers follow one another up the iron as quickly as the fingers of the hand would do. By the time the middle of the strip is arrived at, the curve should have the appearance shown at e in No. 5. The operation is then reversed, the pliers working in the same way, but at the opposite end of the strip. There is a light twisting motion required in shaping the curves that is not easily described on paper, but which is likely to come naturally to the worker after a little practice. She must remember also, that in forming the first part of a curve, say at e, it is a mistake to roll it up too tightly, which will probably be her first impulse. The work is much more artistic when the ends of the scrolls are bold and free. At the same time a very narrow strip of metal will bear to be curled up rather more closely than a broader one.

In the example given in No. 6 the ends of the C meet and will, in the making up, probably have to be clamped together to keep them firmly in position. Other varieties of these scrolls are given in No. 7. At a is shown a C-scroll very similar to that in No. 6, but having the various portions of the curl all at equal distances one from the other instead of being more widened out, as in No. 6. Then, again, at b a scroll is found with one end considerably more curled up than the other, and it is possible to vary them in many more ways, these being, of course, greatly dependent on the part they have to take in a design. At e in No. 7, will be found an example of a group of C-scrolls which will appear again hereafter in the made-up designs. Such a group is very easily arranged, the iron for the largest C of the scroll being cut nine inches long, that for the middle one seven inches, and that for the smallest five inches. These measurements, however, will be subject to variation according to the size of the article to be decorated, but these proportions will probably answer in most cases. All the scrolls when thus made up into groups need touching up and shaping with the pliers, and indeed the worker must learn to regard these tools in the light of an extra pair of hands, firmer and less tender than those with which nature has endowed her.

No. 8.—S-CROLL.

Next to C-scrolls, those shaped like the letter S and more or less elaborately curled, are the most useful. The method of making them is exactly the same as for the C-scrolls, until the half of the strip is reached. Then, at the other end, instead of curling it to match the first part exactly, it is necessary to bend it in the opposite direction, copying, in fact, the shape of a large letter S as nearly as possible (see No. 5). The process, in its general details, is so very similar to that of forming the C-scrolls, that there is no necessity to describe the movements of the pliers so minutely as has already been done. S-scrolls may be varied principally according to whether both ends are alike, or whether one is much bolder and more free in its curves than the other.

In bent iron work, as, indeed, in every other art, it is necessary to get full command over the tools and to thoroughly master the rudiments before proceeding further, and the beginner must make up her mind to devote some time specially to the making of these curves. As she gains facility she will be



No. 5. How to make a C-Scroll.

surprised to find with what ease and rapidity she can manufacture them, and she will no longer grudge the half-hours spent in learning the art. The first half-dozen scrolls will probably be directed failures, but after that, as the "knack" is understood, she will have the pleasure of seeing a marked improvement. Some teachers recommend economy with the iron just at first and advise an amateur to cut some strips from an ordinary tin biscuit box, and to practice movements of the pliers and, to some fashion, to gradually on the model of the one first made. When a paper pattern is used, such as is to be had at most of the shops where the materials are sold, she will have this to copy from, as it is generally printed in broad, black lines, showing the scrolls of their natural size.

No. 9.—CLAMPING.

AFTER the necessary skill has been attained in making scrolls of various shapes, the method in which they are attained to form compound scrolls and

patterns of various kinds must be studied. There are two ways of clamping, that of using strips of iron strips, the other for that of wire. In the first method, the narrowest width of iron is employed, and a short piece—about three-quarters of an inch in length when only two bands of iron are to be used, and cut off (see in No. 9). Hold it with the large pliers in the left hand, and turn over one end with the round-nosed pliers, thus making a little hook as shown at *a*. Now take

No. 8.—A C-Scroll Finished.

the two scrolls or pieces of iron that are to be fastened together, and slip them under the hook in the clamp. Pinch this down well with the heaviest pliers, cut off any of the strip that, if too long, can be dispensed with, bend down the second end to correspond with the first and pinch it as flat as possible with the square-nosed pliers. The fingers will, perhaps, be most useful here for holding the various details of the joining than will the pliers. A specially heavy make of pliers is sold for pinching the clamps, but for all ordinary purposes those already described here will be found sufficient. The finished clamp is shown at *e* in No. 9. Care must be taken to make it as flat as possible, and not to allow the ends to overlap if the clamp is to be placed in any position where this is likely to show; indeed, many experts are particularly careful, and will not permit the ends to overlap at all. In any case, the ends of the clamp must be placed in the inside of a curve, or in any other position where they are not visible from the front of the work. Special attention must be paid to the firmness of the binding, and the joint must be carefully tested with the fingers and re-made if it appears to be in the least degree shaky.

Many people find that to clamp their ironwork neatly is far more difficult than to make the scrolls and design the patterns. It often happens that the iron is too firm, and their hands too weak to enable them to perform this task with sufficient firmness. For them, tin or copper lining will be more convenient, and the difference in the colour of the metals will be found of no consequence when the whole has been painted. Both these hindrances are far softer than the iron, and as the tin strips can be cut with the help of the strips, from any dissolved tin box, a considerable saving is effected.

We come now to the second method of clamping, which is managed with the help of copper wire. This is more particularly convenient when scrolls have to be fastened to a rounded support, and for fixing together scrolls and details of several different thicknesses. The most usual method is to cut a length of the wire and to bend it in half so as to make a shape like a miniature hairpin. This is placed round the pieces that are to be joined, the two ends are taken between the jaws of the pliers, and are twisted together a sufficient number of times to hold the details firmly one against the other. The ends of the wire are then cut off closely and the twisted portion pinched down with the pliers so that it sets as closely as possible against the ironwork. In some cases it is better to turn the wire several times very nearly round the pieces to be joined, and to pinch the binding tightly without twisting the ends together at all. Sometimes it is necessary to utilize both these methods of clamping upon one and the same article, but whether this is advisable or not must be left to the judgment of the amateur, some workers preferring one plan, others something quite different. Of course, the strength of the clamping

must depend upon the work to be done by any particular section of the design, and whether it will have any weight put upon it or whether it merely forms a portion of a light series of ornamental scrolls that play no part in the utility of the article.

Nos. 10, 11, and 12.—HOW TO COMBINE THE SCROLLS.

THE subject of combining scrolls to form patterns has already been illustrated in No. 7, at *c*, but in Nos. 10, 11, and 12 will be found other examples of the way in which they may be clamped together. The joining of a few scrolls according to either of these models will form an excellent lesson in clamping and the pieces thus made, even if only tolerably accurate, will be almost sure to come in useful later on. As the worker gains more experience in making the details, so will she see how by a little judicious handling she may improve and re-make faulty copies.

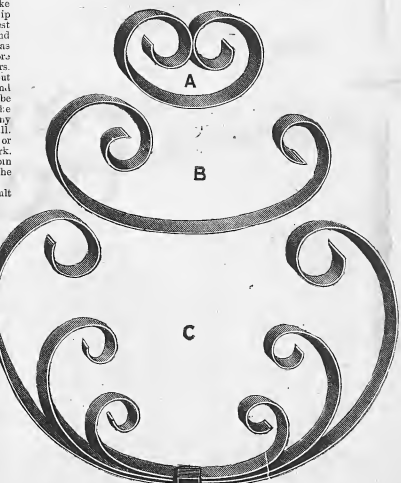
Two very different results may be obtained by the use of C-scrolls of the same size, according to whether they are clamped together in pairs back to back, like repetitions of the letter X (see No. 11), or whether they are side by side and turned in the same direction, as in No. 10. These formal arrangements are perhaps not so often found in bent iron work as are groups of scrolls more irregularly placed, but they are sometimes useful for finishing off the edge of a hacket, photograph frame, or some other article of a similar character.

The S-shaped scrolls may be joined exactly as are the C's illustrated here, and they make an equally effective design when thus combined. In No. 12, however, is shown a pair of these scrolls made rather freely and boldly. It will be seen that we have here the beginning of a suitable filling for a photograph easel, a newspaper rack, the panel of a lantern, and many other knock-knacks. Abundant examples of the use of such a pattern will be given later on.

Nos. 13 and 14.—A PLATE HANDLE.

AN ornamental plate handle, such as that shown in No. 13, is a very good thing for a beginner to exercise her skill upon, because she can buy the handle ready-made and really complete in itself. She has therefore nothing to do but to make the scrolls and clamp them on. These handles have attained to such popularity that they are now to be had at almost any important ironmonger's or china dealer's. They cost but a few pence apiece and are sold in two sizes. That illustrated here is a small one, and is made of strands of wire forming a twisted loop.

The decoration requires ten strips of iron of different lengths. One of these should measure twelve inches long, another eight inches, a third six inches, a fourth seven inches, while there must be four strips six inches and a half and



No. 7.—Varieties of C-Scrolls.

two strips each three inches in length. First take the twelve-inch strip, and make it into a C-scroll, which should have a span of five inches and a half at the widest part. Make a C-scroll of the eight-inch strip, allowing it a width of three inches and three-quarters. Then take the six-inch strip and of this shape a similar scroll, but less wide in span in proportion to its size—that is, only one inch and a half. These three scrolls thus made must now be placed one within the other, much in the way already shown in No. 7. They should be clamped altogether at the middle, to the exact centre of the top of the plate handle, wire being used for this purpose, as it lends itself better than iron can do to the ins and outs of the design. The C-scrolls must also be made—this time of iron or tin—to hold the ends of the six scrolls together in the manner shown in the engraving.

The horn-shaped ornament which forms the centre decoration above the scrolls must next be made out of the strip which measures seven inches long. Make a mark on the strip at three inches and a quarter from each end of the iron. Place the square-nosed pliers exactly on one of these marks, holding the end of the strip in the left hand. Bend this over the side of the pliers, then do the same thing at the other end, thus shaping the angle which forms the lower part of the ornament. Finish each end of the strip by curving it up in the usual way, as if about to make a C-scroll. Clamp this near the lower part to the curls of the small scroll last made and then it needs each end to one of the second-sized scrolls. Round the base off slightly to avoid too sharp an angle, and touch up the scrolls generally. A detail, showing this part of the work in process of shaping, will be found in No. 14.

Now make six C-scrolls with the remaining strips. Of these the two larger ones should be nearly an inch and a half across, the small ones not quite an inch. Bend the first-named scrolls so that an irregular C is formed—that is, so that one arm is at a higher angle than the other. Clamp these to one another and to the plate-holder, also fix the higher arm to the scroll at the top of the handle (see engraving). The decoration is completed by adding one of the tiny scrolls at each side, nipping them to the last-made scrolls and to the foundation.

This finishes the plate-holder as shown here, and in the way in which the scrolls are placed will be understood quite as readily from study of the illustration as from a lengthy description. The worker will be somewhat surprised to find what a power she gets of forming various patterns for herself as soon as she has learnt to make scrolls of different sizes and spans, and in how many ways they may be clamped together.

When painting this plate holder it is a good plan to leave the hooks which are attached to the plate in their natural silvery colour, as the paint is certain to become chipped off sooner or later when the handle is taken into use, and will make the whole thing look shabby.

No. 15 and 16—A CAL- ENDAR STAND.

THE stand for a calendar shown here is built up only of the simplest forms of scrolls, and as a firm foundation is to be had already made it is a very suitable article for a beginner to exercise her talents upon. The frame is shown unadorned in No. 15. It consists of one long and strong strip of iron bent to an oblong shape, and firmly secured at the ends. It is quite possible for a house-walker to make such a frame herself when it is required quite small and no particular strength about it; but for such a purpose as holding a calendar, a cabinet photograph, or anything of that sort the amateur frame would not be sufficiently firm. There is no reason, however, why if she wishes to try her skill, the worker should not make such a frame for a modest pretail.

The ready-made frames are useful in many ways. To begin with, they are just the right size for calendars if used lengthwise, as in the example. Turned the other way they serve for a cabinet photograph, and two, or even three, linked together make a very handsome drawing-room ornament, and the photographs show to very good advantage in them. The method of decorating these frames may be varied in so many ways that, if a number are to be made for a bazaar, there is no reason why a dozen should not be arranged, and no two in the set alike.

The design shown in No. 16 is of ten quarter-inch strips of iron, two of which are eleven inches long, four six inches and a half, two six inches and

a quarter, and two seven inches long. The whole design is built up of S-scrolls. The two longest strips must have a span of four inches and a half, the next four two inches and a half, and the rest must be arranged to suit the width and depth of the frame.

When all the scrolls are ready, take the two largest and clamp them together at the bend of the curls. Hold this join above the middle of the top edge of the frame, bring the free end of each scroll to the corner, and clamp it firmly against the iron. The outer edge of the scrolls in the middle of the top should be about three inches and a quarter above the frame, thus missing the design in the middle.

The two scrolls made of the six and a quarter inch strips come next. They are clamped together at the bottom so that the curls set inwards. At the other end they are bent so as to widen out, one being clamped near its extremity to the curl of the large S already placed, and the other fastened in a corresponding position to the second S. This pair of scrolls partially fills in the large open space between the top of the frame and the centre ornament. Another S-scroll is now clamped at one end to the end of the large scroll with

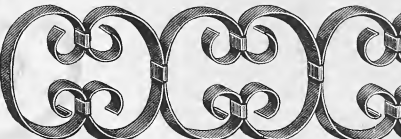
No. 8.—S-Scroll.

No. 10.—Combination of C-Scrolls.

which the work was begun, the remainder being fastened to the same scroll further along. These two side scrolls—one on each side of the frame—are left rather more free than is the case with the other details, and thus they form a pretty finish for the corners of the top ornament.

The four remaining scrolls are placed one beside the other down the sides of the frame. They are, of course, clamped to one another, and, at the top corner, the top one on each side is fastened to the large scroll that was made first. The bottom two of these scrolls must be arranged so as to project somewhat below the lower bar of the frame. Thus they form feet upon which the rest of the calendar holder will stand. They must be firmly clamped to the iron foundation as near the corner as possible.

This completes the calendar holder as far as the decoration is concerned, but many workers may like to carry a set of small scrolls along the lower edge instead of leaving it quite plain as shown here. If this is done, the scrolls which form the legs will need either to be lengthened themselves, or to have



No. 11.—Showing a Combination of C-Scrolls.

others clamped to them, or they will not touch the ground, as it were, when the calendar holder is stood up.

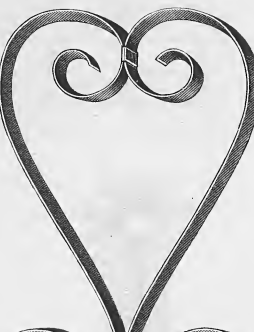
If considered an improvement, this is a good opportunity for introducing a little gliding, and the two innermost corners and the legs of the holder may be thus treated. Another way of varying the appearance of this design is by the introduction of copper scrolls among the iron. If this idea is liked, the feet, the inner scrolls at the top and those at the upper corners, may be of copper; but in painting the work great care must be exercised to prevent the copper from being touched with the black paint that is employed for the iron. The rest, or support for the calendar holder to lean upon, must next be made. A strip of the widest iron is needed measuring eight inches in length. Turn over an inch of this at one end, pass the short piece over the top part of the iron frame in the middle between the two scrolls that are fastened there, bring it down close against the longer piece and clamp the two together very firmly in two places. This support can readily be moved so that the frame will stand very upright or will lean back at a sharper angle as required. The end may be cut into a point, or rounded off with the snips, if desired. Very often this part of an easel, or a photograph frame, is ornamented nearly as much as the front of a scrollwork stand, and a better one. For securing the calendar in place two pieces of iron crossing each other are generally attached to the sides and the top and bottom edges of the frame. They are fastened exactly as the support, but they need an extra clamp across the middle to keep them from slipping.

No. 9.
Clamping.

Nos. 17, 18, and 19—NEWSPAPER RACK.

These very original rack for holding newspapers and magazines is contrived merely out of one of the roughly made gridrons such as are sold at many oilshops for a penny each. They were trimmed up lately with wool and ribbon, and appeared at many a fashionable bazaar as newspaper racks. A far more desirable way of converting them into these articles calls for the assistance of bent iron work. One of the gridrons, as sold in shops, is shown in No. 19. The first thing to be done is to pull forward the two inner loops of the gridron to form the rack, and while the task of putting on the scrolls is in progress, it is well to bend them out as far as they will go without permanently injuring the shape. It is advisable to caution amateurs against taking the first gridron they see when they go to purchase one, for though not such can be expected for a penny, they vary, and some are very much more crooked and out of regular shape than others.

Begin then, with the back. Take an entire strip of iron about a quarter of an inch wide, fold it nearly in half, but allow a quarter of an inch more at one end than at the other, then fold it again so as to make both ends of the same length. This forms a square loop similar to that given in No. 14. Curl the two ends in the usual way, first clamping them together five inches and three-quarters from the ends. This should make an ornament measuring seven



No. 12.—A Combination of S-Scrolls.

inches and a half in length. Take another strip, cut off two inches, fold the middle in the same way and curl up the ends, but do not clamp them together first. Take a third and a fourth strip, cutting four inches off the former and six inches off the latter. Curl them all as before, then place one within the other at the bottom, as in the group of C-scrolls in No. 7. Clamp them together very firmly.

Take another strip of iron and use it without cutting it at all. Make a very large C-scroll measuring five inches and three-quarters across. This shapes the bottom of the back of the gridron where, as will be seen from No. 19, there is no natural iron for a foundation. Clamp this C to the lowest scroll of the group already placed in two places—near the bottom and nearer the curl. Now fill in this C with two small C-scrolls, made of strip six inches long, and add an S-scroll made of a strip of the same length at the bottom of all, thus completing the back of the rack all but the waved edge, which is put on last.

The front section requires very different treatment, for the spaces to be filled in are long and narrow instead of affording such a wide field as does the back. For the spaces on each side of the centre, cut eighteen strips of the iron, each four inches long. Curl these up into C-scrolls, which should be an inch and a quarter across, or more or less according to the width of the space to be filled. Clamp these sections together in pairs—near the bottom and nearer the curl, then unite them to form a pattern exactly like that in No. 11. A smaller scroll should be added at one end, to fit into the rounded shape at the top of the space. Insert these bands into the space between the two inner pairs of vertical ribs of the front

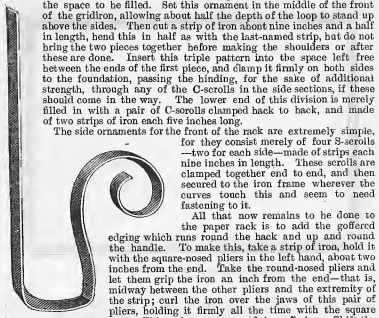
of the gridron, either clamping or wiring each curve into its place so that all is quite firm and secure.

For the space in the middle a totally different treatment is necessary. For the top cut a strip of iron thirteen inches long. Curl it over the round-nosed pliers exactly in the middle, bend it out somewhat just below this fold, then bring the two ends together and secure them with a clamp or twist of wire. Bend up the iron just below this clamp to make a sort of shoulder; the top of which is about a quarter of an inch above the clamp. Then, an inch and a quarter below the shoulder, bring the two ends of the strip within half an inch of one another, and thence allow them to widen out again, so that the ends are an inch and a half apart, or exactly the width of the space to be filled. Set this ornament in the middle of the front of the gridron, allowing about half the depth of the loop to stand up above the sides. Then cut a strip of iron about nine inches and a half in length, bend this in half as with the last-named strip, but do not bring the two pieces together before making the shoulders or after these are done. Insert this triple pattern into the space left free between the ends of the first piece, and clamp it firmly on both sides to the foundation, passing the binding, for the sake of additional strength, through any of the C-scrolls in the side-sections; if these should come in the way. The lower end of this division is merely filled in with a pair of C-scrolls clamped back to back, and made of two strips of iron five inches long.

The side ornaments for the front of the rack are extremely simple, for they consist merely of four S-scrolls—two for each side—made of strips each nine inches in length. These scrolls are clamped together end to end, and then secured to the iron frame wherever the curves touch this and seem to need fastening to it.

All that now remains to be done to the paper rack is to add the goffering which runs round the back and up and round the handle. To make this, take a strip of iron, hold it with the square-nosed pliers in the left hand, about two inches from the end. Take the round-nosed pliers and let them grip the iron an inch from the end—that is, midway between the other pliers and the extremity of the strip; curl the iron over the jaws of this pair of pliers, holding it firmly all the time with the square ones. This makes one curve of the goffering. Shift the square pliers further along the strip, holding this, meanwhile, with the others. Then take it in the left hand, shift the round-nosed pliers till they are about half or three-quarters of an inch beyond the first made bend, and make another curve, this time in an upward direction instead of the same way as before. Repeat these two actions, bending the strip first downwards and then upwards over the round-nosed pliers, till the strip is all used up, and the pattern shown in No. 18 is made.

The depth of the goffering can be varied greatly, according to the size and shape of the article upon which it is to be used. For some small knick-knacks a far shallower set of bends is required than those which are carried round the back of the gridron now under consideration. A pretty variation may be made by clamping the curves together at the bottom, but if this is done the full effect can only be obtained by making them much deeper in the first instance than any that are given here. When a strip has to be joined to



No. 14.—Detail of Plate Handle.

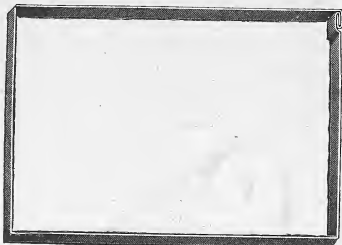


No. 13.—A Plate Handle.

another in this offering, care must be taken to allow the two ends to overlap in some part of the edging where they can be readily bent together so as to continue the pattern without interruption. A small clamp will be needed to keep them from coming apart.

No difficulty will be experienced in fastening the giffered edging to the margin of the gridiron, for the natural curves of the pattern seem at once to suggest a good position for the clamps.

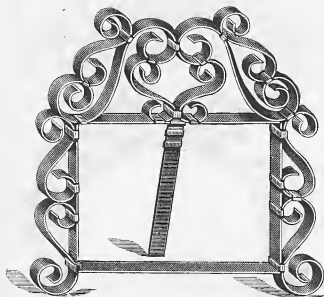
It is very necessary to overhail a large piece of work such as this thoroughly before painting it. Some of the clamps may possibly have come undone, extra ones may be needed here and there, and the curves generally are



No. 15.—Frame for Calendar Stand.

likely to have become displaced in one part of the work while another was being arranged. All these little defects are far more readily remedied before painting than afterwards, when the black itself would probably become chipped off and have, in its turn, to be touched up.

Some people will admire such a newspaper rack all the more if it be provided with a lining of coloured silk. To make this it is necessary to cut two sections of cardboard, one the shape of the front, the other that of the back of the gridiron. These are to be covered on both sides with thin coloured silk, which may be arranged in flutings on that part which is to set inside the pocket, the other side being plain. The lining is generally secured to the



No. 16.—A Calendar Stand.

ironwork with ribbon strings, which are tied up in smart little bows to form part of the decoration. One of such bows is placed at the bottom, and two or three up the sides of the pocket. If this is done, a rather large bow of the same ribbon should be added to the handle just below the ring at the top which serves to hang the newspaper rack up against the wall.

It is advisable, when use is to be made of any scrolls to it. This is to hide the raw web which it is almost sure to be covered when bought, and the second coat of paint which is applied after the rack is finished will make all tidy and neat.

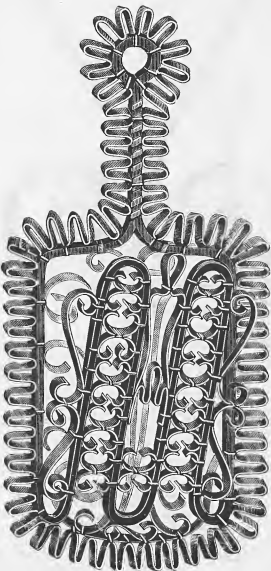
No. 20.—STAND FOR A SCENT BOTTLE.

There is a fashion just now for the use of long and narrow green glass flasks containing eau de Cologne and lavender water. Very quaint and pretty these are, too, but they have one grave disadvantage—that of being readily overturned whenever any attempt is made to stand them up. The amateur who can execute bent iron with tolerable facility has it in her power to contrive very charming racks or stands for these bottles. These prove invaluable for bazaar stalls and have the advantage of fetching a far higher price than would appear probable at first sight, and than has been paid for the materials. The paper labels should always be washed off the bottles before they are thus mounted, when the bright green glass will be extremely pretty when seen through the open spaces in the scroll work.

The stand shown in No. 20 is somewhat complicated in design, but will serve admirably as a model upon which to make other and similar stands of different sizes. It is built up of twenty-three sections, and the iron used in the original is one-eighth of an inch wide. Make the rack itself first, putting on the legs afterwards. For this part cut four strips of iron each four inches long, five strips six inches long, and five pieces ten inches in length. Take the four short lengths first and shape them into C-scrolls, each one inch and a half deep. Get them as much alike as possible and curve them so that the two extremities of the scrolls meet in the middle. Now clamp them together, placing the binding in each curl of the C's. Bend the first and the last C round until they touch one another, thus making a circle, which, if the measurements given have been followed and the scrolls properly rounded, should exactly fit round the base of one of the larger-sized green bottles.

Now take the four six-inch strips. Make these also into C-scrolls about two inches long and not so compressed and narrow in general form as were those just finished. Join these curves to one another and bend them round so as to form another circle similar to the last, but a size larger. This ring should fit round the bottle exactly above the first one, and can be bent a little where necessary with the pliers if it appears not to fit exactly into its place.

Now hold the two circles on the top of one another and clamp the two sets of C-curves together wherever their form seems to admit of such a binding.



No. 17.—A Newspaper Rack.

It stands to reason that as there is a greater number of scrolls in the upper ring than there is in the lower, they cannot be clamped one against the other with precise regularity. This, however, will not interfere at all with the good effect of the pattern when the rest of the work is completed.

The five ten-inch strips are called into requisition next; they are wanted for the heart-shaped sections which set round the rim or the upper edge of the frame. They are not made in quite the same way as a C-curve. It is advisable to fold the strip of iron exactly in half before rolling round the ends. This gives the rather sharp angle that is seen at the base of each heart. The curls meet at the top and are clamped together firmly.

These sections are united exactly as were the C-curves in the lower part of the rack and are curved round also to make a ring. This, in its turn, is clamped to the top of the last series of curves, and as the number of the sections is the same in both rounds, the base of each heart-shape piece is fastened to the top of each C-curve. Then, with the pliers, coax the sections slightly outwards all round the top of the stand, which will give it a far more graceful appearance than if they are allowed to stand straight upright like a tube, or cylinder.

The three legs which support the bottle-holder must next be fashioned. Each is made of three strips measuring eight, eight and a half, and five and a half inches long. Out of the longest of these strips make the curve which forms the most important part of the leg. Leave four inches and a quarter uncurled, but at one end curve one inch and three quarters, and at the other two inches and a half in the usual way. The largest of these two curls is to come at the bottom, and should be clamped to the bottom of one of the C-scrolls in the first round that was made. The smaller curl should set just under the heart-shaped curves that form the rim of the bottle-holder, and should be clamped to the second circle of C's just below the top. In making the three legs, care must

No. 18.
Goffered Edging.

be taken to get this part exactly even, and all must be very accurate or the rack will not stand steadily. It is scarcely possible also to clamp all three together in the same relative position on the rack, but as the make of the design will preclude this, they must be arranged so that they are, at any rate, equi-distant.

The decoration for each leg consists of a small S-scroll made out of the five and a half inch strip. The lower end of this S should be rather larger than the upper part, just as in the letter which gives its name, in fact. The whole scroll should be two inches and a half in length. The larger end should be clamped in two places to the leg of the stand, one to the curly part and again to the straight portion, nearly two inches above the bottom.

The smaller end is clamped only to the upper part of the leg, an inch below the place where it begins to become curly.

Yet another S is made out of the remaining strip, which is eight inches long. This is slightly larger at the bottom than at the top, and should have a length of three inches and a quarter. The lower end is clamped to the lower end of the leg, and is placed at exactly the same level, so that it serves, as it were, to broaden the feet, and so gives the holder a firmer base to stand upon. The middle of this S is joined to the middle of the smaller one just placed, so which it is clamped, also at the beginning of the curly top.

It is by no means easy to give a clear description of the exact position of these various clampings, but the engraving will be of great assistance, and after a little practice the worker will see, almost by instinct, where it will be advisable to make a joint. The

No. 19.—Gridiron for Newspaper Rack.

more firmly such clamps are set, the higher is the class of the work. For such a purpose as this, the joining should all be done with iron the same in width as that employed for the scrollly decoration.

This bottle stand would serve also as a toilet tidy. Then a cardboard shape must be made to fit the frame and covered inside and out with brightly coloured silk. Finicisions also can be fitted into such stands, and flower vases, especially specimen glasses that have lost their own feet, are admirably suited for framing with scrolls arranged in this fashion.

Nos. 21 and 22.—AN ORNAMENTAL HOOK.

Hooks of all sizes are always favourite subjects with the amateur iron worker, partly because they are easily and quickly decorated, and partly because they are always useful somewhere about a house. If three, five, or seven of these hooks are linked together they form a charming chain for a hanging lamp or a fern-pot, while even one used by itself is a great addition to the effect of a candle lantern, such as that illustrated in No. 23.

The foundations for these hooks are to be had for a few pence each in several sizes, that given in No. 22 being the smallest of all. The decoration of a hook is always made in four sections which, as the hook itself is furnished, are necessary in order to clothe it properly. To form the ornament attached to the hook illustrated in No. 21, the iron must be of the narrowest width—that which is often used for clamping purposes. Cut four strips of this, each nine inches long. Bend each exactly in half, then curl up the ends in the same way as when an S and C-scroll is to be made. After



No. 20.—Stand for a Scent Bottle.

making four pieces of this shape, all exactly alike, place one against each of the four sides of the look and clamp all four securely together; the hook, of course, being in the middle and the scrolls jutting out from it like four arms or wings. Two clamps should, if properly made, be all-sufficient for one hook.

The shapes of the scrolls may be varied infinitely, and C and S curves can be combined or used separately with excellent results. It is a mistake to make them too complicated, as the full design is not visible when the hook is in use, but is apt to become confused with those of the neighbouring arms.

No. 23.—A CANDLE LANTERN.

A most artistic hanging lantern may be contrived with the exercise of a little taste out of one of the frames specially sold for the purpose, and which are quite inexpensive. For these it is advisable to use iron of two different widths, half inch and quarter inch, or one degree narrower. Twenty strips of the wider metal are needed for the pattern given here. Eight of these should be eight inches long, eight should be ten inches long, and four should have a length of eleven inches. The patterns made of this width of iron are to be attached to the outside of the framework of the lantern, but it is advisable to fix the filling for the panels first. Cut for each panel twelve strips of the narrower metal. Seven of these must be six inches and a half, and the rest ten inches long. Take four of the longer strips and shape them into S-curves, two of which measure three inches across, the other two being half an inch narrower. These measurements are to be taken across the longest part of the S. The two longer scrolls should be larger at the bottom than at the top, the other part should correspond at both ends with the larger curve in the larger scroll. Clamp these scrolls together in pairs, putting the

broad end of the large S against the smaller scroll. Bring the two small scrolls together and clamp them, and join the free ends of the larger ones in the same way. Thus is formed, as it were, the skeleton of the filling for one panel of the lantern.

The spaces in the middle of these four scrolls should be filled in with three C-curves made with the shorter strips. Of these, two are joined face to face and, at the stand, the third being arranged at the top. If these scrolls are well shaped, they will need very little clamping, but this, of course, rests with the worker, who must judge wherever it seems to be wanted. Two more C-scrolls are placed near the top of the panel and fill in the angles there, while two tiny ones may be attached to the lower corners if desired, though, in a panel of this kind, it is almost always a mistake to crowd in too much detail. The completed pattern now has to be inserted into the framework provided for it, and special care must be taken to get all the clamps quite firm, so that the decoration does not shake about or jangle at all, which will render it trumpery at once, instead of artistic and good in its way.

The "roof," if it may be so called, of the lantern requires merely an S-scroll in the middle and a small C-scroll on each side of it. These are firmly bound together and then clamped into position against the frame. The triangular spaces which are found also at the bottom of the lantern must be left vacant so that the candle may be put in and taken out.

When all eight sections of the frame have been decorated, the worker must turn

her attention to the outside. Five of the strips, for which the measurements were given above, are required for each angle of the lantern. In the middle comes one S-shaped scroll made of a strip eleven inches long and having a span of three inches and a half. Below this is clamped another S made of a ten-inch strip, and measuring two inches and a half across. This completes the decoration of the straight part of the frame. At the top, or roof, another S-scroll, like that last described, is needed, and above it a C-curve made with a strip eight inches long, and measuring one inch and three quarters across. Then at the bottom should be fixed another of these small C-scrolls. Every angle is decorated in the same way.

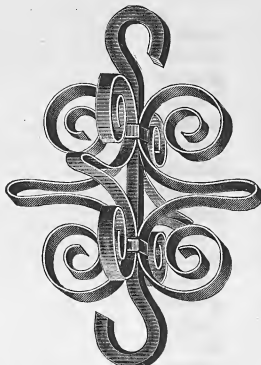
No. 24.—FRAME FOR A FINGER-BOWL.

It is well to give the amateur worker a few hints on the making of such frames as she can contrive at home, and to begin with, a finger-bowl is a very good subject. In No. 24 is shown the frame, to be made of iron, for holding one of the ordinary glass finger-bowls, either plain or coloured; and upon this principle may be made stands for almost any and every shape of glass vase or flower-pot. It is advisable to use the widest and strongest strips of iron. Take one of these and bend it round the upper edge of the finger-bowl; when this encircles the bowl completely, allow an extra inch and then cut the strip. Take this piece and lay it evenly into a ring, overlapping half an inch at each end. Secure the join by twisting some fine copper wire round it. Then slip the ring thus made over a large bottle, or a vase of the same size, and press and mould it so that it forms a perfect circle and there are no unsightly bends or "kinks" in the iron. It should fit rather loosely round the upper edge of the bowl, and the extra quarter inch allowed in cutting the strip will probably be enough. The length of the strip will be seventeen inches and a quarter for a finger-bowl of the usual size.

No. 22.—The Hook for Ornamenting as Fig. 2 shows.

Then take a second and shorter strip of iron for the bottom of the bowl. This will probably need to be eleven inches and a half long, and should be joined into a circle and made to overlap exactly as the first strip was. It must be bound round with wire in the same way, care being taken to see that the join is quite firm and secure.

The frame shown in the engraving stands upon three scrolly legs, which serve also to connect the two rings of iron into one complete receptacle for the glass. For each of these legs cut a strip of the widest iron, fifteen inches and a half long. Leave the lower part straight, but curl one end rather elaborately, and the upper part slightly, making thus a somewhat straight C-scroll measuring six inches in length. When all three of these legs are ready, join them to the larger ring at equal distances apart. The smaller end of the scroll should stand up above the circle for a distance of one inch and a half, and it should be placed outside, not inside, the ring. Fine wire is more



No. 21.—An Ornamental Hook.

convenient to most amateurs than iron binding would be for this purpose, and it should be so twisted round the strips as to form a sort of X on the right side, the ends being carefully fastened off and pinched down inside, where they will not be visible when the decoration is put on.

After the scrolls are firmly bound to the upper ring, the lower and smaller one must be taken and secured to the legs in the same way, two inches and a half below the first one. The strips will probably need bending slightly inwards with the pliers to enable them to fit snugly between the circles.

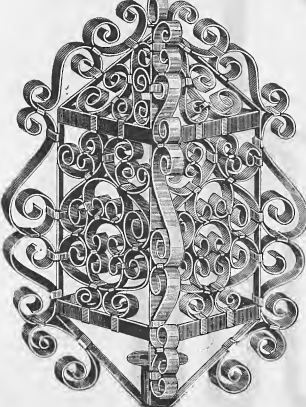
When all three are in place, the frame itself is completed, and it is ready for any style of decoration that the worker may care to put upon it. The large curves at the bottom will form very substantial feet for the stand to rest upon, but it is as well to add three S-scrolls inside these, of such a length that they will meet under the finger-bowl, and so will give extra strength to the stand, and serve to keep it from sinking more in one place than in another when the glass is put in.

The spaces between the two rings will look pretty if they are filled in with a row of C-scrolls made long enough to reach from circle to circle. About four of these will probably be enough, and any little space there may be above the legs of the frame will be hidden by the time a group of large C-scrolls has been clamped to the middle of the part between the legs.

Among other articles that may be mounted upon a frame of bent iron made on exactly the same principle as this, may be mentioned a stand for a soda-water bottle, a useful little trifle that would meet with a rapid sale at any lantern. Then there are stands for holding a small flower-pot, a jar or potted meat jar, an Oriental bowl for growing hyacinth or narcissus bulbs in; and a smart pincushion, made of a Russian pointed bowl inserted in such a frame, is as novel as it is handsome-looking. If desired, the frame, whatever its purpose, may be enlivened with a little gilding, or copper scrolls may be mixed in with the iron.

No. 25.—A BRACKET.

A REALLY elegant and convenient bracket is that given in No. 25, which can readily be screwed against the wall either in a corner, or in another part



No. 23.—A Candle Lantern.

of a room, and used to hold a hanging lamp attached to a chain, a flower bowl, fern-pot, or some graceful little figure. The framework for such a bracket is beyond the powers of an amateur, for it is likely to have some considerable weight to support. It needs to be extremely firm and solid, and requires the skill of a blacksmith. The frames are to be had ready made at the Soho Bazaar, and at Gresham's, Long Acre, and from Harger Brothers, Seattle, Yorkshire. The sizes vary, that employed here being the smallest. It measures nine inches and a half down the back, this being the portion that rests against the wall, from which it projects just eight inches.

The triangular space enclosed between the three sections of the frame has to be filled in first. In the engraving, which shows an entirely novel and original design, the centre required three pieces of iron only to form the pattern. Throughout the decoration, the narrowest width of metal was used, to which is due the light and graceful effect of the scrolls.

For the centre motif a strip measuring fifteen inches in length should be taken. Bend this exactly in half allowing the fold to be round in form, and then pointed. Bring the two ends gradually together so that they meet when two inches and a half below the fold. Clamp them together firmly, using a narrow band of tin for the purpose. Now curl up both ends, making the entire ornament three inches and seven-eighths long, and three inches and one-eighth wide at its broadest part.

Cut two strips of the same iron measuring nine inches in length. Curl these into S-scrolls, but make the curves alike at each end instead of different, as is often the case. The scrolls should be three inches and a half long, and an inch and a quarter wide in their longest and broadest parts. It is possible that the bracket frames sent out by different makers will vary a little in size, but if so, it is easy to bend these narrow strips about with the fingers until they fit the space that is intended to receive them.

Place the first-made detail so that the looped end fits into the angle made by the meeting of the top and the back bar of the bracket. One clamp will probably be quite enough to keep it in place. This should be made out of the same iron and taken firmly round the broad hand which forms the back of the bracket.

Now arrange the two curly ends of the section so that they rest against the sloping part. Each of these curves will require to be fastened to the frame, and copper wire, as the bracket is four-eighths of an inch and somewhat thick, will probably be found more convenient than iron clamping.

The two S-scrolls are to rest on each side of the centre design. The one end of each is fastened to the loop just about half an inch above the clamp

these quite to meet.

The six-inch strip is now curled up into little S, alike, or nearly so, at both ends. It should be two inches and a half long, and nearly an inch wide. Its place is inside the largest scroll at the top, where it fills up a somewhat broad space. It is clamped once to the sloping front of the bracket and twice to the neighbouring larger scroll.

The compound scroll at the top of the bracket is made rather differently from any that have yet been described, and is built up of no fewer than six pieces. The entire ornament is made up completely before being attached to the frame. Cut one strip of the iron to measure twelve inches in length, and five pieces each four inches long. Begin with the longest section, which is to be used for the large S, whence all the smaller scrolls are arranged to spring. Curl up the strip so that one end is considerably less curved than the other; the broader end is that which is to be placed at the outer extremity of the bar. This S should be six inches in length and should be four inches across at its widest part.

Take the small details and curl these at one end only, making them two inches and a half long, and allowing the curve to be six-eighths of an inch across. It is well to shape all these small scrolls so that at first they are exactly alike, for it is easy enough to bend them about a little so they will show to the best advantage after they have been mounted. Clamp four of these against the bar, intervals upon the upper side of the large S (see engraving), bending the uncurved ends to suit the curves of the foundation S to which they are fastened. It is advisable to clamp these each in two places to obviate all chance of their shifting their positions. The remaining curl should be attached to the under part of the S, and when this is done the whole ornament is ready to be bound to the top of the bracket. Three clamps are needed, which should be placed wherever the natural bends of the S rest against the foundation when the decoration is held against the bar.

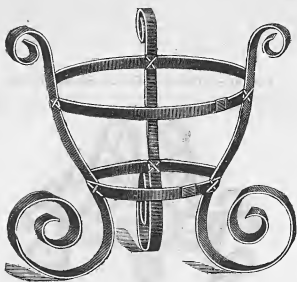
There are many ways in which such a bracket may be varied. For instance, instead of such a flowing pattern in the middle, a series of tiny C-curves may be used, these being fitted in one against the other so as to form a somewhat close network filling up the whole of the opening. A similar set of C's may be arranged round the two outside edges of the bracket and will form a sufficient ornament for the margin. Another way of finishing the edges is with a band of gilded metal, such as has already been illustrated in No. 18. Copper may be mixed with the iron, or certain of the scrolls can easily be gilded if preferred. The chain for hanging to such a bracket should be made of a series of ornamental hooks (see No. 21), and it has a better effect if the decoration on the hook is designed so as to correspond with that on the bracket. This will make all the scroll-work as well, and so "patently" appearance will be produced as would be the case if chain and bracket were of different patterns.

No. 26 and 27.—A PHOTOGRAPH FRAME.

This beautiful frame is made upon a foundation exactly like that used for a calendar holder, but it is placed in an upright instead of a horizontal position. It includes several scrolls of a shape that has not hitherto been described, but all are quite easy to make when a little practice has been had. Nineteen sections are required, and of these iron must be cut as follows:—Five pieces ten inches long, seven pieces six inches long, one piece ten and a half, two pieces eight inches long, two pieces seven inches, and two sixteen inches and a half long.

Begin with four out of the five pieces that are ten inches long. Bend each of these exactly in half, rounding the fold by passing it over the jaws of the small pliers. Then bring round each end somewhat in heart-shape, and make a curl, but not an elaborate one, at each extremity. These four pieces must be clamped one in the middle of each of the four sides of the frame. Two bindings will be needed for each, one in the bowed-out portion of each curl.

Go on to the ornament at the top of the frame which, as will be seen from reference to No. 13, consists of two C-scrolls, with a horn-shaped pattern in the middle of them. Make the larger C-scroll first with the strip that measures ten inches and a half in length, and the middle this clamp a small C made one another, and the larger scroll to the curls of each of these scrolls to the middle of the upper rim of the frame, using in the latter place two clamps. The horn-shaped section comes next, and is made of the remaining ten-inch strip. Bend this exactly in half, then curl the two ends round gracefully in the usual way, turning them rather more than the ends of the heart-shaped pieces already described. Get these two curls as nearly alike as possible, and



No. 24.—Frame for a Finger-Bowl.

which keeps it in shape, and the lower half runs nearly into the angle at the top and bottom of the triangular space. It is clamped three times—once to the back bar of the bracket, to the curl of the centre design, and again to the sloping front. This will be quite enough to keep all the details firm and substantial. If wire is employed for the last-named clamps, care must be taken to get all the twists, which finish off the ends, on the same side of the work. They must also be pressed down with the pliers so that they set as flat as possible against the iron frame.

The scrolls for the sloping front of the bracket should be arranged next. There are three of them requiring strips of six, ten, and twelve inches in length. Take the longest first, and curl it up into rather a spreading S-scroll which, while only an inch and a half across in its widest part, is five inches long. Clamp the broadest end of this scroll at the upper part of the frame close up against the top bar. Fix it firmly with wire, then clamp the other end of the S slightly below the middle of the bar, and the ten-inch strip make another S-scroll, this time only three inches and a half long, but exactly the same in width as that which was previously shaped. Clamp the smaller end of this to the lower end of the first S, then fasten it in two places to the sloping front. The lower end of the S should fit almost into the angle at the bottom, but not quite, as there will probably be a solid iron curl there forming part of the bracket, and it is lighter not to allow

do not let the two parts of this section be further apart than half an inch until they begin to widen out for the curved extremities. Slip this section between the two ends of the small C-Scrolls and clamp it down. This holds the pair together, the horn-like part, of course, being uppermost. Clamp it to the two curves of the small C and again to those of the larger one.

The spaces between the top ornament and the heart-shaped pieces at the side must next be filled. Use the two eight-inch strips, and shape them into rather shallow S-curves, each measuring about three inches and a half across.

Lay one of these across each corner, clamping one end of each to the heart-shaped device at the side, and the other end to the heart-shaped section at the top. Make four C-Scrolls with four six-inch strips, and clamp them together in pairs side by side. Fasten the ends of the pairs to the large C-Scrolls at the top, secure it again to the S-Scroll, and clamp the second C-Scroll not only to the S-Scroll but to the iron framework also. This arrangement must be carried out on both sides of the frame, and when this is done one half of the decoration is complete.

Make two C-Scrolls with a span of one inch and three-quarters with the two seven-inch strips, and two with a rather smaller span with the hands that measure seven inches in length. Clamp the two first sections to the frame just below the heart-shaped pieces at the sides and fasten the two smaller scrolls at the bottom, one on each side of the heart-shaped device that has already been placed there.

The strips that remain measure sixteen inches and a half in length, and are to be used for the large C-Scrolls which fill in the two bottom corners of the frame, and serve also as legs. The span of these two scrolls should be about three inches, and each one is clamped to the iron foundation as well as to the smaller scroll on each side. The curves of this C, too, are clamped together, which is not the case with the scrolls of the other shape. This section of the design thus completes the front of the photograph frame as given here. Great care has been taken to give the measurements of the strips and scrolls in this design, and, indeed, for all others, but at the best they can only be a fairly good guide to the worker, as no two people are likely to make their curves exactly at the same angle, and even a slight difference will make itself apparent when the sections come to be fitted in together. The work, however, is so adaptable, that a few touches of the pliers will soon widen or narrow the scrolls, as desired.

The support, or "strut," for the back of the frame has next to be made, and, as in this instance, this is often nearly as elaborate as the front, minute directions will be needed for it. For the actual start itself, take a strip of the widest iron quite fourteen inches long. Fold it in two, so that one end is eight inches and a half long, or five inches and a half longer than the other. Make another bend in it half an inch nearer the shorter end, then pinch the two ends together with the broad-nosed pliers, thus making a square loop, as it were, with one end eight inches and a half and the other four inches and three-quarters long. Fasten the loop over the top bar of the frame, then clamp the ends together just below the loop and again two inches lower down. Curl the loose, short end, below the clamp, as if an ordinary curve were about to be made. A detail of this part of the support is given in No. 15. Take an uncut strip of iron next, and curl it into rather an elaborate S-scroll, having a span of six inches and three-quarters. Clamp this so that one curl of the S is half an inch above the loop of the support and the other end is just three inches and a quarter above the end. Clamp it also to the scroll already made out of the short end of the support. Cut a strip of iron eleven inches long, and make an S-scroll with a span of three inches and a quarter. Fasten this below the large one and clamp it in two places to the support itself, and in one place to the scroll above it. If these details are carefully followed, a very pretty and free design will be found to result.

No. 28.—STAND FOR NIGHT-LIGHT.

SINCE the introduction of fairy lights as additions to table decoration has arisen a demand for pretty receptacles for these lights, and shades of many kinds for using with them. Amateur iron-workers have a vast field for their ingenuity here, and should have little difficulty in originating quaint holders, which stand on the table or to hang against the wall, or to suspend with a chain from a braided light that already illustrated. Many of the receptacles described here can be suitably altered for this purpose also, but in No. 28 is shown an extremely easy way of making a holder which can readily be adapted for other articles if desired.

As a holder of this sort of night-light to carry, it must be made tolerably substantial, therefore it is advisable to use for it the broadest width of iron. No frame is needed, as the case with many other articles of the sort, for here the decoration and the frame are all made in one. The original, the ironwork was arranged to fit a shallow glass bowl which measured two inches and three quarters in its widest circumference, but was not more than an inch deep in the middle. Such a glass would serve as con-

veniently for holding a small wick floating in oil as for one of the ordinary night or fairy lights.

Cut nine strips of the iron, each measuring five inches in length. Curl these into C-curves of the usual form, arranging them so that they touch one another at the extremities of the scrolls. They are likely to fly apart a little hereafter, but it will be of no consequence in the general effect. Each curve should have a span of an inch and a quarter at its widest. Lay these C's side by side, so that the curled ends are at the top, and clamp them together very firmly, either with copper or iron binding. Then turn them round, moving them gently so as not to disarrange the clamps and fasten the last and the first together. This focuses a ring or circle into which the glass saucer should fit easily, but not tightly. Use the pliers freely to coax the curve into place, and see that they slope slightly inward to the bottom of the decoration. Turn it round and look at this circle in every direction so as to get it as true in shape as possible.

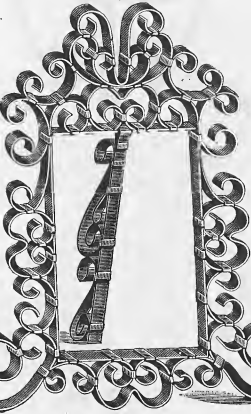
Now cut seven strips of the same iron, each seven inches long. Curve these into C-scrolls, in exactly the same way as the short pieces. Then take one and clamp the two curled ends to the bottom part of two of the C-scrolls of the circle just made. Mix one C-scroll belonging to the ring, clamp another large one to the next pair, miss another, and clamp the third in a corresponding place to the next two. This will set the feet of the holder at equal distances all round the lower part of the circle.

Put the frame now on a table, or something equally flat, and touch it up here and there to make sure that it stands quite steadily, and that it is straight. It is a good plan to flatten the curve of the large C's somewhat, for the sake of giving them a firmer base upon which to stand.

It is easy to add more decoration to such a holder as this if desired. A second row of small C-Scrolls round the top, for instance, will enable the glass to be sunk rather more deeply into the frame, and it will keep in place more steadily in consequence. Indeed, gill cups, and articles even taller in shape, may all be made of round or half round of these small scrolls. Then, too, the legs may be made more in the style of those of the eau de Cologne bottle frame in No. 20, and will raise the holder rather higher, sometimes a night-light glass of this kind is arranged without the scrolls which here serve for legs. The ring is attached to the front of a high back which may be contrived from a frame such as figured in No. 15, and which is primarily intended for a photograph. This is prettily filled in with scrolls much in the style of the lantern panel in No. 23, and forms a handsome ornament to hang against the wall. If a specially pretty knock-knock is desired, the back may be lined with faded silk of some bright colour that will show effectively through the interstices of the scroll work. On the same principle, too, it is easy to contrive a holder for flowers. Here the frame for the glass must be shaped to suit its form and size, and the back may well be heart-shaped, or with three scallops of iron at the top. If this is preferred to the oblong frame mentioned above, the worker must set to work to arrange a handsome back, doing the best she can without any firm foundation.

No. 29.—STAND FOR A FERN-POT.

A CHINA fern-pot, when it comes to be set in a scrollly iron framework, is far more a thing of beauty than when used without any such addition. The stand



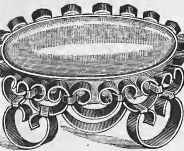
No. 27.—A Photograph Frame.

No. 26.—Details of Support for Photograph Frame.

given here is made on a principle that has not yet been explained, but when once it is understood, the worker will find that she has it in her power to make stands for china articles of any and every shape or size. The fern-pot that is set in the stand here illustrated is quite a small one, and measures three inches and a half in height. Round the middle, which is its broadest part, it has a circumference of eleven inches, which narrows in slightly round the neck. These measurements are stated here that the worker may know exactly the general style of the flower-pot for which this apparatus is adapted.

The original decoration consisted of eight scrolls only, and these should all be cut from iron of the same width—half an inch being chosen as the broadest and firmest. Take the long strips and cut them up to make pieces of the following lengths: Two sixteen inches, two ten inches, and four five inches and a half long. Begin with the two longest strips, measure three inches and a half in the middle of the length, and take care that in bending the curves this space in the centre of the strip is still left quite flat. Now curl round the two extremities in the usual way, exactly as when making an S-scroll. Each end must be alike, and the curve, when measured straight from the flat centre to the outermost part of the curl, must be two inches and three-quarters. The curves are to serve as the support for the flower-pot, and when this is in place when all is finished, they will be found to reach nearly, if not quite, up to its neck.

When two of these curves are ready, place them across each other at the bottom, hold them with the pliers, and secure them with a clamp of the same iron put cross-wise over them. A second clamp must be added in the opposite direction, and will keep the whole construction firm. The strips that measure ten inches in length must be taken next. They are managed very much in the same way, and a corresponding flat piece is left in the middle exactly as in the larger sections. Of course, being smaller, the ends of each meet one another and are clamped together. These scrolls, in the original, are two inches and three-quarters long and about an inch and three-quarters wide. They are each clamped to the framework in two places—once to the bottom of the larger section and once to the curl of the smaller and underneath portion of the stand.



No. 28.—Stand for Night-light.

When these are in place all that remains to be done is to see that the stand is quite steady and even on its feet, and that the uprising curves at the top are at such an angle as to hold the fern-pot quite firmly. It is then ready for the paint. Most people will prefer it left in its natural colors, but as it is advisable to have a little variety, especially when working for hazards, the feet may well be painted with gold or some other metallic paint. Another and a very pretty effect may be gained by making the topmost scrolls stand rather higher up round the flower-pot, running a band of coloured ribbon under them and tying it into a smart bow. It is easy enough to think of other additions. Even a large handle, made of one strip of iron decorated with gaffer's (see No. 18), may be clamped to the top of the scrolls, and this, if a specially gay effect be desired, may be ornamented with a twist of silk

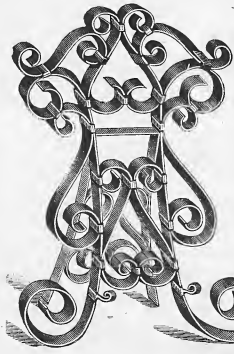
and a half inches long. Of the narrower iron in two sections are required, which must be six inches and a half in length. Although it has the appearance of being somewhat complicated, the whole of the decoration of this easel is made up of as few as ten sections, and the idea of the greater elaboration is given by the iron framework itself, which stands on scrolly feet, and is finished at the top with two similar curls.

and a bow or spray of artificial flowers. Two handles may also be carried across the top without difficulty, and the holder can then be hung from one of the ornamental brackets (see No. 25).

No. 30.—AN EASEL IN BENT IRON WORK.

As easel is a very suitable trifle upon which the amateur can exercise her taste with the knowledge that she will have considerable difficulty in producing a better failure. Needless to say, a firm foundation is almost a necessity if a really solid little article is required, and, as this is to be had at the Bazaar and other places for a few pence, it is scarcely worth while to try and make a substitute, which is not likely to be strong enough to bear real use. The frames that are sold ready-made can be shut up, so that the easel will pack into compactly small compass, if desired, and in front there is usually a little scrolly support for the photograph, or whatever else is used upon it.

The design for the scrolly work shown in No. 30 is particularly to be recommended, because it is placed mainly at the top, and so is not hidden by the picture when the easel is in use, which is the case with the greater part of the articles sold in the shops. In the example shown here, the iron used is of two widths—half an inch, and one-eighth. Of the former, the wider, six pieces must be cut, each eight inches and a quarter in length, and two pieces seven



No. 30.—An Easel in Bent Iron Work.

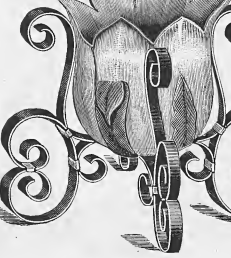
and a half inches long. Of the narrower iron in two sections are required, which must be six inches and a half in length. Although it has the appearance of being somewhat complicated, the whole of the decoration of this easel is made up of as few as ten sections, and the idea of the greater elaboration is given by the iron framework itself, which stands on scrolly feet, and is finished at the top with two similar curls.

Take the six long strips of the wider width of iron first, and with them shape six S-scrolls, each of them being three inches and a half long, and about an inch wide. Let them be all alike and only slightly broader at the bottom than at the top. With the two short strips, make S-scrolls also, but let these be the same size at the bottom as at the top and also an inch wide in their broadest span. Leave these two details separate, but clamp the others together in pairs, allowing the curls themselves to meet at the bottom or wider part, and the back of the scrolls to set together at the top. This makes a sort of Y-shaped ornament which should fit exactly into the frame of the front of the easel, three-quarters of an inch below the cross-bar formed by the top of the leg, or "strut."

Arrange another pair of scrolls in the middle of the frame of the leg, setting them two inches below the top. This is sufficient for this part of the easel as it is not visible when in use.

The third and last pair of scrolls should be placed in exactly the same way at the top of the easel, a space of about three-quarters of an inch being left between them and the cross-piece at the top of the leg. They must be firmly clamped near the bottom to the iron framework, and the ideas of the greater elaboration are given by the iron framework itself, which stands on scrolly feet, and is finished at the top with two similar curls.

Now for the remaining pair of scrolls which have not been joined together. Set one S against the iron frame on one side, the other on the corresponding side on the second bar. They must, of course, be outside, and the top may rest against the lower part of the scrolly frame itself, to which it should be firmly clamped. The lower part of these curves in the original came to within two inches of the two little scrolls which support the photograph, and are clamped in their turn to the iron foundation. Three bindings, altogether, will be sufficient to hold these securely to the frame.



No. 29.—Stand for a Fern Pot.

The two narrow strips are also to be curled into S form, and should be two inches and a half long, with a span, at the widest, of an inch. They are to be placed at the top of the broader end of each scroll, and curl round against the lyre-shaped motive at the top, and the narrower part is brought down so that it can be clamped against the broad scroll end of the frame.

Both sides of this scroll must be made to correspond exactly, or the easel will have a crooked, one-sided appearance that will be anything but admissible.

With the exercise of a little ingenuity it is possible to arrange the top of this easel to form an initial letter, when it will be found very suitable for some particular person. The letter M or W, for instance, can easily be shaped in iron, and should be clamped so as to stand in an upright position upon the top. This letter should be decorated, and when finished it forms no mean addition to the appointments of a well-furnished writing or toilet table. It is, too, a great saving of work to be able to vary the scenes at the *Soho Bazaar* all ready made. The half-inch width of iron is the most suitable for the purpose, and the whole candlestick, which is four-sided, requires sixteen pieces. Of these, one strip must be eight, the second seven and a quarter, the third ten inches, the fourth ten inches and a half in length, and four pieces of these measurements must be cut in all. As every wing or section of the decoration is made in exactly the same way, it will only be necessary to enter fully into detail respecting one of them.

Take the eight-inch strip first, and make a C-curve of it. This curve should be two inches and three-quarters long, and should have a span of an inch and a quarter at the widest part. To obtain this it will be noticed that the two ends of the curve are not so far rolled round as to meet—indeed, there is a full inch between them. This curve must be clamped in each end to the pillar of the candlestick, but when all exactly alike are needed, it is advisable to get them ready and make two clamps serve for all four. The widest width of iron should be employed, and some little practice will probably be needed before the binding is securely fixed round all these details at once. The widest width of the C's should rest close up against the bottom of the scene which holds the candle.

Then take the strips which measure ten inches and a half in length. Roll up one end of one of these strips for a distance of an inch and a quarter into a small curl. Leave the next inch and three-quarters straight and unbent, but shape the other end of the strip into a very large and somewhat loose curl, which should have a span of quite an inch and a half. The length of this detail should be four inches and a half, and when held with the broad end upwards it will have very much the appearance of a huge note of interrogation.

When all four of these scrolls are made, they must be clamped to the pillar in two places—that is, the broad and again the narrow end, the former being uppermost. The broad end, too, will require binding to the lower part of the C-curve that was first placed, and the bottom of each "note of interrogation" should rest upon the top of one of the curly ends of the candlestick.

Looking at the top of the design given in No. 31, we find a graceful scroll springing from the lower part of the back of the C-curve. This is made of one of the strips that were seven inches and a quarter in length. Curl up one end of this strip rather loosely, so as to make the entire scroll four inches long. Shape it carefully with the wide small pliers two inches and a half from the lower end, so that it will curve slightly inward, and appears to spring naturally out of the back of the C to which it is attached, it curls slightly inwards, and touches the top of the scene before turning over and describing a final curl. It must be securely clamped to the C, but if this is cleverly managed, it cannot be observed at all. It does not actually form part of the first-placed motive.

The ten-inch strip still remains, but is now required for the scroll with the little leaf-life detail which forms the central feature of the design. It is a good plan here to make an ordinary C first, and to turn the iron over the jaws of the round-nose pliers afterwards, to make the centre part of the detail. After the C is finished take the strip with the small pliers two inches and a half from one end, and, holding it all the time with the square-nose pliers in the left hand, curl it over the rounded ones to make the first of the loops shown at the top of the motive. Do the same at the other end of the C, arranging the two loops so that they nearly meet, and so that the smaller loop, as it were, enclosed between them. A few slight turns with the pliers are all-sufficient to shape the leaf. It is not very easy to describe this in words, and the worker will do well to make a few experiments first with strips split iron, or even with some pieces of tin cut from the dissolved box that she has been employing for blinding purposes. It is also a good plan to draw a very black outline of the shape required upon a sheet of white paper, and then laying the scroll edgeways upon this pattern she will soon see how to manage in order to get a faithful copy.

These scrolls, when all are made, are fastened near the bottom of the candlestick—the upper curl to the top angle of the straight part of what has been called the "note of interrogation" scroll, the lower curve to the top of one of the curly feet of the candlestick. About an inch below the little leaf it is well, too, to add a third clamp to secure this motive again as the "note of interrogation" scroll is to the base of the straight part of the design.

Special care has to be paid to the clamping of such an article as this candlestick, because, when it is fully trimmed, it will be necessary to lift it by the decoration, the central pillar, which is generally a convenient handle, being entirely encircled with the scrolls.

Some workers may like to try the effect of such a candlestick with two of the four sides decorated in a different style to the other two. In such a case, the scrolls will be described in the next article for two sides, while the others may simply be ornamented with a series of small C-curves, arranged back to back, or facing one another in a way that has already been more than once described here. There are many heavier and less graceful patterns that may be used, and, while some others may be arranged so as to tower high above the top of the scene, others may be so designed as to spread out widely all round the base, leaving the top almost bald of ornament, save for one or two light scrolls of a narrower width of iron.

No. 32.—A FLEUR-DE-LYS SCROLL.

It is useful in bent iron work to know how to set about making some particular patterns that can be introduced as a filling among other and less definite scroll designs. Such motives as the fleur-de-lys, shown in No. 32, are often very convenient for placing in the centre of the panel of a lantern such as that in No. 23, in the open space within the bracket in No. 25, or the back of the newspaper rack, No. 17.

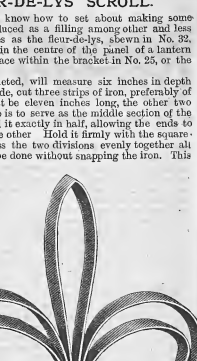
A fleur-de-lys of this kind, when completed, will measure six inches in depth and four inches and three-quarters wide, out three strips of iron, preferably of the widest width. One of these must be eleven inches long, the other two each twelve inches. The shorter strip is to serve as the middle section of the design, and is very easily made. Fold it exactly in half, allowing the ends to rest quite flat and even, one against the other. Hold it firmly with the square-nose pliers in the left hand, and press the two divisions evenly together all along and as nearly at the tip as can be done without snapping the iron. This is done to ensure the strips being precisely straight throughout. Now open out the strips again, still holding the ends together firmly with the pliers. Bend and conx each division out, till in the left hand and press the two divisions evenly together all along and as nearly at the tip as can be done without snapping the iron. This is done to ensure the strips being precisely straight throughout. Now open out the strips again, still holding the ends together firmly with the pliers. Bend and conx each division out, till in the left hand and press the two divisions evenly together all along and as nearly at the tip as can be done without snapping the iron.

Take one of the strips that were eleven inches long, and divide it into three quarters of an inch apart, the tip being slightly rounded, and the ends, from the centre, tapering gradually till they meet for a depth of half an inch at the bottom.

Take one of the other two strips next. Bend this, but not in half, for one end should be two inches and a half longer than the other. Hold the short end close against the longer with the square-nose pliers in the left hand, and, as the smaller ones along the two divisions till the extremity of the hand is reached, make a pinch here with the pliers so as to bring the two parts of the iron as close together as possible without breaking the metal, then free the two ends and open out the part of the fleur-de-lys slightly by drawing the short end down till it is only one inch instead of two inches and a half above the longer end. Bend the iron so that the short end sets flat against the longer one for the space of nearly an inch. This shapes one leaf roughly, and the second must be fashioned in exactly the same way.

The next thing is to clamp these three sections together. Place the single long-shaped detail in the middle, and on either side of it arrange one of the curved leaves. See that the ends of the middle pieces and the short end of each of the side leaves are exactly at the same level. Place them very precisely one against the other, and hold them with the pliers with a firm binding clamp over each end. In all ordinary positions a single fastening will be found enough, but it is easy to add a second a little higher up if it does not seem to be sufficiently strong.

The long narrow one belonging to the side leaves round at the bottom to make just one simple curve. It is a mistake to form anything more elaborate on such a design as this. Then, with the round-nose pliers, make the side leaves curve up as gracefully as material will allow, and remedy any slight folds and kinks that may possibly have appeared in the central detail during the progress of the work.



No. 32.—A Fleur-de-Lys Scroll.



1.—A Candlestick.

A HAN...
and...
cloth...
on a...
made of...
a strap...
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almost...
The wa...
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using a...
the croo...
Berlin w...
from the...
work de...
1 double...
(4 douh...
below t...
where t...
corner, i...
the thin...
work de...
end (17...
4th row...
length, ...
Work as...
more sh...
3 chain...
1 chain...
increas...
in the ...
double ...
second ...
2 chain...
end, ...
Turn w...
stillo t...
you will...
see it i...
worked...
"moss"...
double ...
The si...
edge of ...
Covet ...
2 chain...
row, un...
hole ...
step wi...
36: stit...
1 doub...
4: stit...
44 ch ...
Moos ...
2 chain...
5 rows...
36: stit...
Turn ...
from a...
rows ...
(129)

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GENTLEMAN'S WAISTCOAT.

A HANDSOME waistcoat is worked with Berlin wool in crochet moss stitch, and made up by a tailor on a striped sitella lining, with facings of Italian cloth. The fronts of the waistcoat are bound with silk braid, six buttons on one front and the same number of buttonholes on the other; the pocket is made of the same cloth as the facings, and has its opening bound with braid; a strap and buckle are on the back to draw in the waist. The crochet is worked in three parts—i.e., two fronts and a back, and it may be managed by almost any one, for the stitch, though neat and pretty, is remarkably simple.

The waistcoat is excellent for winter wear. Our model will fit a 30-inch waist; but should a smaller size be desired, some difference can be made by using a finer crochet hook. The tailor, however, will be able to adapt and cut the crochet to any required measurement. Procure 8 ozs. of dark grey single Berlin wool and a No. 9 home crochet needle. Commence at the bottom of a front with 25 chain. 1st row—Work 1 double crochet in the third chain from the needle, * 1 chain, miss 1, 1 double crochet in the next, and repeat from * to the end (19 double crochet), add 1 chain. 2nd row—Turn. 3rd row—Work 1 double crochet in the third chain from the needle, * 1 chain, miss 1, 1 double crochet in the next, and repeat from * to the end of the chain, (4 double crochet), then "moss" stitch, * 1 chain, 1 double crochet in the space below the chain stitch of preceding row, and continue from * to the end, where the last double crochet stitch is to be placed in the loop of chain at the corner, here add 3 chain. 3rd row—Turn the work, do 1 double crochet in the third chain from the needle, then moss stitch, * 1 chain, 1 double crochet in the space below the chain stitch of previous row, and repeat from * to the end (17 double crochet stitches), and lengthen the row with * more chain. 4th row—Work the same as the second row, but now, owing to the additional length, there are 21 double crochets in the row, end with 3 chain. 5th row—Work as third row, there will be 22 double crochet, lengthen the row with 9 more chain. 6th row—As second row, but 26 double crochet, and end with 3 chain. 7th row—As third row, but 27 double crochet, and this time add 11 chain. 8th row—As second row, but here 32 double crochet; no further increase at the front edge. 9th row—Turn with 2 chain, do 1 double crochet in the first space of preceding row, then proceed in moss stitch to the end, 32 double crochet, and again lengthen, this time with 13 chain. 10th row—As second row, here will be 38 double crochet in the row. 11th row—Turn with 2 chain, do 1 double crochet in the first space, then work in moss stitch to the end, 38 double crochet; there is no further addition of chain. 12th row—Turn with 2 chain, 1 double crochet in the first space, and proceed in moss stitch to the end, 38 double crochet or moss stitches in the row. By this time you will be able to discern the character of the "moss" stitch, and you will see it is really very simple, nothing more than 1 chain and 1 double crochet worked alternately and incessantly. It requires both these stitches to produce a "moss" stitch, a chain is invariably to come over a double crochet, and a double crochet is always placed under a chain stitch of the preceding row. The side upon which three small increasings have been made is the front edge of the waistcoat, the opposite edge will form a seam under the arm. Continue working backwards and forwards in moss stitch, always turning with 2 chain, and keeping both edges perfectly even, retaining 38 stitches in every row, until 60 rows are accomplished, or sufficient length to reach to the armhole. 61st row—Turn as usual with 2 chain, and work in moss stitch, but stop when you get within two double crochet of the end, therefore you do only 36 stitches in this row. 62nd row—Turn with 2 chain, miss the first space, 1 double crochet in the next, and continue in moss stitch to the end, 36 stitches. 63rd row—Moss stitch as usual, 34 stitches, stopping when one stitch shy from the end. 64th row—As sixty-second, 33 stitches. 65th row—Moss stitch as usual, 32 stitches, stop within one stitch of the end. 66th row—Again 32 stitches. 67th row—As sixty-fifth row, but 31 stitches. Do 5 rows, each to possess 31 stitches. 73rd row—As sixty-eighth row, but only 30 stitches, as you again stop within one stitch of the armhole. 74th row—Turn as usual with 2 chain, 1 double crochet in the first place, and proceed in moss stitch until 29 stitches are done; here you stop when one stitch from the front edge, which begins the shaping of the neck. Do 3 rows consisting of 29 stitches. 76th row—As seventy-fourth row, making another decrease

in front; here are 23 stitches. Do 3 rows of 28 stitches. 82nd row—As seventy-fourth, use 27 stitches, and another decrease in front. Do 3 rows of 27 stitches. 83th row—As seventy-fourth, now 26 stitches, being again a decrease in front. Do 3 rows of 28 stitches. 90th row—As seventy-fourth, but 25 stitches, which makes another decrease in front. 91st row—Moss stitch as usual, doing 25 stitches, then increase at the armhole by adding 3 chain. 92nd row—Turn, do 1 double crochet in the third chain from the needle, and moss stitch to the end, 26 stitches. 93rd row—Do 26 stitches. 94th row—Work 25 stitches, and so decrease again in front. Do 3 rows of 25 stitches. 98th row—Work 24 stitches, and by again omitting the end stitch form another decrease in front. 99th row—Moss stitch as usual, doing 24 stitches, then increase at the shoulder by adding 3 chain. 100th row—Turn, do 1 double crochet in the third chain from the needle, and work to the end, 25 stitches. 101st row—Here again work 25 stitches. Repeat the last four rows six times. 109th row—Work 24 stitches, and so decrease again in front. 127th row—Moss stitch as usual, but only 20 stitches, omitting four on the shoulder. 128th row—Do 20 stitches. 129th row—Moss stitch as usual, but only 16 stitches, again omitting four on the shoulder. Break off the wool; this row is finished. Work another similar piece for the other front; the crochet is alike on both sides, therefore the fronts are reversible.

For the Back—Begin at the waist with 111 chain. 1st row—Work 1



Gentleman's Waistcoat.

double crochet in the third chain from the needle, * 1 chain, miss one, 1 double crochet in the next, and repeat from * to the end. **2nd row**—Turn with 2 chain, do 1 double crochet in the first space by the needle, * 1 chain, 1 double crochet in the next space, and repeat from * to the end. Proceed in whatever number of rows are sufficient to reach to the armhole. **53rd row**—Turn with 2 chain, miss the first space by the needle, do 1 double crochet in the next space, continue in moss stitch as usual to the end of the row. Work 11 more rows with a decrease made in a similar manner at the beginning of every row. Then 4 rows without decrease. **69th row**—Work moss stitch as usual, and add 3 chain at the end. **70th row**—Turn, do 1 double crochet in the third chain from the needle, then moss stitch as usual to the end, where add 3 chain. **71st row**—Turn, do 1 double crochet in the third chain from the needle, and moss stitch to the end. **72nd row**—Plain moss stitch. Repeat from the sixty-ninth row 6 times. Increase at the end of every row for 8 rows. Then for the slope of the shoulders decrease 2 stitches in every row (1 stitch at the beginning and 1 stitch at the end of the row), for 24 rows. Fasten off: this finishes the back of the waistcoat. Send the crochet to a tailor to be made up; he will cut pocket-holes in correct position, and turn out the garment in much better style than can possibly be managed at home.

CLOVE STITCH TRICOT.

FOR A SCARF OR SHAWL.

The accompanying engraving affords an example of a very pretty stitch executed in tricot, termed "clove" stitch. This is the stitch that is so extensively employed in the making of the scarves worn in winter by the Eton College boys, and certainly a stronger or more durable stitch could scarcely be found for the purpose. A scarf may be worked shortways or lengthways, as preferred. The College scarves are worked lengthways for the sake of durability, and, though rather difficult to manage, it is really the best way, as thus the tricot suffers no strain; but a *fine* bone tricot needle will not bear the weight of such a great number of tricot stitches as is necessary to be carried to effect a length of two yards or thereabouts, and so a long steel needle must be purchased expressly for the work; an ordinary bone needle will suffice for a medium-sized shawl, or for a scarf of $5\frac{1}{2}$ inches or 10 inches in width worked the short way. Proceed from 6 ozs. to 8 ozs. of white Peacock fingering and a tricot needle No. 9. Commence with chain of the required length. **1st row**—Wool over the needle, insert the hook in the second chain from the needle, and draw the wool through, wool over the needle and draw through 3 stitches on the needle; * wool over the needle, miss one chain stitch, insert the hook in the next, and draw the wool through, wool again over the needle, insert the hook in the same place and draw the wool through, wool over the needle and draw through 3 stitches on the needle; repeat from * to the end. Be careful not to draw through 4 stitches instead of three, or the pattern will be spoiled, as the loose thread or stitch that was formed by passing

wool through the same stitch, and once again draw the wool through the same stitch. Count the stitches on the needle: there should be 1 stitch more than in the first row; draw huck as instructed above. **3rd row**—Do 1 chain, wool over the needle, insert the hook in the space of previous row to the left of the first long loose thread, wool over the needle, and draw through 3 stitches on the needle; continue in tricot as from * to * in the second row; end with a chain edge as in the first row. You will have the same number of stitches here on the needle as on completion of the first row; draw huck as usual. Repeat alternately the second and third rows.

BOOTS FOR A BABY, IN TRICOT AND CROCHET.

HERE is an illustration of a charming pair of boots for a baby, together with instructions for making the same. These boots will be certainly liked, as they come high up the leg, and being lined throughout, are exceedingly warm and comfortable. The foot is worked in tricot and the leg in crochet.

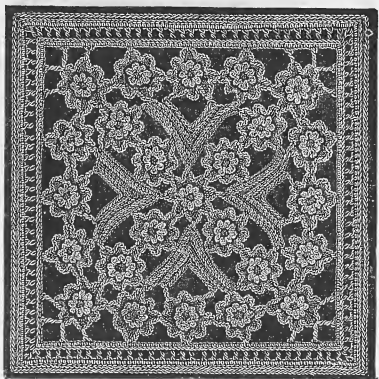


Boot for a Baby in Tricot and Crochet.

Procure two skeins of white Peacock wool, a ball of pale blue Pompadour (which is silk and wool mixed), a No. 6 bone tricot needle, and a No. 10 crochet needle. Commence for the Sole of the Foot, and with the tricot needle make 46 chain. **1st row**—Wool plain tricot, 46 stitches in the row. **2nd row**—Do 2 tricot (the stitch which already is in the needle forms 1 of these), increase 1 (by raising a stitch in the thread between two tricot stitches of preceding row), 19 tricot, increase 1, 1 tricot, increase 1, 2 tricot, increase 1, 1 tricot, increase 1, 19 tricot, increase 1, 2 tricot; here are 62 stitches on the needle; draw huck as usual. It must be remembered that the stitch which remains upon the needle after the process of "drawing through" the row, forms actually the first stitch of the next row, and is always to be counted as such. **3rd row**—Pick up tricot until you find 32 stitches upon the needle; draw huck through 12 of these stitches; let the other stitches remain on the needle, to be used gradually in the course of the next six rows. Wherever in these rows you find you have occasion to pick up stitches above a gap or space, you should take a thread of the second previous row together with the corner stitch of last row and the gap will close imperceptibly. **4th row**—Do 15 6 tricot, 2 together, 7 tricot; do 4 tricot, take up 2 stitches together, 6 tricot over 6 of previous row, 2 together, 9 tricot, draw huck 26. **5th row**—Do 13 tricot, 2 together, 6 tricot, 2 together, 14 tricot, draw huck 36. **6th row**—Do 13 tricot, 2 together, 6 tricot, 2 together, 17 tricot, this forms to the extreme left-hand side of the work; draw huck 42, and you come to the actual over 6 of the preceding rows forming 41. **11th row**—Do 15 tricot, 2 together, 6 tricot, 2 together, 15 tricot; 38 on needle; draw huck all. **12th row**—Do 14 tricot, 2 together, 6 tricot, 2 together, 6 tricot, 2 together, 6 tricot, 2 together, 13th row—Do 3 tricot, 2 together, 8 tricot, 2 together, 6 tricot, 2 together, 8 tricot, 2 together, 3 tricot; 32 on needle; draw huck. **14th row**—Do 3 tricot, 2 together, 6 tricot, 2 together, 6 tricot, 2 together, 6 tricot, 2 together, 6 tricot, 2 together, 14 tricot, draw huck 36. **15th row**—Plain tricot, and draw huck; this finishes the tricot. Bind the tricot off thus—Take the tricot of last row, and 1 single crochet in every successive tricot to the end; fasten off with a long thread, with which to sew up the heel and sole of the boots; take up the back portion of the stitches and the join will be scarcely perceptible.

Clove Stitch Tricot, for a Scarf or Shawl.

the wool over the needle is necessary for the correct rendering of the tricot. Finish the row thus: Wool over the needle, insert the hook in the end and draw through 1 stitch, wool over the needle and again draw through 3 stitches that stand upon the needle, it will be an uneven number; now to draw huck, draw through the stitch with 1 stitch of tricot, and so on, as ordinary tricot, until through 1 stitch with 1 stitch of tricot, and so on, as ordinary tricot, until only 1 stitch is left remaining upon the needle. **2nd row**—Do 1 chain, * 1 single thread of wool, insert the hook in the space of preceding row between the two stitches, draw through the thread, wool over the needle, draw the wool over the needle, insert the hook again in the same place and draw the wool through, wool over the end, after working the last stitch in the last space, insert the hook in the chain edge of preceding row, and draw the wool through, again draw the



Primrose Square for a Cushion or a Berceauquette Cover.

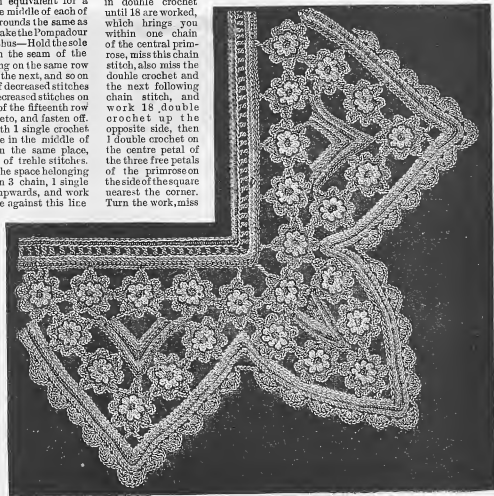
For the Leg—Use the crochet needle, and work in rounds. **1st round**—Do 4 treble on the second stitch of single crochets; * miss two stitches, do 4 treble on the next, repeat from *; the fifth group of treble should come exactly upon the centre of the instep, and there should be 9 groups in the round; join the last stitch neatly to the first. **2nd round**—Slip stitch to the middle of the first group of treble of previous round, do 3 chain as an equivalent for a treble, 3 treble in the middle of the group, then 4 treble in the middle of each of the other groups to the end, and join evenly. **Work 6 more rounds** the same as the second round. **Fasten off.** **For the Decorative Work**—Take the Pompadour wool with the crochet needle, and outline the ankle and instep thus—Hold the sole of the boot towards you and at the back of the ankle, on the seam of the fifteenth row of the triol, do 1 double crochet; then, keeping on the same row of the triol, do 3 treble in the next stitch, 1 double crochet in the next, and so on till you get to the instep and carry the edging upon the line of decreased stitches in the direction of the toe (work across the toe), work up the decreased stitches on the outside of the instep, and along the remaining portion of the fifteenth row of the triol till you reach the starting point, and join thereto, and fasten off. The leg decoration is rather differently managed. Begin with 1 single crochet on the top of the leg where the join occurs, 3 chain, 2 treble in the middle of the scallop of four treble stitches, 2 chain, 2 more treble in the same place, 3 chain, 1 single crochet in the space between the scallops of treble stitches. Now turn towards the ankle, * 3 chain, 1 single crochet in the space belonging to the next previous row, repeat from * six more times, then 3 chain, 1 single crochet in a stitch of the single crochet at the ankle; turn upwards, and work another line of Pompadour chain in the same way and close against this line. **Head the next scallop** as you headed the first, and go similarly along the next tracing. A glance at the engraving will show you exactly how the leg should look when finished thus with a double line upon every space and a heading on every scallop. You will now make a loose network of crochet to place inside the boot—it is only a series of 1 treble, 2 chain; it should be contrived to fit nicely inside the leg and foot, and when finished it is to be tucked lightly in position. Make a crochet chain of wool and Pompadour combined, run it through the sixth round of open treble groups, passing it also through the lining, six fassels on each end, and tie a bow in the front, as seen in the engraving.

PRIMROSE SQUARE FOR A CUSHION OR A BERCAUQUETTE COVER.

A very pretty cushion cover can be made by working four primrose squares, crocheting them together to form one larger square, and edging the same with a wide scalloped border to match; or a handsome good-sized berceauquette cover can be fashioned with twenty squares and the border. The primrose square and border are clearly represented in the accompanying engravings. The work is executed with Arden's Ivory crochet cotton, No. 16, and a medium-sized steel crochet needle. Commence a primrose by making 4 chain, which join round in a circle;

Work 2 double crochet into each stitch of chain, and so you get 8 double crochet in the round. Now insert the hook to take up the one front thread of the first of the stitches, and there do 1 single crochet, 4 chain, 1 single crochet, and do the same in the front thread of each of the other stitches, making 8 small imitation petals. Go round again, and this time take up the back thread of the stitches and work 2 double crochet on each, or a total of 16 double crochet in the round; join evenly. And now for a circle of larger petals, do 1 double crochet (taking up the front and top threads of a stitch of preceding round), 1 chain, 6 treble on the top thread of the next stitch, 1 chain, 1 double crochet on two threads of the next stitch, 1 chain, 6 treble on the top thread of the next stitch, and so on to the end of the round, and there will be 8 larger petals with 8 intermediate double crochet stitches, join, and fasten off. This primrose had better be used for the centre of the square, for which in all 25 primroses are required; the others are made in the same manner, and must be joined in process of working by looping the thread after the third treble in the last petal through a corresponding stitch of last made primrose. Thus the second, third, fourth, and fifth primroses are to be coupled round the central primrose, and joined thereto on the first, third, fifth, and seventh petals respectively, leaving one petal free between each. Join the sixth primrose to the fifth by looping the thread through the fourth of the seven free petals, which will leave three petals free on each side; join the seventh primrose to the sixth in the same manner; this brings you to one corner of the square. Now you had better make up the other corners in precisely similar manner, and the work will take the form of a perfect cross, composed of 13 primroses. The cross is transformed into a square by the addition of three primroses stretching in a direct line from corner to corner; thus, make another primrose, and join it to a corner primrose by looping the thread into the next petal to the one where this is already united upon the cross; make another primrose, and join it to the last made by looping the thread through the fourth of the seven free petals, which will leave three petals free on each side; make another primrose, and join the fourth petal of it to the primrose at the opposite corner, on the petal next to that where union has already been effected, and with the eighth petal join as usual to the fourth petal of the primrose last made, so leaving three petals free on each side. Fill in the three other sides of the square in the same manner; a glance at the engraving will show you the exact position of each of the 25 primroses when all are joined together.

For the V-shaped Pieces—Commence with 1 double crochet in the centre petal of the three free petals of the sixth made primrose, 10 chain, 1 double crochet in the centre petal of the three free petals of the fifth made primrose, 7 chain, 1 double crochet in the free petal of the centre primrose, 1 chain, 1 double crochet in the centre petal of the next primrose, 10 chain, 1 double crochet in the centre petal of the next primrose. Turn the work do 1 double crochet on the double crochet stitch close by the needle, and continue in double crochet until 18 are worked, which brings you within one chain of the central primrose, miss this chain stitch, also miss the double crochet and the next following chain stitch, and work 18 double crochet up the opposite side, then 1 double crochet on the centre petal of the three free petals of the first primrose on the side of the square nearest the corner. Turn the work, miss



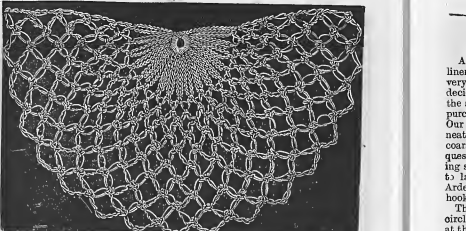
Primrose Border.

one of the eighteen double crochet, and taking up the one back thread work 15 double crochet consecutively, miss four stitches in the dart, work 15 more double crochet consecutively up the opposite side, and do 1 double crochet on the centre petal of the primrose on the side of the square nearest the corner. Turn the work, miss two of the fifteen double crochet, and taking up the one back thread work 11 double crochet consecutively, miss four stitches in the dart, work 11 double crochet consecutively up the opposite side, and do 1 treble on the first of the three free petals of the middle primrose. Turn the work, miss two of the eleven double crochet, and, taking up the back thread, work 7 double crochet consecutively, 1 double crochet in the centre of the dart (where four stitches are to be missed), 7 double crochet consecutively up the opposite side, and finish with 1 treble on the last of the three petals of the middle primrose, leaving still 10 centre petal free; fasten off, and work similar V-shaped pieces on the other three sides of the square.

Now begin the Outer Margin or Frame of the square. **1st round**—Do 1 treble on the second free petal of a corner primrose, 4 chain, 1 long treble on the centre petal of this same primrose, 9 chain, 1 long treble again in the same place, 4 chain, 1 treble on the fourth petal of this same corner primrose, 7 chain, 1 double crochet on the centre petal of the next primrose, 10 chain, 1 double crochet on the centre petal of the middle primrose, 10 chain, 1 double crochet on the centre petal of the next primrose, 7 chain, and work the second corner like the first, and go thence along the second side, and continue to the end of the round, where join neatly. **2nd round**—Turn the work and proceed in plain double crochet, and get 57 double crochet along each side of the square, and 3 double crochet in the centre stitch of the nine chain at the corners; join at the end of the round, and fasten off. **3rd round**—Hold the right side of the primrose square towards you, and work into the one back thread of the stitches of previous round, do 1 treble, 1 chain, 1 treble, 1 chain, 1 treble, *etc.* on the centre stitch of the three double crochets at the corner, then * 1 chain, miss one stitch, 1 treble on the next, and repeat from * till 29 trebles, with the accompanying open spaces, are worked along one side of the square, do 1 chain, and go round the next corner like the first, and proceed to the end of the round. **4th round**—Turn the work, and do 63 double crochet along each side of the square, and 3 double crochet on the middle treble stitch at each corner. **5th round**—Turn the work, and do 65 double crochet along each side of the square, taking up the back thread of the former stitches, and 3 double crochet on the centre stitch of three double crochets at each corner. This completes the primrose square.

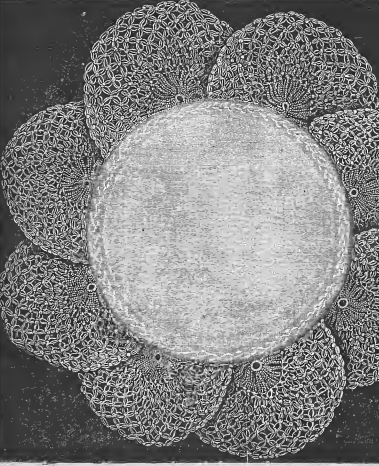
PRIMROSE BORDER.

This border is designed expressly to match the primrose square, of which an engraving appears on page 5; the scallops are in consequence composed to a great extent of primroses and V-shaped pieces exactly similar to those used in the square, and worked precisely in accordance with the instructions



Detail of Shell in French Knot Stitch.

there detailed, which instructions need not be repeated; in fact, those who have crocheted a number of squares will probably remember the working of both primroses and V-shaped pieces without referring to the detail at all. To formulate the **First Scallop** ten primroses are required, but for all succeeding scallops nine will suffice, as one primrose (the one that stands midway between the scallops) practically constitutes a part of each of two scallops. Crochet the first primrose according to the instructions, and let this be used as it is a point of the scallop. Work a second primrose and join it on the left-hand side of the first; the third primrose is to be joined to the second by looping the thread through the fourth of the seven free petals, which will leave three petals free on each side; and a fourth primrose is joined to the third in the same manner; those run up one side of the scallop. Crochet a fifth primrose, and join it on the right-hand side of the first primrose, leaving one free petal between this and the primrose that is already joined upon the left-hand side. Make a sixth primrose, and join it to the fourth of the seven free petals of the fifth primrose, which will leave three petals free on each side; work a seventh primrose, and join it in like manner to the sixth primrose; and thus the opposite side of the scallop is accomplished. You now must make three primroses to stand in a row between the fourth primrose and the seventh primrose. You crochet a V-shaped piece to occupy the centre of the scallop, and the first scallop will so far be complete. When working the second scallop you will find you require to join the third primrose upon the right-hand side of the seventh primrose of the first scallop, leaving one free petal between this and the primrose that is already joined thereto. Work the successive scallops the same as the second scallop. The corner scallop consists of only six primroses; the V-shaped piece is similar to the other Vs, but the arms are more contracted. For the **Heading**—1st round—Do 1 treble on the centre petal of the primrose next previous to the corner primrose, 3 chain, 1 long treble in the centre petal of the corner primrose, 3 chain, 1 treble in the centre petal of the next primrose, * 10 chain, 1 double crochet in the centre petal of the next primrose, and repeat from * till you come to the next corner, where, after doing 10 chain, work as the first corner, and proceed to the end of the round. **2nd round**—Turn the work, and proceed in plain double crochet; ease the corner by missing a chain on each side of the long treble stitch. **3rd round**—Hold the right side of the border towards you, and work in open crochet, 1 treble, 1 chain, miss one, and repeat; *etc.* up to the corner, where miss two on each side the corner stitch. **4th round**—Double crochet, like the second round; and fasten off. For the **Edge round the Scallops**—1st round—Do 1 treble in the one free picot of the primrose that stands between the scallops, 7 chain, 1 double crochet in the centre picot of the next primrose, 10 chain, 1 double crochet in the centre picot of the next primrose, 10 chain, 1 double crochet in the second free picot of the primrose at the point of the scallop, 3 chain, 1 treble in the next picot (being the second point of the scallop), 7 chain, 1 treble in the same place, 3 chain, 1 double crochet in the next picot, 10 chain, 1 double crochet in the centre picot of the next primrose, 10 chain, 1 double crochet in the centre picot of the next primrose, 7 chain, 1 treble in the one free picot of the primrose that stands between the scallops; and repeat from * to the end. **2nd round**—Turn the work, and proceed in plain double crochet; miss 2 stitches on each side of the treble stitch at the top of the scallop, and put 3 double crochets in the centre stitch at the point. Work 2 more rounds like the second round, but inserting the back thread up the one back thread of the stitches. **5th round**—Hold the right side of the border towards you, do 1 double crochet on the double-crochet stitch straight over the double crochet after 7 chain, * 1 chain, miss 2 stitches, 7 treble on the next, 1 chain, miss 2 stitches, 1 double crochet on the next, and repeat from *; get 11 little fleurets round the scallop; the sixth of these fleurets should come on the exact point of the scallop; pass with 4 chain to the next scallop, and so on to the end. This is a very effective border for trimming an afternoon tea-cloth or a bedside slip.



D'Oyley edged with Shells worked in French Knot Stitch.

D'OYLEY EDGED WITH SHELLS.

WORKED IN FRENCH KNOT TERRACE.

A FINEST set of d'oyleys can be made by surrounding circular pieces of damask linen with an edging of "shells" crocheted in French knot stitch. The work very much resembles netting, and in style it is very light and lacy, and decidedly useful. Obviously, it is made of fine damask, and may be purchased by the yard, from which you cut up pieces of the size and shape desired. Our example describes a circle measuring $\frac{3}{4}$ inches in diameter; it is hemmed neatly, and upon the margin line the feathers are crocheted with coarse crochet cotton. Eight shells are used for the edging of the d'oyley in question. In a sectional engraving we give a detail of one shell in full working stage; when sewing the shells, the same are arranged so as to lap slightly over each other. Procure some fine crochet cotton, such as Arden's or Evans', No. 24, or D.M.C. cotton, No. 40, and a finest steel crochet hook.

The Shell is commenced in the centre with 8 chain, which join round in a circle. You now proceed in rows, forward and backwards, turning the work at the end of every row. **1st row**—Work lightly, 20 chain, 1 double crochet in the circle; repeat this till you get 17 loops of chain rising from the circle; then make 11 chain, and turn the work. **2nd row**—Do 1 double crochet in the first loop of chain by the needle, * make a long chain stitch (say one eighth of an inch long), make a tight chain stitch, 1 double crochet in the next loop, and repeat from *; be very careful that the loops lie flat without being in any way twisted; turn the work. **3rd row**—Do 1 chain, 1 tight chain, 1 long chain, 1 tight chain, insert the hook to take up the two top threads of the long chain stitch of previous row and work 1 double crochet; repeat the same till 17 loops are formed. Be careful which threads you take up and always get the two top ones, and the third thread being untouched will appear as if a facing thread were passed along the semi-circle of stitches. **4th row**—Turn with 2 ordinary chain, * then do 1 long chain, 1 tight chain, 1 long chain, 1 tight chain, 1 double crochet taking up two threads of the first long chain stitch of preceding row, and 1 double crochet, taking up two threads of the next adjacent long chain stitch, and repeat from *; making again 17 loops in the row. Work 7 more rows in the same manner as the first row, but doing the long chain stitches just a trifle longer, while the eight chain stitches must invariably be as tight as they well can prevent the long ones from slipping. Fasten off when the eleventh row is completed. When eight shells are accomplished sew them neatly to the margin of the damask, letting each shell come in the middle of the row. Smaller shells can be made by commencing with 13 loops, or 15 loops, and doing only 9 rows of knot stitch. An even number of shells—six, eight, ten, or twelve—will be used, according to the size of the damask centre.

ROSEBUD STRIPES FOR ANTIMACASSAR.

TRICOT AND CROSS STITCH.

A CHEERFUL-LOOKING antimacassar is worked in an ornate design of pink buds and red roses upon strips of white tricot. Procure 8 ozs. of white and 4 ozs. of pink single Berlin wool, a No. 5 bone tricot needle, and No. 8 crochet needle, several skins of silk filloes in shades of rose-pink, red, and green, and about 2 yards of inch-wide pink ribbon to match the wool. Commence a **tricot strip** with 22 chain, and work in plain tricot, with all white wool, until the strip is as long as the antimacassar is required to be. Work two more strips the same. These three strips will suffice for the width of the antimacassar. Now, with the filloes, embroider the cross-stitch patterns as shown in the engraving. The design on the right-hand side is of pink buds, and the one on the left, interspersed with grass-green leaves, and this is rather close work, as few cross stitches occupy or stand upon one stitch of the tricot; and the other strip you will observe a scroll of moss roses, which are executed in delicate shades of pink, with olive-green leaves, working one cross stitch to one stitch of the tricot. Whichever of the two designs you prefer, you may reproduce upon the third strip of tricot.

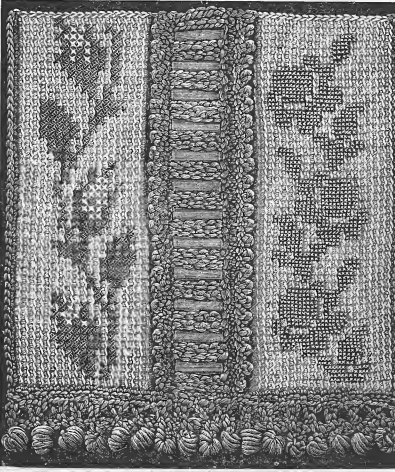
To Make up the Antimacassar—Cut the four strips of crocheted needle, and in the first place work plain double crochet up four long sides of the tricot strips, selecting those sides where you mean the strips to be joined together. Then up these same four sides work a little edging; Hold the work in reversed position (so that the little edge you are about to make shall lie flat upon the white tricot, with the picots towards the centre of the strip), and take up the one front thread of the double crochet stitches—1 double crochet on the first stitch, 3 chain, 1 double crochet in the third chain from the needle, miss one stitch, 1 double crochet in the next stitch, and repeat from * to the end. Take the centre thread of the strip, and work the loop of chain, and work the long treble stitches, inserting the hook to take up the one front thread of the double crochet. Do the same on the opposite edge. Then seize the two outer strips * to the margin of the said stitches, and the antimacassar is brought into shape. Now should you work a line of pink double crochet the whole way round the antimacassar.

The Border is crocheted with pink wool along the top and bottom of the antimacassar. **1st row**—Holding the right side of the antimacassar towards you, do 1 double crochet on the first stitch, * 3 chain, 1 treble loosely into the lower part of the double crochet just done, taking two threads of wool on the needle, miss two stitches, 1 double crochet on the next; and repeat from * to the end. **2nd row**—Turn with 1 chain, do 1 double croch t in the centre stitch of the loop of three chain of previous row, taking up two threads of wool, * 4 chain, wool over the

needle and insert the hook to take up two threads of the second chain from the needle and draw the wool through, now wool over the needle, insert the hook in the same place, and draw the wool through loosely four times, and there will be 11 threads on the needle, wool over the needle and draw through all, this forms a "vob"; do 1 single crochet in the next of the four chain stitches, 1 chain, 1 treble in the lower part of the double crochet stitch, and 1 double crochet in the centre stitch of the next loop of previous row; and repeat from * to the end. This finishes the border. Pass the ribbon through the long treble stitches as shown in the engraving, taking up two stitches and leaving two; sew the ends down firmly in place.

CHEESE CLOTH OR D'OYLEY IN CROCHET AND BRAID.

THE centre of the cheese cloth or d'oyley is composed of a piece of fine linen damask, and may be any desired size, either oval or round. The edge of the damask is turned down and hemmed, either by hand or machine, and the margin is then ornamented with feather stitching executed with cotton a size or two coarser than that used for the crochet border. The border is worked in two parts, the first part consisting of open chain crochet immediately surrounding the damask, and the second part comprising the lace braid, finished off with scallops of crochet; these parts are neatly and invisibly united together with loops of chain stitches. The braid is of the kind worn in small blocks, having six picots on each side and intervening small thick bars between the blocks; it is much employed for crochet, and is procurable at all fancy repositories. For the crochet procure four skeins of Arden's No. 20 crochet cotton, and a fine steel hook. **1st round**—Work 1 double crochet into the edge of the damask, * 5 chain tightly, 1 double crochet into the damask at about one eighth of an inch distant from the previous stitch, repeat from * till the round is complete. **2nd round**—Do 5 chain, 1 double crochet in loop of the preceding round, and continue the same to the end of the round. Work 2 more rounds like the second round. **3rd round**—Do 6 chain, 1 double crochet in loop of the preceding round, and continue the same to the end. Work 3 more rounds like the fifth round. Then do 1 round in a similar way, but with 7 chain in each loop. Break off the cotton. Take the lace braid, and for the side that is to go against the open crochet, work **1st row**—1 double crochet under a bar of the braid, 5 chain, 1 double crochet under the same bar, 5 chain, 1 treble in the second picot of the adjacent row, 7 chain, miss two picots, 1 long treble taking up the next picot (which is the second picot from the other end of the block) and also the second picot of the next block; 7 chain, miss two picots, 1 treble in the second picot from the end of this block, 5 chain, and repeat the same until the right length is accomplished, which you must judge by counting the loops of chain you have worked along the laid and the loops worked upon



Rosebud Stripes for Antimacassar. In Tricot and Cross Stitch.

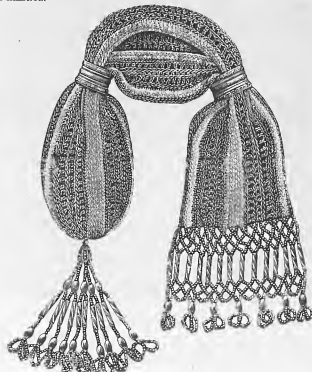
the open chain crochet—the number should coincide; but you must get in an even number of blocks of braid, to ensure the scallops falling aright. **2nd round**—Unite the two parts together, do 1 double crochet in a loop of the part by the braid, 3 double crochets in a loop of the open chain, 3 chain, 1 double crochet in a loop of the part by the braid, 3 chain, 1 double crochet in a loop of the open chain, and continue thus, up and down alternately, to the end of the round; fasten off; and sew the ends of the braid together neatly.

For the Scallops—**1st round**—Work 1 treble stitch, taking up a picot of each of two blocks over the bar whereon two double crochet stitches were previously made (the second picots from the end of the blocks are the ones to be taken), 5 chain, miss two picots, 1 double crochet in the next, 4 chain, 1 long treble under the thick bar of the braid, 3 chain, 1 long treble in the same place, do 2 chain and 1 long treble alternately until you get to the end of 5 long treble stitches, 4 chain, 1 double crochet in the second picot of the next block, 5 chain, miss two picots, and repeat the same to the end of the round, and join evenly. **2nd round**—Work 1 double crochet on the treble stitch that stands between the blocks of braid, 6 chain, 1 double crochet in the fourth chain loop of last round, then six times do 5 chain, 1 double crochet in loop, 6 chain, and repeat. **3rd round**—Slip stitch to the centre of the nearest loop, and there work 1 double crochet, * 8 chain, 1 double crochet in the fourth chain from the needle, 2 chain, 1 double crochet in the next loop, repeat from *; this makes a pretty piped edge to the border, which now is finished.

PURSE IN CROCHET.

REQUIRED: Briggs' fine crochet silk, 2 balls of royal blue, 1 ball of pale blue, 1 of yellow, 1 dark brown, 1 medium brown, 1 light brown; a fine steel crochet hook; a pair of gilt rings to go on the centre of the purse to retain the money in separate compartments, a gilt fringe for one end and a tassel for the other; these can be purchased at a fancy hardware shop. The crochet is to be worked closely and firmly. With dark brown silk make a foundation of 115 chain, which by measurement is a length of 9 inches. **1st row**—With dark brown silk work 118 double crochet; break off the silk. **2nd row**—With medium brown work 118 double crochet; stitch by stitch over the double crochet of previous row. **3rd row**—With light brown, 118 double crochets. **4th row**—With royal blue, 118 double crochets. **5th row**—Turn with 4 chain, miss the double crochet nearest the needle, do 1 treble on the next, * 1 chain, miss one stitch, 1 treble on the next, and repeat from * to the end. **6th row**—Turn with 4 chain, 1 treble in the first space, * 1 chain, 1 treble in the next space, and repeat from * to the end; getting in the same number of treble stitches as in the preceding row. **7th row**—Same as the sixth row. **8th row**—Still with royal blue, 118 double crochets. **9th row**—The same, and break off royal blue. **10th and 11th rows**—Work double crochet with yellow. **12th, 13th, and 14th rows**—Double crochet with pale blue. **15th and 16th rows**—Double crochet with yellow; always the same number of stitches in every row; the top ends of silk should be crocheted over or drawn in carefully as the work proceeds. Resume royal blue and work from the fourth row to the ninth row, as detailed above. **23rd row**—Double crochet with light brown. **24th row**—The same with medium brown. **25th and 26th rows**—The same with dark brown. **27th row**—The same with medium brown. **29th row**—The same with light brown. Again take royal blue, and work as before from the fourth row to the ninth row. **35th and 36th rows**—Double crochet with yellow. **37th, 38th, and 39th rows**—Double crochet with pale blue. **40th and 41st rows**—Double crochet with yellow. Resume royal blue, and again work from the fourth row to the ninth row. **48th row**—Double crochet with light brown. **49th row**—Double crochet with medium brown. **50th row**—Double crochet

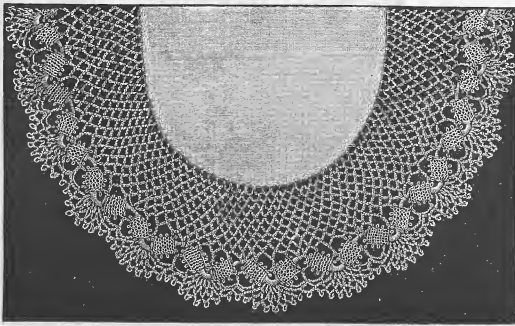
with dark brown. Now join up the purse, using dark brown silk, and crocheting the last row to the foundation chain, doing 25 stitches; break the silk, and fasten off. Join 28 stitches at the opposite end in the same way. The opening is left in the middle to put in or take out money. Fold the purse flat on the table in such a way that the pale blue stripes run up each side, and the brown stripes up the centre; the opening thus will come in the middle as the purse lies on the table. Sew plainly along one bottom end, and here put on the fringed bordered ornament; gather up the other end and attach the tassel thereto. Pass the rings up to the centre of the purse, which now is finished.



Purse in Crochet.

DESIGN FOR SHAWL STEM STITCH.

We illustrate this shawl by means of two sectional engravings, one showing a portion of the centre of the shawl, and the other representing a corner of the border. The shawl is commenced in the centre and crocheted as a "square"; the pattern is quite easy, quickly worked, and yet effective. Procure a bone crochet needle, and 8 ozs. or more, of Shetland wool, Andalusian, or fine smooth fingering; our example is worked with Shetland wool in long treble stitch—that is, passing the wool twice round the needle, for the working of every stitch; but perhaps the ordinary treble stitch will be better suitable if using any coarser make of wool. Commence with 6 chain, and join in a circle. **1st round**—Do 5 chain to stand for a long treble stitch (if working ordinary treble 3 chain will suffice), do 3 long treble in the circle, 1 chain, 4 long treble, 1 chain, 4 long treble, 1 chain, 4 long treble, 1 chain, and join with a single crochet to the top stitch of chain with which the round began. **2nd round**—Slip over the first treble stitch of previous round, do 5 chain to stand for a long treble stitch, 3 treble between the first and second treble stitches of previous round, 8 long treble in the little space of 1 chain which is to form a corner, * 4 long treble in the centre of the next group, 8 long treble under the next space; repeat from * twice; then join evenly as last round. **3rd round**—Slip over the first treble stitch of previous round, do 5 chain to stand for a long treble stitch, 3 long treble between the first and second treble stitches of previous round, do 4 long treble between the second and third stitches of the group of 8 treble at the corner, 4 long treble between the fourth and fifth stitches, and four long treble between the sixth and seventh stitches of the corner group; * 4 long treble between the second and third treble of the next group, 4 long treble between the second and third stitches of the group of eight treble at the next corner, 4 long treble between the fourth and fifth stitches, and 4 long treble between the sixth and seventh stitches of the corner group; and repeat from * twice, and join evenly; in this round you will find 16 groups of treble stitches. **4th round**—Slip to the centre of the first group of treble stitches (of which the preliminary chain counts as one), do 5 chain to



Cheese Cloth or D'Oyley in Crochet and Braid.

stand for a long treble stitch, 3 long treble in the centre of this same group, 4 long treble in the centre of the next group, * 8 l : - treble in the centre of the corner group, 4 long treble in the next group, and 4 long treble in the next group, and repeat from * till you come to the end of the round, where join evenly. **6th round**—Slip to the centre of the first group of treble stitches, do 5 chain to stand for a long treble stitch, 3 long treble in the centre of the group, 4 long treble in the centre of the next group, * 4 long treble between the second and third stitches

loop, 3 treble on stitches of preceding row, and 3 treble in the next loop; 5 chain, 1 double crochet in the next loop, 5 chain, miss three stitches, 9 treble on the following nine stitches, 3 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. **3rd row**—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 6 treble consecutively on treble stitches, 5 chain, 1 double crochet in the adjacent loop, 5 chain, 3 treble in the next loop, and 4 treble on successive treble stitches, 5 chain, miss one stitch, 4 treble on remaining treble stitches, and 3 treble on the adjacent loop; 5 chain, 1 double crochet in the next loop, 5 chain, miss three stitches, 11 treble on following stitches, and 3 treble in the adjacent space, 2 chain, 4 treble in the loop of chain at the end, 5 chain, 4 more treble in the same loop. **4th row**—Turn with 3 chain, do 4 treble in the loop of chain by the needle, 5 chain, 4 more treble in the same place; 2 chain, 3 treble in the next space, and 11 treble on consecutive treble stitches; 5 chain, 1 double crochet in the adjacent loop, 5 chain, 3 treble in the next loop, and 4 treble on successive treble stitches, 5 chain, 4 treble on the following three stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. **5th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 1 double crochet in the first loop, 5 chain, miss three stitches, 3 treble on the following three stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. **6th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 1 double crochet in the first loop, 5 chain, miss three stitches, 3 treble on the following three stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. **7th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 1 double crochet in the first loop, 5 chain, miss three stitches, 11 treble on following stitches, and 3 treble in the adjacent space, 2 chain, 4 treble in the loop of five chain of previous row, 5 chain, 4 more treble in the same loop. **8th row**—Turn with 3 chain, do 4 treble in the loop of chain by the needle, 3 chain, 4 more treble in the same place; 2 chain, 4 treble in the next space, 2 chain, miss three stitches, 11 treble on following stitches, and 3 treble in the adjacent space, 5 chain, 1 double crochet in the next space, 5 chain, miss three stitches, 4 treble on the following stitches, and 3 treble in the adjacent loop, 5 chain, insert the hook below the five chain loop of the third preceding row and work 1 double crochet *loosely* embracing the loops of chain of the intermediate rows, 5 chain, 3 treble in the next loop, and 4 treble on the following four stitches; 5 chain, 1 double crochet in the next loop, 5 chain, 3 treble in the next loop, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. **8th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 3 treble on treble stitches, and 3 treble in the adjacent space; 5 chain, 1 double crochet in the next space, 5 chain, miss three stitches, 4 treble on the following stitches, and 3 treble in the adjacent loop, 1 chain, 3 treble in the next loop, 5 chain, 4 treble in the next space, 2 chain, 4 treble in the next space, 2 chain, 4 treble in the next space, 2 chain, 4 treble in the next space, 2 chain, 4 treble in the next space, 2 chain, miss three stitches, 11 treble on following stitches, and 3 treble in the adjacent loop, 5 chain, 1 double crochet in the next loop, 5 chain, miss three stitches, work 3 consecutive treble; 5 chain, 1 double crochet in the first loop, 5 chain, 3 treble in the next loop, and 6 treble on six treble stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. **9th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 9 treble on treble stitches, and 3 treble in the

Border and Corner for Shawl worked in Stem Stitch.

of the corner group, 4 long treble between the fourth and fifth stitches, and 4 long treble between the sixth and seventh stitches of the corner group, 4 long treble in the next group, 4 long treble in the next group, and 4 long treble in the next group, then repeat from *, and when you come to the end of the round you will join as usual; in this round there are in all 24 groups of stitches. Now continue working according to the fourth and fifth rounds, exactly as described, only by reason of the increases at the corners there will be an increase in the number of groups in the rounds; thus in the seventh round you will find 32 groups, in the ninth round 40 groups, and so on. Continue working until the shawl attains the desired size. For the **Border**—**1st round**—Beginning on the centre group at any corner—Do 1 long treble in the centre of this corner group, * 4 chain, 1 double crochet in the top of the long treble stitch, 1 long treble in the centre of the corner, and repeat from * till you find 8 long treble are worked at the corner of the shawl, with 7 picots between the long treble stitches, then 2 chain, 1 double crochet in the next group, 2 chain, 1 long treble in the next group, * 4 chain, 1 double crochet in the top of the long treble stitch, 1 long treble in the group, and repeat from * till you get 6 long treble in the group, with 5 intermediate picots; then 2 chain, 1 double crochet in the next group, 2 chain, 1 long treble in the next group, and continue the picoted scallops of 6 long treble along the side of the shawl, until you reach the next corner, which turn like the first, as I proceed along the other sides and turn the other corners in the same manner; fasten off at the end of the round. **2nd round**—Work 1 double crochet in the first picot of the large group at the corner; 3 chain, 1 double crochet in the first picot of the next scallop; 3 chain, 1 double crochet in the next picot; do this four times; and continue the four loops of chain on each succeeding scallop, with 1 chain between the scallops; turn the corner like the first corner is turned, and proceed to the end of the round. **3rd round**—Work 2 double crochet, 4 chain, 3 double crochet under every loop of three chain of the previous round, and do 4 double crochet in each space of 1 chain between the scallops. This finishes the border.

ALBANY BORDER.

This beautiful border, with its accompanying insertion, is especially effective for the decoration of wide row blankets and may be used for a variety of purposes, according to the description of cotton with which it is crocheted; worked with fern fibre thread, or brilliant cotton twist, it makes an excellent 1 double treble for tennis coats and summer dresses. The *Handicraftsman*, Nov. 23, will produce a 4 inch wide border, and a 4 inch insertion, employing as fine a steel crochet needle as can conveniently be used, or Struth's coloring 1 crochet cottons are admirable for this border. The border is constructed with 61 chain. **1st row**—Work 1 treble in the fifth chain from the needle, 1 chain, miss one stitch, work 12 consecutive treble, 5 chain, miss three, 1 double crochet in the next, 5 chain, miss three, do 3 treble consecutively, 5 chain, miss three, 1 double crochet in the next, 5 chain, miss three, work 11 consecutive treble, 2 chain, miss two, 4 treble consecutively, 2 chain, miss two, 4 treble to complete the row. **2nd row**—Turn with 5 chain, do 4 treble in the first space, 2 chain, 3 treble in the next space, and 11 treble on consecutive treble stitches (taking up the top and back threads), 5 chain, 1 double crochet in the adjacent loop, 5 chain, 3 treble in the next

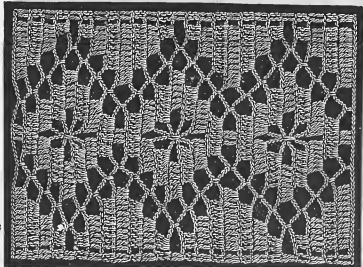
Design for Shawl. Stem Stitch.

adjacent space; 5 chain, 1 double crochet in the next space, 5 chain, 3 treble on the three centre stitches of the group of nine of previous row; 5 chain, 1 double crochet in the first space, 5 chain, 3 treble in the next space, and 11 treble on the following stitches; 5 chain, 4 treble in the next space, 2 chain, 4 treble in the next space. Repeat from the second row to the ninth row inclusive for the length required.

ALBANY INSERTION.

Use the same material as that with which the lace is worked. The insertion commences with 1st row—Work 1 treble in the fifth chain from the needle, 1 chain, miss one stitch, work 12 consecutive treble, 5 chain, miss three, 1 double crochet in the next, 5 chain, miss three, work 3 consecutive treble, 5 chain, miss three, 1 double crochet in the next, 5 chain, miss three, work 12 consecutive treble, 1 chain, miss one, end the row with 2 treble. 2nd row—Turn with 5 chain, 1 treble on the second treble by the needle, 1 chain, 9 treble consecutively on treble stitches, 5 chain, 1 double crochet in the adjacent loop, 5 chain, 3 treble in the next loop, 3 treble on stitches of preceding row, and 3 treble in the next loop; 5 chain, 1 double crochet in the next loop, 5 chain, miss three stitches, 9 treble on the following stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. 3rd row—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 6 treble consecutively on treble stitches, 5 chain, 1 double crochet in the adjacent loop, 5 chain, 3 treble in the next loop, and 4 treble on successive treble stitches, 5 chain, miss one stitch, 4 treble on remaining treble stitches and 3 treble in the adjacent loop; 5 chain, 1 double crochet in the next loop, 5 chain, miss three stitches, 6 treble on following stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. 4th row—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 3 treble consecutively on treble stitches; 5 chain, 1 double crochet in the adjacent loop, 5 chain, 3 treble in the next loop and 4 treble on successive treble stitches, 5 chain, 4 treble on the last four stitches of the next group, and 5 treble in the adjacent loop; 5 chain, 1 double crochet in the next loop, 5 chain, miss three stitches, 3 treble on consecutive stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. 5th row—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 3 treble in the adjacent loop, 5 chain, 1 double crochet in the first loop, 5 chain, 3 treble in the next loop, and 4 treble on successive treble stitches, 10 chain, 4 treble on the last four stitches of the next group, and 3 treble in the adjacent loop; 5 chain, 1 double crochet in the next loop, 5 chain, miss the group of stitches, 1 treble on treble stitch, and 1 treble on the chain that turned. 6th row—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 3 treble in the adjacent loop, 5 chain, 1 double crochet in the first loop, 5 chain, 3 treble in the next loop, and 4 treble on successive treble stitches, 10 chain, 4 treble on the last four stitches of the next group, and 3 treble in the adjacent loop; 5 chain, 1 double crochet in the next loop, 5 chain, miss the group of stitches, 1 treble on treble stitch, and 1 treble on the chain that turned. 7th row—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 3 treble on treble stitches and 3 treble in the adjacent space; 5 chain, 1 double crochet in the next space, 5 chain, miss 3 stitches, 4 treble

on the following stitches, and 3 treble in the adjacent loop, 1 chain, 3 treble in the next loop, and 4 treble on the following stitches; 5 chain, 1 double crochet in the next loop, 5 chain, 3 treble in the next loop, and 3 treble on treble stitches, 1 chain, 1 treble on treble stitch and 1 treble on the chain that turned. 8th row—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 6 treble on treble stitches, and 3 treble in the adjacent space; 5 chain, 1 double crochet in the next space, 5 chain, miss 3 stitches, work 8 consecutive treble; 5 chain, 1 double crochet in the next loop, 5 chain, 3 treble in the next loop, and 6 treble on treble stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. 9th row—Turn with 3 chain, 1 treble on the second treble by the needle, 1 chain, 9 treble on treble stitches, and 3 treble in the adjacent loop; 5 chain, 1 double crochet in the next loop, 5 chain, 3 treble on the three centre stitches of the group of nine of previous row; 5 chain, 1 double crochet in the next loop, 5 chain, 3 treble in the next loop, and 5 treble on treble stitches, 1 chain, 1 treble on treble stitch, and 1 treble on the chain that turned. Repeat from the second row until you have sufficient length for the purpose required.



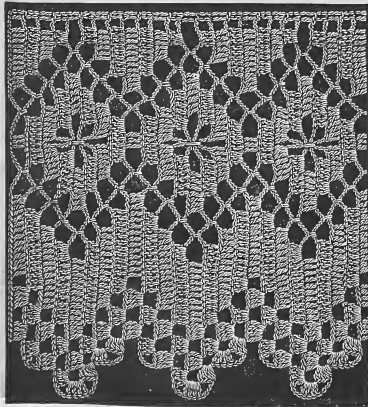
Albany Insertion.

CHILD'S GAITERS.

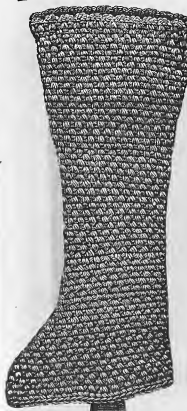
The model gaiters, which measure 11 inches in length, and would do for a child of 2 to 4 years, are crocheted with brown Shawlino wool, 6 skeins being required; they can, however, be nicely made with 4-ply fingering, English wool, or single Berlin, using a No. 7 bone crochet needle. Being crocheted in a most simple style the gaiters can be quickly worked; they are very elastic, warm, and comfortable. Commence with 64 chain for the Top of the Leg. 1st row—Work 1 double crochet in the second chain from the needle, 1 chain, miss one stitch, 1 double crochet in the next, and repeat from * to the end; there will be 27 double crochet in the row. 2nd row—Turn with 1 chain, 1 double crochet under the first loop of one chain of preceding row, * 1 chain, 1 double crochet under the next chain of preceding row, repeat from *; and with 3 chain, 1 double crochet in the stitch that turned; repeat again 27 double crochet in the row. Work 6 more rows the same way, the second row. 9th row—Proceed in the same manner until you reach the end of the row, when omit doing chain and a double crochet on the last stitch. 10th row—Work along as usual, and omit a chain and a double crochet at the end. Work 3 rows the same as the second row, but now 25 double crochet in each row. 14th row—Proceed in the same manner until you get to the middle of the row, then 1 chain, miss the centre loop of previous row, do 1 double crochet in the next loop, work on to the end where omit doing chain and a double crochet on the last stitch. 15th row—Decrease at the end of the row. Work 3 rows in the ordinary manner, having 25 double crochet in the row. 19th row—Decrease as in the ninth row. 20th row—Decrease as in the tenth row. Work 3 ordinary rows of 30 double crochet in each row. 24th row—Decrease as in the fourteenth row. 25th row—Decrease as in the thirteenth row. Now for the Ankle.—Work 11 rows with 17 double crochet in the middle of the row. Do 3 plain rows. 40th row—Again increase in the centre loop of previous row. Do 2 plain rows. Then to form the Ankle, increase in the middle of each of the next following 8 rows; keep the heel straight throughout. Do 5 plain rows. And finish the foot with a row of entirely double crochet—the chain, 1 chain, 1 double crochet on every stitch. Fasten off with a long end, which use to sew up the back of the leg. For Edges round the top of the leg—Work 1 double crochet in a stitch of the foundation chain, * 2 chain, 1 double crochet in the third chain from the needle, 1 double crochet in the next chain but one of the foundation, repeat from *; and join evenly at the end of the round. A small elastic string is sewn on the bottom of the gaiter to pass underneath the child's foot.

ANTIMACASSAR WORKED IN ROSETTES.

A STRONG and useful antimacassar for a dining-room is worked in pretty rosettes of cotton crochet. The rosettes are each made separately and joined together by their points. Procure ten or twelve skeins of Ardens' No. 12 crochet cotton, and also a steel crochet needle of suitable size, and commence



Albany Border.



Child's Gaiters.

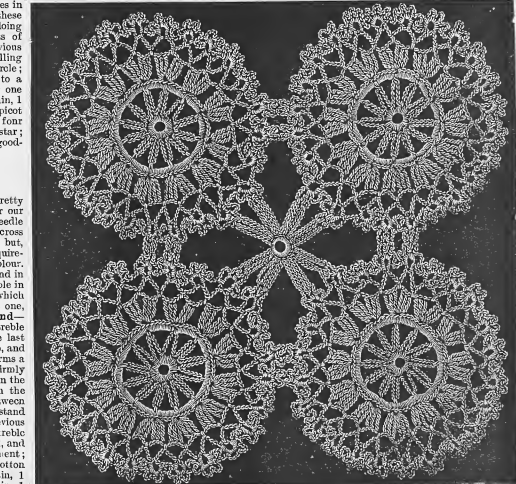
same plect, 2 chain, * 1 double crochet in the next plect, 4 chain and 1 double crochet alternately 4 times in the same place, 2 chain, and repeat from *; and at the end join evenly and fasten off. Make more rosettes in the same manner, and as you work the last round of these you will join to a previous rosette by uniting, after doing the second chain stitch of the second and third plects of two successive groups to corresponding plects of previous rosette, as shown in the engraving. The Stars for filling the interstices are worked thus: 3 chain, join in a circle; and * in the circle do 2 double crochets, 3 chain, unite to a plect of a rosette (the second plect of a group, missing one group from the join which connects the rosettes), 8 chain, 1 double crochet in the circle, 8 chain, unite to the next plect of rosette, 8 chain and repeat from *; thus you get the four adjacent rosettes united each by two "rays" of the star; fasten off neatly. About twenty rosettes will make a good-sized antimacassar.

SEXAGON.

WORKED IN COLOURS.

This sexagon is worked with coloured cotton, and is pretty for antimacassars, sofa spreads, and other purposes. For our model—which, crocheted with a medium-sized steel needle and Evans' Maltese thread, No. 16, measures 7½ inches across—blue, cream, fawn, and brown are the colours selected; but, of course, others may be substituted, according to requirements. Procure two or three balls of thread of each colour. Commence with blue, and make 8 chain, and join in a circle. 1st round—Do 3 chain, then work 23 treble in the circle, and join to the top stitch of the chain with which the round commenced; so here, continue the chain as usual. There are practically 24 treble in the round. 2nd round—Make 3 chain to stand for a treble, work 5 treble on a treble stitch of previous round, withdraw the hook from the last treble stitch, insert it in the first treble of the group, and resume the dropped stitch and draw it through; this forms a "taut" of 5 treble stitches; do 1 chain to hold the taut firmly in place; then work 1 treble on the next treble, 1 taut on the next, and repeat the same to the end of the round, with the result that there will be 12 tauts and a treble stitch between each taut; join evenly. 3rd round—Begin at the corner, and work for a treble, * work 4 chain on a treble stitch of previous round, 1 treble on a taut of previous round, 2 chain, 1 treble in the same place, repeat from * to the end of the round, and then, after doing 3 chain, join evenly to the commencement; fasten off the blue cotton. 4th round—With cream cotton work 1 treble on a taut of the preceding round, 2 chain, 1 treble in the loop of 2 chain, of preceding round, 2 chain, 1 treble in the same place to form a "corner," 2 chain, 1 treble on a taut, 2 chain, 1 treble in the next loop of chain, 2 chain,

and repeat the same to the end of the round; there are six corners in the round, being 30 treble stitches; join. 5th round—Plain double crochets, 1 double crochet on each stitch; join. 6th round—Plain double crochets, 1 double crochet at each corner; join, and fasten off. 6th round—With fawn cotton—Commence with 1 single crochet on the first stitch after the centre stitch at the corner, and do altogether 5 single crochets consecutively, 8 chain, 1 single crochet in the eighth chain from the needle; then, in the little ring, work 1 double crochet, 15 treble, 1 double crochet; miss one stitch of previous round, and do 8 consecutive single crochets, which brings you to a corner; make 7 chain, 1 treble in the seventh chain from the needle, 5 chain, 1 treble in the same place, 6 chain, 1 single crochet in the same place; then crossing the small tref, go into the first loop to the right, 1 double crochets 4 treble, unite with a single crochet to the third treble stitch on the ring, and complete the loop by doing 4 more treble and 1 double crochet; then do 1 double crochet, 8 treble, and 1 double crochet in each of the other two parts of the tref; miss the corner stitch of previous round, and proceed along the other five sides of the sexagon in the same manner, only uniting the ring, after the fourth treble stitch, to a corresponding stitch of the adjacent tref; when you come to the last leaf of the last tref, unite it to a treble stitch of the first ring; join round, and fasten off. 7th round—Still with fawn—The a stitch on the needle, * pass the cotton twice round the needle and do 1 long treble between the two double crochet stitches at the junction of the first and second parts of the tref, 6 chain, 1 treble between the fourth and fifth treble stitches of the second or middle part of the tref (this is at the corner of the sexagon), 6 chain, 1 long treble between the two double crochet stitches at the junction of the second and third parts of the tref, 7 chain, 1 treble on the top of the ring, 7 chain, and repeat from * to the end of the round; and join, and fasten off. 8th round—With blue cotton—Work plain double crochets with 3 double crochets on the treble stitch at each corner. 9th round—Do 2 treble on a corner stitch of the preceding round, 3 chain, 2 more treble in the same place; * 1 chain, miss one double crochet, a taut on the next, 1 chain, miss one stitch, 1 treble on the next, and repeat from * until you have made 8 tauts along the side of the sexagon; then 1 chain, miss one stitch, and form another corner similar to the first corner, and continue in pattern to the end of the round, where join evenly. 10th round—Beginning at the corner, work 2 treble, 3 chain, and 2 treble in the corner loop of three chain of previous round, 1 chain, a taut on the second treble stitch of previous round, 1 chain, 1 treble on a taut stitch, 1 chain, a taut on a treble stitch, and continue this alternately until you have made 9 tauts along the side of the sexagon; then turn another corner, and work the next side in the same manner, and so on to the end of the round. 11th round—Work like the tenth round, but there will be 10 tauts on each side of the sexagon; break off blue cotton. 12th round—With brown cotton, do 1 single crochet on the first of the four treble stitches at the corner, 1 double crochet in the loop of chain at the corner, 3 chain,



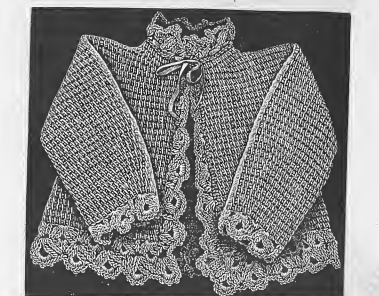
Antimacassar worked in Rosettes.

another double crochet in the same place, 1 single crochet on the last of the four treble stitches at the corner; 7 chain, 1 double crochet in the third chain from the needle, 6 chain, 1 double crochet in the little ring formed by the three chain, 5 chain, 1 double crochet in the ring, 6 chain, 1 double crochet in the ring (this simulates a small leaf or trefail), 1 double crochet through the first double crochet as also through the chain stitch, 2 chain, miss three stitches of the previous round, do 5 consecutive stitches of single crochet; * 7 chain, 1 double crochet in the third chain from the needle, 3 chain, 1 single crochet in the adjacent leaf of the preceding trefail, 3 chain, 1 double, crochet in the little ring, 6 chain, 1 double crochet in the ring, 6 chain, 1 double crochet in the ring (forming another trefail), 1 double crochet through the first double crochet as also through the chain stitch, 2 chain, miss three stitches of the previous round, do 5 consecutive stitches of single crochet, and repeat from * till you find six completed trefails along the side of the scagon, ending with 1 single crochet on the first of the four treble stitches at the corner; turn the corner as instructed above, and proceed to the completion of the round, and fasten off. **18th round**—With fawn cotton, work 1 treble in the central leaf of a trefail, 5 chain, 1 double crochet in the fourth chain from the needle, 1 chain, 1 treble in the same place as last treble, 5 chain, and repeat the same; make six groups upon each side of the scagon, and one group on each corner. **14th round**—With cream cotton, do 1 double crochet in the centre stitch of five chain between the groups of previous round, * 5 chain, 1 double crochet in the fourth chain from the needle, 9 chain, 1 double crochet in the fourth chain from the needle, 1 chain, 1 double crochet in the centre stitch of the next loop of five chain of previous round; 5 chain, 1 double crochet in the fourth chain from the needle, 9 chain, 1 double crochet in the seventh chain from the needle, 1 chain, 1 double crochet in the little ring just made, and now in the ring do 1 chain, 3 treble, 1 chain, 1 double crochet, and work the same in the ring twice more, do 1 single crochet in the first double crochet to keep the leaf firm; 6 chain, 1 double crochet in the fourth chain from the needle, 1 chain, 1 double crochet in the centre stitch of the next loop of five chain of previous round, repeat from * to the end and fasten off. **15th round**—With brown cotton work 1 double crochet in the centre stitch of the loop of five chain of preceding round, 5 chain, 1 double crochet in the fourth chain from the needle, 1 chain, 1 double crochet in the chain stitch after the first group of three treble; 5 chain, 1 double crochet in the fourth chain from the needle, 5 chain, 1 double crochet in the fourth chain from the needle, 1 chain, 1 double crochet in the fourth chain from the needle, 1 chain, 1 double crochet in the fourth chain from the needle, 1 chain, 1 double crochet in the centre stitch of the next loop of five chain of preceding round, and continue the picots, as before, until the scagon is complete.

BABY'S TRICOT JACKET.

A NEAT and warm jacket for a baby aged from 8 to 12 months is worked in plain tricot. Procure 3 ozs. of white and 1 oz. of pink single Berlin wool, a No. 5 or No. 6 long home tricot needle, a No. 9 crochet needle, and a yard of

narrow pink ribbon. With white wool and the tricot needle make 112 chain for the **Bottom of the Jacket**. Work 4 rows of plain tricot, 112 stitches in each row. **5th row**—Pick up as usual 112 stitches; draw back through 26, through 2 together, 4, 2 together, 4, 2 together, 4, 2 together, 26. Work 2 rows of plain tricot, 108 stitches in each row. **8th row**—Pick up 108 stitches; draw back through 25, through 2 together, 4, 2 together, 4, 2 together, 4, 2 together, 25. Work 2 rows of plain tricot, 104 stitches in each row. **11th**



Baby's Tricot Jacket.

row—Pick up 104 stitches; draw back through 24, through 2 together, 4, 2 together, 4, 2 together, 4, 2 together, 24. Work 2 rows of plain tricot, 100 stitches in each row. **14th row**—Pick up 100 stitches; draw back through 23, through 2 together, 4, 2 together, 36, 2 together, 4, 2 together, 23. Work 2 rows of plain tricot, 96 stitches in each row. This brings the jacket to reach to the armpits. **17th row**—Pick up 24 stitches for the right-hand side of the front and draw back. Continue forwards and backwards upon 24 stitches until 12 rows are accomplished. **30th row**—Slip over the first 9 stitches to afford slope for the neck, pick up 18 stitches, and draw back. **31st row**—Slip over the first 3 stitches, pick up 15 stitches, and draw back. **32nd row**—Slip over 3 more stitches, pick up 12 stitches, and draw back. **33rd row**—Slip stitch over all, and fasten off. Recommend for the **Back of the Jacket**, and in continuation of the 17th row—after missing four stitches for the armhole, pick up 40 stitches, and draw back. Work upon these 40 stitches until 11 rows are completed. **Next row**—Pick up 16 stitches, and draw back. **Next row**—Pick up 14 stitches, and draw back. **Next row**—Pick up 12 stitches, and draw back. Slip over these 12 stitches and fasten off. Miss 8 stitches for the back of the neck; pick up 16 stitches and draw back. **Next row**—Slip over 2 stitches, pick up 14, and draw back. **Next row**—Slip over 2 stitches, pick up 12, and draw back. Slip over these 12 stitches and fasten off. The twelve shoulder stitches which thus are worked upon each side of the back will correspond with the twelve shoulder stitches on each front. Resume for the left-hand side of the front; and in continuation of the 17th row—after missing four stitches for the armhole, pick up 24 stitches to the end of the row, and draw back. Proceed upon the 24 stitches until 12 rows are accomplished. **Next row**—Pick up 18 stitches and draw back. **Next row**—Pick up 15 stitches and draw back. Work upon these 15 stitches until 12 rows are completed. **Next row**—Pick up 12 stitches and draw back. Slip stitch along the shoulder, also down the slope of the neck, and fasten off. Sew the shoulders together. Pick up the stitches round the neck, and for the neckband do 3 rows of plain tricot, decreasing to or three stitches in each row; this completes the tricot. For the **Border**—let row—With white wool and the tricot needle; work only along the bottom of the jacket, 1 double crochet on the corner stitch, * miss one stitch, 2 treble in the next stitch, 3 chain, 2 more treble in the same place, miss one stitch, 1 double crochet on the next, repeat from * to the opposite corner, and fasten off. **3rd row**—Work 1 double crochet on double crochet stitch of preceding row, 3 chain, 1 double crochet in the same place, * 3 chain, 1 double crochet in the loop of chain of preceding row, 3 chain, 1 double crochet in the same place, 3 chain, 1 double crochet on double crochet stitch, 3 chain, 1 double crochet in the same place, and repeat from * to the end and fasten off. **3rd row**—With pink wool—work the whole way round the jacket—as you go along each front and round the neck the crochet is to be worked exactly like the first row you did on the bottom of the jacket; and this time when you proceed along the bottom of the jacket you must reverse the pattern by placing the double crochet stitch in the space of three chain on the centre of a scallop, and work the group of 3 treble, 3 chain, 2 treble in the little loop that stands over the double crochet stitch of the first row. **4th row**—With pink wool—Work like the second row; join, and fasten off neatly.

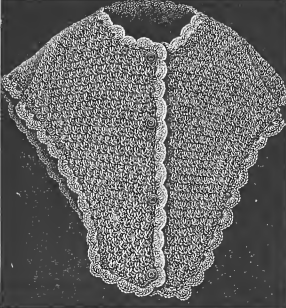
For the **Sleeves**—With white wool and the tricot needle make 30 chain for the wrist. Work 4 rows of plain tricot. **5th row**—Work in croch as usual, and increase on each side of the four centre stitches. Increase in the same way in the 5th, 11th, 14th, 17th, and 20th rows, doing the inter-

Hexagon worked in Colours.

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mediate rows in plain tricôt. In the 21st row there will be 32 stitches. Do 3 rows of plain tricôt. 23th row—Slip over the first 4 stitches, pick up 34 stitches, and draw back. 23th row—Slip over the first 4 stitches, pick up 36 stitches, and draw back. 27th row—Slip over the first 4 stitches, pick up 38 stitches, and draw back. Slip a stitch along these 18 stitches, also down the 18 stitches, and draw back. Slip a stitch along these 18 stitches to correspond. Sew the sleeves into shape, making a seam to come under the arm. Work two rows of pink crochet edging round the wrists. Sew the sleeves in the armholes; then run ribbon round the neck to tie in front in a bow under the chin.



Crossover or Pelerine crocheted in Bean Stitch.

CROSSOVER OR PELERINE.

CROCHETED IN BEAN STITCH.

REQUIRED, 5 skeins of grey muslin finger-knit, No. 8 Berlin wool, No. 8, or No. 9, one crocheted needle, and four grey bone buttons. Begin at the bottom of the back with 16 chain. 1st row—Work 15 double crochet. 2nd row—Turn with 1 chain; do 1 double crochet on the first double crochet row—Turn with 1 chain; do 1 double crochet on the first double crochet row from right to left to take up two threads of the foundation chain at the base of the next double crochet stitch and draw the wool through, wool over the needle and draw through two stitches on the needle; work over the needle and again draw through two stitches on the needle; the stitch thus made is actually a triple stitch formed in such a way as to stand in front of a double crochet stitch of preceding row, and in this pattern it is called a "bean" stitch; * now miss the double crochet that lies behind the bean stitch and do 1 double crochet on the next (taking up both top threads), a bean stitch in front of the next (taking up the foundation chain as before), and repeat from * till seven bean stitches are worked alternately with double crochet stitches; the row ends with 1 double crochet. 3rd row—Turn with 1 chain; work along the row in plain double crochet, taking up three threads of the stitches of previous row, and increase at the beginning of the row and also at the end by working 2 double crochet on the first stitch and 2 double crochet on the last stitch; therefore there will be 17 double crochet in the row. 4th row—Turn with 1 chain; do 1 double crochet on the first double crochet by the needle, wool over the needle, insert the hook from right to left to take up the first double crochet of the second preceding row and draw the wool through, wool over the needle, and draw through two threads, wool over the needle and draw through two more threads, so forming a bean stitch; * miss a double crochet stitch of last row, work 1 double crochet on the double crochet that is at the base of the next (inserting the hook to take up the next 1 bean stitch at the beginning of the row and a bean stitch to be stand immediately between the bean stitches of the second preceding row. Continue working by the instruction of the two last rows, and thus you will gradually widen the back of the pelerine by increasing a stitch at the beginning and a stitch at the end of every double crochet row, so you will get an additional bean stitch in every successive bean-stitch row; and when the fifth row is attained you will find there are 34 bean stitches in the row; there is no further increase in the width of the pelerine. It is now time to commence the shoulder. 1st Shoulder row—Turn as usual with 1 chain, do 1 double crochet on the first stitch by the needle and 1 double crochet on each successive stitch until 30 double crochets are worked; then turn as directed in the fourth row, and proceed in bean stitch to the end. 3rd row—Turn with 1 chain, do 1 double crochet on the first stitch by the needle, and 1 double crochet on each successive stitch until 29 double crochets are worked; then turn, and go back in bean stitch. 5th row—Work 28 double crochet, and turn, and go back in bean stitch. You see the outside of the shoulder is now to be kept straight, and the decreases occur on the side

by the neck. 7th row—Work 27 double crochet; and turn, and go back in bean stitch. 9th row—Work 26 double crochet; and turn, and go back in bean stitch. 11th row—Work 25 double crochet, and turn, and go back in bean stitch. 13th row—Work 24 double crochet, making the increase on the last stitch at the neck end; and turn, and go back in bean stitch. 15th row—Work 23 double crochet, the increase being again at the neck end; and turn, and go back in bean stitch. 17th row—Work 22 double crochet; and turn, and go back in bean stitch. 19th row—Work 21 double crochet; and turn, and go back in bean stitch. 21st row—Work 20 double crochet, and add 7 chain for the front of the neck; turn, do 1 double crochet in the second chain from the needle, 6 more successive double crochets, then bean stitch to the end. 23rd row—Decrease at the beginning of the row by slipping over the double crochets, work thence in double crochet to the front edge; then turn with 1 chain as usual, and go back in bean stitch. 25th row—Again decrease by slipping over the first stitch at the beginning of the row, work double crochet to the front edge; then turn with 1 chain, and go back in bean stitch. Continue as the last four rows, shaping the pelerine by decreasing at the beginning of every double crochet row, but keeping the front edge perfectly straight, as you see it in the engraving; when reduced to 7 bean stitches in the row the work may be fastened off; the front will be sufficiently long. Resume upon the fifty-eighth row of the back, and, missing 9 stitches for the back of the neck, work 30 double crochet to the end of the row, and turn and go back in bean stitch. Decrease at the neck end in each of the next 5 rows of double crochet, keeping the outside straight, to match the shoulder you have already done. Increase at the neck end in each of the following 4 rows of double crochet. Add 7 chain at the end of a bean stitch row, and this will complete the shaping of the neck. You will now keep the front edge straight, and decrease upon the outside, correspondingly to the first row, until the work is reduced, as before, to 7 bean stitches in the row, and fasten off. A simple Border is now to be crocheted all round the pelerine; do 1 double crochet on a stitch of the pelerine, * miss 1 stitch, 5 treble on the next, miss 1 stitch, 1 double in the next, and repeat from *, a few extra * cables should be worked in the groups at the corners of the pelerine. Four buttons are sewn on the left-hand side of the front and will require corresponding buttonholes in the crocheted on the right-hand front. Fasten a piece of wide elastic across the bottom of the back to the fronts, to confine the pelerine in position at the waist.

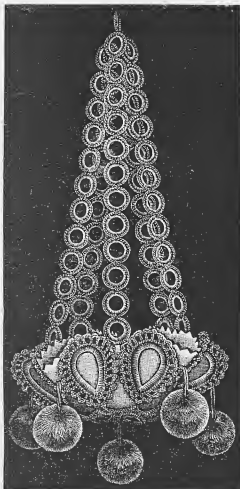
TRINKET BOX IN MACRAME TWINE.

REQUIRED about half a ball of Strutt's sage green macramé thread, a No. 8 bone crochet needle, about 13 yards of salmon pink ribbon, a small piece of pink pongee silk, and a tiny bit of green satin for lining purposes, a piece of cardboard, 11 inches by 23 inches, two rounds of cardboard, 34 inches in diameter, and one round, 44 inches, for the cover or lid. Make a chain of 66, join, and make 3 chain to turn. 1st round—Work 5 double in 1 stitch, take out the needle and insert it in the first treble stitch, and draw the fifth treble stitch through and join it in the first treble stitch, and repeat, join 1 chain. 2nd round—Double crochet in every stitch, join, 4 chain. 3rd round—Double long treble in every stitch (which is work like ordinary treble, only putting the wool three times over the needle instead of once, and drawing it through two loops at a time; this makes a rather larger stitch), join and make 1 chain. 4th round—Double crochet in every stitch, join and make 3 chain. 5th round—Like the first, join and fasten off. Cover the strip of cardboard, and one of the smaller rounds with pink silk, and the other small round with a piece of green satin, turning the surplus material over the edge of the card. Sew these two rounds together, the turned edges inside and join up the sides of the strip; then sew on the round with the pink silk to form the bottom of the box. Slip it in to the crocheted case after you have threaded the ribbon through the holes formed by the long treble, and secure with a few stitches at top and bottom. For the Cover—Make a chain of 3, join and work 2 double crochet in every stitch for three rounds. 4th round—Like the first in the box part. 5th round



Trinket Box in Macramé Twine.

—Double crochet in every stitch increasing occasionally so as to keep the work flat, join and make 3 chain. 6th round—1 treble, * 2 chain, make 1 2 treble, and repeat from * to the end of the round. 7th round—1 double crochet in every stitch and fasten off. Cut a round of cardboard about the size of a four-shilling piece, also three or four thicknesses of wadding. Lay them on the cardboard and cover with silk. This forms the little cushion in the centre of cover, as see engraving. Stitch it on, and thread the ribbon through the holes. Cover the remaining round of cardboard with silk, thus forming the lining of the cover, to which it must be neatly sewn, when this is finished is in position the box is complete.



Pretty Hanging Basket.

no, you may do as many more stitches as are needed, join last double crochet to the first, then 3 chain, 1 double crochet in the circle of six chain; repeat from * till you have attached 8 rings to the circle; and fasten off. Upon one of the rings calculate the 4 centre stitches on the opposite side away from the chain, work a double crochet on each of these stitches, 11 chain, 4 double crochet on four stitches of the next ring, and repeat from * till all the rings are connected, then do 11 chain, and join evenly to the first stitch of the round. Work a round of plain double crochet, 120 stitches in the round. Next round—Work 12 double crochet along twelve consecutive stitches, 3 chain, not miss any, 12 double crochet along the next twelve consecutive stitches, 3 chain, and repeat the same; you will have 10 loops of chain and 10 lots of double crochet in the round; join evenly, in 1 fasten off. Take one of the pear-shaped moulds and, beginning at the point, work the margin over completely, doing 2 double crochet; join evenly the last stitch to the first stitch; then go again round the mould, make 2 ch on 1 treble on the first double crochet stitch, * 5 chain, 1 double crochet on the fourth chain from the needle, miss two double crochet of previous round, and do 1 treble on the next, repeat from * till you have got in all 24 points round the mould, join the last stitch to the first, and with a double crochet unite the mould to one of the little loops of the third round of plain crochet. Take another mould and work it in the same manner, but as you do the nineteenth picot connect the crochet with the sixth picot of the preceding round, and as you do the twentieth picot connect the crochet with the fifth picot of the preceding mould; join the point of the mould to the next little loop of the plain crochet. Continue in this manner until all the ten moulds are covered with crochet and united to each other and the central foundation. The work at this stage lies perfectly flat and round like a doyley. Now for the Handles or Chains, by which the basket is suspended—there are five of these—each formed of certain number of rings connected together. Take one ring and work 8 double crochet on the rim; this is the topmost ring of

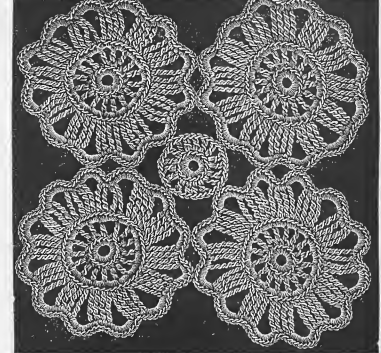
PRETTY HANGING BASKET.

THIS basket is, for the most part, crocheted over moulds and rings, and when hung in a window or alcove forms an elegant receptacle for a small flower-pot with a fern, or it can even be used as a sponge basket. The necessary materials are one ball of Carl Mez and Söhne's pink-shaded brilliant crochet twist, termed No. 67 "Glanz-Hakel-garn," 70 small brass rings a trifle over half an inch in diameter, 10 pear-shaped moulds measuring 13 inches from the top to the point, a medium sized steel crochet needle, six pink silk pompons, and an 8-inch diameter circular piece of white flannel or American cloth. All these things can be obtained at Barnard's, in the Edgware Road. With pink twist make 6 chain, and join in a circle; this is for the middle of the Bottom of the Basket, and 8 rings are to be encircled round it. After joining the circle * do 3 chain, take a brass ring and work 40 double crochet over the rim; these stitches should just nicely cover the rim and bring you again to the starting place, if

the suspender, * take another ring and work 20 double crochet, covering half way round the rim, repeat from * until 11 rings are connected together; take one more ring, and on this work 17 double crochet, join to a picot, of a pear mould (to the next picot above the place where picots are already joined together), do 6 more double crochet in the ring, join to the opposite picot on the next adjacent pear mould, do 17 more double crochet in the ring (which fills the bottom ring), * go to the next ring and fill it by working 20 more double crochet on the rim, repeat from * till you get to the top ring of all, and there do only 8 double crochet; this completes one suspender. You see there are twelve rings used in its formation, not counting the top ring, from which four other suspenders are to be fashioned in a similar manner, joining each to the pear-shaped moulds of the basket, at a distance of two moulds between each suspender. When the suspenders are completed, you will have only one ring remaining; go upon this as soon as the top rings get filled with five groups of eight double crochet in each group, and work 15 double crochet on it, unite the crochet to a stitch on the opposite side of the top ring, and do 25 more double crochet, and join and fasten off, so this ring stands upright, crossways, upon the top ring, and serves to hang up the basket on a nail. The basket is now ready for the attachment of the pompons. Sew one pompon on the crochet chain in the very centre of circle of rings; the other five are sewn upon the margin, in the places where the moulds are united together between the suspenders. Cut the flannel to suit the size of the basket, notch the edge all round, and tack here and there in places.

ANTIMACASSAR WORKED IN WHEELS.

THE engraving shows a simple and pretty design for a dining-room antimacassar worked in wheels. The cotton need not be very fine, Struth's No. 10 or No. 12 coloured crochet cotton is suitable, and with this use a 8 chain, which join in a circle. 1st round—Work 16 double crochet in the circle, join evenly the last stitch to the first. 2nd round—Do 7 chain to take up the top and back threads of the first double crochet stitch and draw the cotton through, cotton over the needle and draw through 2 stitches on the needle, cotton over the needle and again draw through 2 stitches on the needle, do 2 chain, and repeat from * until the circle is complete, when unite to the fifth stitch of chain with which the round began; thus you have 16 long treble stitches and 16 open spaces in the round. 3rd round—Work 1 double crochet in each stitch of the preceding round, 48 double crochet in all. 4th round—Do 7 chain, 3 double long treble (cotton three times round the needle) on successive stitches of former round, * 5 chain, 4 double long treble on successive stitches, and repeat from *, and you will get 12 groups of stitches in the round with 6 chain between each group; after the last 6 chain join evenly to the top stitch of chain with which the round commenced. 5th round—Work 1 double crochet between the second and third double long treble stitches of previous round, 8 double crochet under the loop of most wheels are joined together in course of crocheting the last round, by uniting the fourth and fifth double crochet stitches of two successive loops to the corresponding stitches of former wheels, in the manner depicted in the engraving. The interstices between the wheels are filled with small circles made by crocheting only the first and second rounds of the wheel; in process of the second round unite every fourth chain space to a loop of the soft-cent wheel.



Antimacassar worked in Wheels.

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WELDON'S PRACTICAL CROCHET.

(TWENTY-NINTH SERIES.)

Designs for Shawls, D'Oyleys, Boots, Ants, Bibs, Bonnets, etc.

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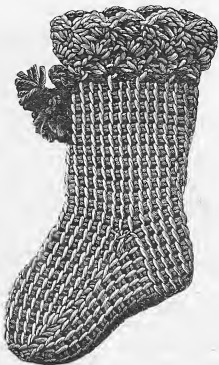
PLAIN TRICOT BOOT.

A PAIR of baby's boots may be very quickly worked in plain tricot, as represented in our engraving, and will be found both pretty and serviceable. Procure an ounce of single Berlin wool, or superine Berlin fingering, a No. 5 hone tricot needle, and a No. 10 crocheting hook. Take the tricot needle, and set in commence with 26 chains; this is the **top of the leg**. Do 2 rows of plain tricot, having 28 stitches in each row. **3rd row**—Pick up 28 stitches as usual, and when drawing back bring the wool through the 2 first stitches together and also through the 2 last stitches together, and thus you decrease 1 stitch on each side of the work. **4th row**—Pick up 26 stitches on the needle; in forming the last stitch you should pass the hook through the two stitches you before drew together; draw back in the usual way. Do 2 rows of plain tricot with 26 stitches in each row. **7th row**—Pick up 26 stitches, then draw back with a decrease on each side as in the third row. **8th row**—Pick up 24 stitches on the needle; be again in forming the last stitch pass the hook through the two stitches you before drew together; draw back as usual; do 5 rows of plain tricot on 24 stitches. This makes 13 rows of tricot, and the leg is sufficiently long. Break off the wool, and join a neat seam up the back of the leg. For the **Instep**—Take up the middle twelve stitches, and work 9 rows of plain tricot. Then form the **Toe** by doing 3 tricot rows with decrease on each side; this reduces the 12 stitches to 6 stitches only; slipstitch over these 6 stitches, and break off the wool; the toe is finished. For the **Heel**—There are 12 stitches waiting at the back of the leg. Pick up 6 of these stitches, pick up 2 over the join; pick up the remaining 6 stitches, making 14 stitches altogether, and draw back. Do 3 more rows of tricot on 14 stitches. **5th row**—Pick up 14 stitches as usual, and draw back through 4 stitches, through 2 together, through 2 separate stitches, through 2 together, through 4 stitches. **6th row**—Pick up 4, 2 together, 2, 2 together, 4; and draw back through 4 stitches, through 2 together twice, through 4 stitches; slip stitch along these 10 stitches which are the bottom of the heel; break off the wool; fold the sides of the heel together, and seam along the slipped stitches. For the **Gussets and Sole**—Hold the boot in such a way as to conveniently pick up stitches across the inside of the heel, beginning at one corner of the instep and going to the other corner; 18 stitches are to be missed, or 9 on each half, from the corner to the seam; draw these stitches back, as in ordinary tricot. **2nd row**—Pick up 18 stitches, and, in drawing back, shape the gusset by decreasing at the beginning and at the end of the row. **3rd row**—Pick up 16 stitches, and again draw back, with decrease on each gusset. **4th row**—Pick up 14 stitches, and draw back with another decrease on each gusset. Now work 5 rows of plain tricot, with 12 stitch stitches in each row. Then form the **Toe** with 3 rows of tricot, decreased on each side, as described above, and fasten off. Join the toe points neatly together, and sew the sole to the instep;

if you take the inside threads of the tricot you may make the join almost imperceptible. Make the other boot in the same manner. The **Border on the Top of the Leg** is crocheted in crany stitch. Take the crocheting needle, and for the **1st round**—Do 1 single crochet in a stitch of the tricot (begin at the back of the leg), 3 chain, 2 treble in the same place as the single crochet stitch, miss 2 tricot stitches, and repeat the same; get 7 sets of crany stitch in the round, and join evenly. **2nd round**—Do 1 chain, turn the work, 1 single crochet under a loop of 3 chain of previous round, * 2 chain, 2 treble in the same place as the single crochet, 1 single crochet in the next following loop of chain of previous round, and repeat from * to the end, where join evenly. **3rd round**—Do 1 chain, turn, and work same as the second round. This finishes the border. Make a crochet chain with wool of a different colour to the boot, run it in round the top of the leg, in the foundation stitches of the tricot; place small pompons on each end, and tie in a bow in front of the leg.

PETTICOAT FOR A YOUNG CHILD.

A PETTICOAT for a young child has a bodice worked in ridged double crochet and a skirt worked in shell stitch; the entire length of this garment from the neck to the bottom of the skirt is 14½ inches. Procure 4 ozs. of white single Berlin wool, a medium sized hone crocheting-hook, 2 yards of narrow white ribbon, and three pearl buttons. Commence the **Bodice at the Back**, lengthways, by making 31 chain. **1st row**—Miss one chain by the needle, and work one double crochet in each of the other stitches, doing 30 double crochets in the row. **2nd row**—Turn with 1 chain, and now and always insert the hook to take up the one back thread of the stitches of former row in order that the work may set in ridges and thus, working 1 double crochet upon each stitch of former row, you will again have 30 double crochets in the row. Work 12 more rows the same as the second row. At the end of the last of these rows, which is the fourteenth row of the body, and makes 7 ridges, add 14 chain for the shoulder. **15th row**—Work like the first row, but now 42 double crochets in the row. Do 4 rows as instructed in the second row, but now making 42 double crochets in each row. **20th row**—Proceed as usual, but stop when you have done 26 double crochets, and leave the remaining stitches open for the armhole. **21st row**—Turn with 1 chain; do 26 double crochets upon those of the previous row. **22nd row**—After working 26 double crochets, add 16 chain for the shoulder. **23rd row**—Work like the fifteenth row, doing 42 double crochets in the row. Work 4 rows, each with 42 double crochets in the row. **28th row**—Work as usual until you get 30 double crochets in the row, as at first; with this row you are commencing the **Front of the Bodice**, and you are to continue in ridged double crochet, backwards and forwards, until 24 more rows, making 12 ridges, are completed. At the end of the last of these rows, which



Plain Tricot Boot.

WELDON'S PRACTICAL CROCHET.

may be counted as the 52nd row of the body, add 14 chain for the shoulders. Now repeat from the 15th row as detailed above, and proceed onwards, as instructed, until your shoulders are finished, and you find you have done 14 rows of 7 ridges to double crochet for the other half of the back. You may now break off the wool, run the ends in neatly, and sew the shoulder pieces together in pairs. And for the **Waist**—Along the straight edge of the bottom of the bodice work a row of open treble—thus, 1 treble at the beginning of the crochet, * 1 chain, 1 treble in the depressed ridge, and repeat from * to the end; and get an uneven number of treble stitches, (i.e., 41, in the row); as ribbon is added, it will be between the treble stitches, which should stand rather high; or, if your ribbon will permit, you may work long loops instead of ordinary treble; fasten off at the end of the row.

For the **Skirt**—Worked in Shell Stitch. 1st row—Do 1 double crochet on the first treble stitch of former row, * 5 treble on the next treble stitch, 1 double crochet on the next, and repeat from *, and get 20 groups of treble stitches in the row, and end with 1 double crochet, and fasten off. 2nd row—Recommencing on the right-hand side, and inserting the hook to take up the top and back threads of the stitches of preceding row, work a group of 5 treble on the first double crochet stitch, * 1 double crochet on the centre stitch of the group of trebles, 5 treble on the next double crochet, and repeat from * to the end, and fasten off; there will be 21 groups, or shells, in this row. 3rd row—Again beginning on the right-hand side, do 3 treble on the first treble stitch of the first group, 1 double crochet on the centre treble stitch of the same group, * 6 treble on the next double crochet, 1 double crochet on the centre treble stitch of the next group, and repeat from * until you come upon the last group, where end with 3 treble, as you began, and join in a round by uniting the last stitch to the first stitch with which the round began. 4th row—Work 6 treble on the double crochet stitch next to the left, 1 double crochet between the third and fourth treble stitches of the group, and repeat the same. Henceforward proceed continuously round and round, always working the shell of 1 treble in a group upon the double crochet stitch, and 1 double crochet in the centre of the group of treble stitches of the previous round. Work moderately loosely, and make the treble stitches stand as high as possible. When 12 rows are accomplished, the skirt will probably be as long as required, but more may be added if needed.

A **Narrow** crocheted round the neck and armholes. 1st row—Do 1 treble in the ridged crochet, 1 chain, and repeat from the end of the row.

Work 1 double crochet on a treble stitch of the preceding row, * 3 chain, insert the hook in the second chain from the needle and draw the wool through, do the same in the next chain, now wool over the needle and draw through 3 stitches on the needle and draw through on the next treble, and repeat from * to the end, where join evenly. Sew 3 buttons down the left-hand side of the bodice at the back, and let them fasten into the double crochet on the opposite side. Divide the ribbon, and run one piece through the open treble at the waist, another piece round the neck, and two pieces round the armholes; tie the latter pieces in bows on the top of the shoulders.

JERSEY FOR A LITTLE CHILD.

Our engraving represents a warm and comfortable jersey suitable for a little girl or boy to wear in the house over its dress, or otherwise as an extra garment when taking mild exercise. The length of the jersey is 11 inches, including the neck-band; length of sleeve, 7 inches. Procure a medium-sized bone crochet needle and 4 ozs. of 4 thread unshrinkable vest wool, which now is made in several pretty shades of colour, or 4-ply finishing of the best quality, or Beesive packet wool may be used if preferred.

Commence with a chain for the **Bottom** of the **Front** of the jersey. 1st row—Miss the chain stitch next the needle and work * 3 double crochet in the 3 next consecutive stitches, 3 double crochet together in the next stitch, and 3 double crochet; miss 2 stitches, and raise 2 chain stitches, and repeat from * to the end of the row, where you will find your double crochet come in quite evenly. 2nd row—Make 1 chain and turn the work; miss the first double crochet stitch nearest the needle, and now, * taking up the one last thread of the stitches nearest the preceding row, do 3 consecutive double crochet, 3 double crochet together in the centre stitch of the three double crochet of preceding row, 2 more double crochet consecutively; miss 2 stitches, and repeat from * to the end, where omit working upon the one last stitch. Every successive row is worked precisely in the same manner as the second row, until in all 40 rows are accomplished, making 20 ridges up the front of the jersey; this brings you to the chest. 41st row—Turn with 1 chain, and do 1 double crochet in the back thread of every successive double crochet of the previous row. Work 3 more rows of plain double crochet; then break off the wool. Recommence, and work a similar piece for the back of the jersey. These two pieces are to be united by sewing together on each side the first 14 ridges of the crochet; leave the upper part open to admit of sleeves; and sew a length of 10 double crochet stitches together on each side to form shoulders.

For the **Neck**—Begin on one shoulder, and proceed in double crochet round the neck opening, getting about 55 stitches in the round; join evenly

upon completion; then do 2 chain, turn the work, and go round again in double crochet, also do 2 more rounds in the same manner. 6th row—To produce an edge—Work 1 single crochet upon a stitch of the former row; 3 chain, 1 treble in the same place where you miss 2 stitches, and repeat the same to the end of the row, and fasten off.

For the **Sleeves**—Commence at the wrist with 44 chain, and proceed in ridged double crochet, as instructed above, until you find 48 rows are done, making 14 ridges. 29th row—Turn as usual with 1 chain, and do 1 double crochet in the back thread of every successive double crochet of the previous row, and at the end, in the last stitch, do 1 double crochet to increase the size of the top of the sleeve by the formation of a gusset. Work 13 more rows of plain double crochet, each with increase in the last stitch. Fasten off, and sew up the sleeve. Make the other sleeve to correspond. Sew the sleeves firmly into the armholes.

WOOL ANTIMACASSAR.

FEBRUARY STRIFE.

Our engraving shows the lower portion of a very handsome crocheted stripe for a wool antimacassar. The pattern is likewise suitable for a sofa blanket or an infant's cotting. It is intended to be worked with five shades of double Berlin, commencing the first row with the darkest shade, proceeding thence in successive rows to the lightest, and then on to dark again. An ordinary sized antimacassar will require three stripes of crochet—i.e., two outside stripes in shades of crimson, and a centre stripe in shades of green; or any other two good contrasting colours that appeal to the worker's taste; rose-pink and apricot is particularly pretty, but delicate; rose-pink and fawn is nice, and so is brown and lilac. Procure wool in the following proportion—half the actual quantity will of course depend upon the quality of the wool; it is to be 3 ozs. of the darkest shade of crimson, 2 ozs. of each of the two next lighter shades, 4 ozs. of the next shade to the lightest, and 2 ozs. of the lightest of all; just half the quantity in shades of green; also 1 oz. of blue (No. 6 Ball number), for the purpose of joining the stripes together. Use No. 6 (Ball gauge) crochet needle.

Make, with darkest shade of green, a row usual. You should now have made, by 132 chain will produce a fair length, or 120 chain. 1st row—Keeping the chain at the beginning of the row, insert the hook in the chain stitch next to the needle and draw the wool through; insert the hook in the next chain stitch, and draw the wool through; miss 3 more stitches in three successive chain in the same manner, all moderately loosely; then wool over the needle and draw through the 6 stitches that now are on the needle, and do 1 chain to hold the group firmly; * raise 1 stitch in the small hole below the chain, raise 1 in the lowest thread at the back of the stitch just made; in the same stitch of the foundation as already worked into, and in 1 each of the 2 next successive stitches of the foundation, and here, being again 6 stitches on the needle, pass the wool over the needle and draw through all, and do 1 chain to hold the group firmly; raise 1 stitch in the small hole as near as possible all the same size, and an even number in the row—the this pattern is usually known as "point-ridge" or "shell-stitch," sometimes it is termed "five-stitch" because of the five loops that are picked up, and the formation of each stitch; break off the wool at the end of the row. 2nd row—Take the next lighter shade of wool, and recommence on the right-hand side to work again in point-ridge. Insert the hook in the top stitch of the chain at the beginning of the previous row, and draw the wool through, do 3 chain, miss 1 stitch in the second stitch of chain, raise 1 stitch in the next stitch of chain, miss 1 stitch in the top thread of the first point-ridge of former row, raise 1 stitch in the little round hole formed by the one chain of former row, and raise 1 stitch in the top thread of the next point-ridge of former row, wool over the needle and draw through all the 6 stitches on the needle, and do 1 chain to hold the group firmly; raise 1 stitch in the small hole below the chain stitch just made, raise one stitch in the lowest thread at the back of the point-ridge just made, raise 1 stitch in the same thread of point-ridge stitch of former row as your last point-ridge is worked into; raise 1 stitch in the little round hole formed by the one chain of the former row, and raise 1 stitch in the top thread of the next point-ridge of former row. This makes 6 stitches upon the needle. Wool over the needle and draw through all, and do 1 chain to hold the group firmly; raise 1 stitch in the small hole of the row; the last stitch of the row will, from the exigency of the pattern, consist of only 4 picked up loops, making 5 upon the needle, instead of 6; insert the hook in the small hole of the row, and draw the wool through; in this row as were in the first row. They will stand stitch over stitch; observe that the fourth loop is always to be picked up in the little round hole, and the fifth loop formed upon the little round hole. The number of stitches is the test of the pattern and must be carefully attended to, otherwise the stripe will be faulty. 3rd row—Use the next lighter shade of wool, and proceed as instructed in the second row. 4th row—To produce mixed Bobs up the centre of the stripes—Work 1 row of wool and begin with 12 1 double crochet on the top stitch of chain with which the preceding row commenced; wool over the needle, insert the hook in the little round hole

Petticoat for a Young Child.

group firmly; repeat from * to the end of the row, and do 1 chain to hold the group firmly; raise 1 stitch in the small hole as near as possible all the same size, and an even number in the row—the this pattern is usually known as "point-ridge" or "shell-stitch," sometimes it is termed "five-stitch" because of the five loops that are picked up, and the formation of each stitch; break off the wool at the end of the row. 2nd row—Take the next lighter shade of wool, and recommence on the right-hand side to work again in point-ridge. Insert the hook in the top stitch of the chain at the beginning of the previous row, and draw the wool through, do 3 chain, miss 1 stitch in the second stitch of chain, raise 1 stitch in the next stitch of chain, miss 1 stitch in the top thread of the first point-ridge of former row, raise 1 stitch in the little round hole formed by the one chain of former row, and raise 1 stitch in the top thread of the next point-ridge of former row. This makes 6 stitches upon the needle. Wool over the needle and draw through all, and do 1 chain to hold the group firmly; raise 1 stitch in the small hole of the row; the last stitch of the row will, from the exigency of the pattern, consist of only 4 picked up loops, making 5 upon the needle, instead of 6; insert the hook in the small hole of the row, and draw the wool through; in this row as were in the first row. They will stand stitch over stitch; observe that the fourth loop is always to be picked up in the little round hole, and the fifth loop formed upon the little round hole. The number of stitches is the test of the pattern and must be carefully attended to, otherwise the stripe will be faulty. 3rd row—Use the next lighter shade of wool, and proceed as instructed in the second row. 4th row—To produce mixed Bobs up the centre of the stripes—Work 1 row of wool and begin with 12 1 double crochet on the top stitch of chain with which the preceding row commenced; wool over the needle, insert the hook in the little round hole

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formed by the one chain of the preceding row and draw the wool through, wool over the needle and draw through 2 of the stitches on the needle, * wool under the needle, insert the hook in the same place and draw the wool through, wool over the needle and draw through 2 stitches on the needle, wool again over the needle and again draw through 2 stitches on the needle, work 2 stitches as usual; repeat from * to the end of the row. Repeat the same over the needle and draw through all, and do 1 chain to secure the bob firmly; this completes one bob stitch—the wool should be held moderately loose and drawn well up to the point; the stitches standing on the needle, work 1 double crochet in the little round hole of the next point-needle stitch, make a bob stitch in the little round hole next following; and continue the double crochet stitch and the bob stitch alternately to the end of the row, finishing a double crochet on the last stitch and break off the wool. **6th row.**—With the lightest shade of wool—Do 1 treble on the double crochet at the beginning of the previous row, 1 double crochet on the first bob stitch, * a bob on the double crochet on the next following; and a double crochet on the next bob, and repeat from * to the end of the row, where finish with 1 treble on the end stitch of double crochet; break off the wool. **6th row.**—Revert to the fourth shade of wool, and commence with 1 double crochet on the treble stitch at the beginning of the former row, make a bob stitch on the double crochet stitch of former row, and a double crochet on the next bob, and repeat the bob and the double crochet alternately to the end, and you will find the last double crochet comes upon the treble stitch with which the former row was completed; break off the wool. **7th row.**—Use the third shade of wool, and resume the working of point-needle, but you must be very particular how you pick up the stitches in this row, so as to get again the same number with which you began. Insert the hook in the first double crochet stitch of the preceding row and draw the wool through, do 3 chain, raise 1 stitch in the next stitch of chain, raise 1 stitch in the next stitch of chain, raise 1 stitch in the corner stitch, raise 1 in the top thread of the adjacent loose-looking stitch, and raise 1 taking up both threads of the next stitch; here are six stitches on the needle, pass the wool over the needle and draw through all, and do 1 chain to hold the group firmly; * raise 1 stitch in the small hole below the chain stitch just made, raise 1 stitch in the thread at the back of the point-needle just made, raise 1 stitch in the same thread where point-needle is already worked, raise 1 stitch by taking up both threads of the double crochet stitch, and raise 1 stitch in the top thread of the adjacent loose-looking stitch, now 6 stitches are on the needle, wool over the needle and draw through all, and do 1 chain to hold the group; raise 1 stitch in the small hole below this chain stitch, raise 1 stitch in the lowest thread at the back of the point-needle last made, raise 1 stitch in the loose thread where point-needle is already worked, raise 1 stitch in the front thread of the same loose thread, and raise 1 stitch taking up both threads of the next stitch, here are 8 stitches on the needle, wool over the needle, and draw through all, and do 1 chain to hold the group firmly; repeat from *; and by working in this manner you will manage to get in one point-needle stitch to a bob and one point-needle stitch to a double crochet; it is the total number of stitches being the same as you have in the first three rows of the pattern. **8th row.**—Take the second shade of wool, and work as instructed in the second row. **9th row.**—Use the darkest shade of wool, and proceed in the same way. This finishes the first stripe. Work another stripe to correspond; and work a similar stripe with wool of a contrasting colour. Draw all the tag ends in neatly at the top of the crocheted. Place the last stripe in the centre between the other two stripes, and unite them together by means of a row of double crochet worked with black or amber.

Work an Edging with black wool on each side of the antimacassar; 1 double crochet in the first stitch, * 2 chain, miss one stitch, 3 treble in the next, 2 chain, miss one stitch, 1 double crochet in the next, and repeat from * to the end. The fringe is made of strands of wool cut 6 inches in length, and is knotted in bunches of four strands in each, each bunch in shade the same as the row in which it is to be knotted.

GORDON FRINGE.

This elegant fringe may be employed for any article that needs a fringed trimming, whether it be a crocheted counterpane, a toilet cover, brush and comb bag, a linen tea-cloth, or broad-tray cloth, selecting crocheted cotton and hook as seems best adapted for the purpose. The heading is crocheted short-way, fore-and-aft and back-way, and the fringe is knotted in after the heading is accomplished. Commence with 24 chain. **1st row.**—Work 1 double crochet in the thirteenth chain from the needle, and 5 more double crochet in the next successive stitches; turn with 1 chain and, taking up always the one last thread, do 6 double crochet on the six stitches of the previous line; 12 chain, again turn, and work 6 double crochet over the preceding six; turn with 1 chain, and do 6 double crochet over the six stitches of the third line;

12 chain, and again turn, and work 6 double crochet over the previous six; then 1 chain, 1 long treble in the second fourth, and then 1 double square block, 1 chain, miss one stitch, 1 long treble in the next, 1 chain, miss one, 1 long treble in the end stitch. **2nd row.**—Turn with 1 chain, and work 1 double crochet on the first long treble stitch by the needle, and do 5 more double crochet in succession upon the open row of the previous row, as before the one back thread; * turn with 1 chain, and work 6 double crochet over these six double crochet; repeat from * three times, and there will be 5 little rows forming another little square block, then do 1 chain, miss one, 1 long treble of the former block, 1 long treble on the next (here take up two top threads), 1 chain, miss one stitch, 1 long treble on the next, 1 chain, miss one, 1 long treble on the next. **3rd row.**—Work 1 double crochet on the first long treble of the former row, and 5 more double crochet in succession; then turn with 1 chain, and proceed with another little block, which is to appear with loops of chain like the first block, and will be completed with open crochet corresponding with that worked in the first row. Now continue the two blocks alternately for the length required. If you refer to the engraving you will notice that each block is embellished with a square "crossed" stitch; these are worked after the crochet is finished and before the fringe is knotted, and may be made with double cotton of the kind used for the crochet, or with coloured cotton to match whatever colour there is in the article for which the fringe is required. Fringe with strands of cotton 6 or 7 inches in length, and knot four or five strands into each loop of crochet chain.

WOOL ANTIMACASSAR.

WORKED IN STRIPES OF KEY PATTERN TRICOT AND TUFTED TRICOT.



Jersey for a Little Child.

A DURABLE and handsome antimacassar is worked in stripes of key pattern tricot and tufted tricot, arranged alternately, and crocheted together as represented in the engraving; the tufted stripe is the narrowest; the key stripe consists practically of plain tricot upon which the Grecian key design is afterwards embroidered in cross stitch with gold flosselle. The antimacassar will require three wide and two narrow stripes. Prepare single Berlin wool two colours—say, green and ruby, or fawn and blue, about 8 oz. of each; for, though the green stripe is the narrowest, and the fawn a good lot of wool, and therefore the quantity is equalised; a bone tricot needle, No. 6, by Walker's gauge, and a small ball of gold flosselle. Double Berlin may be employed if preferred, and with this use a No. 4 needle.

For the Wide Stripe of Key Pattern.—Take the ruby wool, and make 21 chain. Work in plain tricot, having 21 stitches in every row, for the length of 91 rows, or 108 rows; then slip-stitch along the top, and fasten off. On this stripe you will be able to embroider five complete turns, or six complete turns of the Grecian key pattern, for which employ gold flosselle, and follow the engraving, which accurately defines every stitch. Two clear rows of tricot are left free of embroidery at the top as at the bottom of the stripe. Work two more stripes to correspond.

For the Narrow stripe of Tufted Tricot.—Use green wool, and make 11 chain. **1st row.**—Pick up as usual a tricot stitch on the second stitch of the preceding row, wool over the needle, insert the hook in the perpendicular front thread of the third stitch of the first row and draw the wool through loosely, wool over the needle and draw through 2 of the stitches on the needle, and draw the wool through; insert the hook again in the same stitch, and draw the wool through; wool over the needle and draw through 2 of the stitches on the needle; again wool over the needle, and insert the hook in the same stitch, and draw the wool through; wool over the needle and draw through 2 of the stitches on the needle; this forms one tuft; pick up tricot on the fourth and fifth stitches of the preceding row, do another tuft in the sixth stitch of the first row; pick up tricot on the seventh and eighth stitches of the preceding row; make another tuft on the ninth stitch of the first row, pick up tricot on the tenth and eleventh stitches of the preceding row; this finishes the row; and you will find 11 stitches, as usual, upon the needle; draw them through in the ordinary manner. **4th row.**—Plain tricot, 11 stitches. **5th row.**—Pick up a tricot stitch on the second stitch of the previous row, make a tuft in the third stitch of the second previous row, directly over the tuft you made when working the third row, pick up tricot on the fourth and fifth stitches of the previous row, make another tuft in the sixth stitch of the second previous row, pick up tricot on the seventh and eighth stitches of the previous row, and make another tuft in the ninth stitch of the second previous row, and pick up tricot on the tenth and eleventh stitches of the previous row, until the stripe attains the length of the key-pattern stripe; then fasten off. Make another tufted stripe in the same way. To Join the stripes together.—Arrange the five stripes in order as they are to lie, and join them by working a row of double crochet, taking the hook

through a strand of wool of each of the two adjacent stripes. Use the green wool for the joining.

Work this **2d**—Work with green wool up each side of the antimacassar—1 double crochet in the first stitch of the tricot, * 4 chain, 1 double crochet in the fourth chain from the needle, miss 1 stitch of tricot, 1 double crochet in the next, and repeat from * to the end.

3—Fringe the top and bottom of the antimacassar, each stripe with its own colour.

DOYLEY, OR TABLE MAT.

HERE is a novelty in the shape of a doyley or table mat, composed of fork-work and crochet. It may be worked with cotton or with wool. If cotton be preferred, a ball of Arden's Ivory crochet cotton, No. 16 or No. 20, should be procured; while if wool is considered desirable it will be well to use single Berlin for the fork work, and Andalusian in some good contrasting colour for the crochet; you also should possess a 1½-inch steel fork and a suitable crochet needle. Begin by making two pieces of fork work: the first piece is for the centre of the doyley, and must comprise 24 loops on each side; the second piece is longer and demands 96 loops on each side; both these pieces should begin and end with a 3-inch or 4-inch tag for convenience in joining. Take the first piece, and after threading a needle with one tag and sewing the ends of the crochet braid neatly and firmly together to form a circle, use the other tag to gather up the 24 inner loops for the centre of the doyley, and secure the cotton. Now work in crochet round the margin of this star.

1st round—Insert the hook reversely in the first loop and do 1 double crochet, * 3 chain, 1 double crochet in the next loop reversely, and repeat from * to the end, where after doing 3 chain, unite evenly to the first stitch of the round. **2d round**—Plain double crochet, and join evenly at the end. **3rd round**—Do 6 chain to stand for a long treble stitch, 2 long treble (cotton twice round the needle) in the same place—viz., on the double crochet stitch over the double crochet of the second previous round, * 3 chain, miss three stitches, 3 long treble on the next, repeat from * until 24 groups of stitches are worked; then, after 3 chain, join to the top stitch of chain with which the round commenced. **4th round**—Slip to the centre stitch of the first group, take the other piece of fork work, and, inserting the hook to take up the 2 first loops (reversely), draw the cotton through in a single crochet, then 3 double crochet consecutive stitches at preceding round. 1 single crochet in 2 loops taken up together, and repeat the same; and thus the fork work will get attached to the crochet, 2 loops of fork work over the centre stitch of three long treble, and 2 loops over the centre stitch of three chain, and when the round is completed you must join evenly and break off cotton; and take the opportunity of sewing the circle of crochet braid, using tags to make an almost imperceptible join. **5th round**—Upon the outer margin of the second piece of fork work do 1 double crochet in 2 loops taken up reversely, 4 chain, 1 double crochet in the 2 next loops reversely, and repeat from *, and join after 4 chain at the end of the round. **6th round**—Double crochet in every stitch of last round. **7th round**—Work similarly to the third round, only now there will be four stitches to miss between the groups, and there will be 48 groups in the round. **8th round**—Plain double crochet. **9th round**—Do 1 double crochet on double crochet over the centre stitch of a group, 3 chain, miss five stitches, 1 treble on double crochet over the centre stitch of the next group, 3 chain and 1 treble alternately four times in the same place, 3 chain, miss five stitches, and repeat the same to the end. **10th round**—Work 1 double crochet on double crochet stitch of preceding round, 4 chain, 1 double crochet in the space between the first and second treble stitches; then 3 times 4 chain and 1 double crochet in the next space; 4 chain, and repeat the same to the end, making 24 scalloped round the doyley.

INFANT'S BIB.

THIS border for the bottom of the front is to be worked first; it forms a piece of short-ray edging. Make 20 chain for the width. Turn every row with 3 or 4 chain. **1st row**—3 treble into the 4th chain, miss 3, 3 treble in the next, and repeat, forming 4 groups of 3 treble. **2d row**—Double crochet in each stitch. **3rd row**—3 treble in 3 consecutive stitches, working without finishing the stitch till the third treble, when all are to be pulled together; 3 chain, repeat from the beginning of the row (3 treble in the next 3, and so on, always having 4 groups). **4th row**—1 double crochet in each space, 4 chain between. **5th row**—3 treble in the centre stitch of the first chain space, the same in the centre of the next, and so on. Repeat from the second row. Work ten patterns in all; this completes the length required.

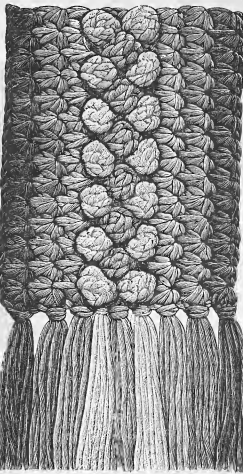
For the **Bib**, work into one long side of the above piece of edging. **1st row**—Work double crochet into the chain space at the ends of the rows, putting 3 or 4 stitches into each, with 2 or 3 chain at the end of the row to turn. **2d row**—Treble into every stitch. Work 12 treble, put 3 in the next, and 3 into one stitch within 12 of the other end. **3rd row**—Double crochet in each stitch. Work 3 double crochets, then work 3 treble into the first double crochet of the previous double crochet row, pulling the 3 together, work 3 double crochets, miss 1, double crochet, 3 treble worked down as before into the seventh double crochet stitch of the previous row, work 1 or 2 double crochet to bring it to the centre of the 3 treble worked in 1 (in the previous treble row), 3 double crochets in that centre stitch, 6 double crochets, take 2 together, work 2 together, 3 together; after every seventh stitch till you come to the 3 in 1 again, work 1 double crochet in the centre of that 3, 2 double crochets, group of 3 treble worked down as before, 3 double crochets, miss 1, 3 double crochets, group of 3 treble as before, and 3 double crochets to

finish the row. **4th row**—Treble. Work 6, miss 1, work on to the 3 double in 1, 3 treble in the centre of that, work on, decreasing a few times across the front, work 3 in 1 as before, 6 treble, miss 1, and finish with 6 treble. Repeat the third and fourth rows until the bib is large enough; about twenty-five rows will be sufficient. Then for the neck, leave the front, and work one side only, doing the side border the same as usual as far as the 3 in 1. Having worked that, turn, and so on. In the treble rows always work the last few stitches in double crochet (this should be at the neck end) to draw the row in a little, and take care to keep the same number of stitches in each row. Do 24 rows in all, and work the other side to match. Work a row all round the bib, putting double crochet at the neck, with a loop of 12 chain and double crochet worked into it, for a button-hole, at one end, and round the outside of the bib work 1 treble in one stitch, make a picot of 3 chain, joining the first chain to the last, work another treble in the same stitch, and repeat to keep flat. Add a hutton the other end of the neck.

BABY'S CAPE.

THIS pretty cape is done in knitting and crochet, the cape itself in knitting and border in crochet.

Use long loose wools, of medium size, and any soft white wool, rather



Wool Antimacassar. Perrybob Stripe.

fine. Cast on 64 stitches for the bottom of the cape. Knit a row plain and then begin the fancy pattern.

1st row—Purl 3, increase by picking up a stitch, knit 1 slip 1, knit 2 together, pass the slipped stitch over, knit 1, increase by picking up one. **2d row**—Cast on 8 stitches at the beginning of the row, * knit 3, purl 5, and repeat from * to the end of the row. **3rd row**—Cast on 8 stitches at the beginning of the row, * knit 3, purl 5, and repeat from * to the end of the row. **4th row**—Cast on 8 stitches at the beginning of the row, * knit 3, purl 5, and repeat from * to the end of the row. **5th row**—Cast on 8 stitches at the beginning of the row, and work the same as the first row. **6th row**—Cast on 8 stitches at the beginning of the row, and work the same as the second row. **7th row**—Cast on 56 stitches at the beginning of the row, and work the same as the third row, taking care to keep the pattern right. **8th row**—Cast on 56 stitches at the beginning of the row, and work the same as the fourth row, taking care to keep the pattern right.

The full width of the cape is now completed, but to make the edge the

WELDON'S PRACTICAL CROCHET.

The sides will require 5 chain in every loop, making 4 loops across each piece from join to join; afterwards you will work as usual, 4 treble in each loop of five chain.

For the **Border**—Make two pieces of fork work. One piece must be of sufficient length to go nicely the whole way round the shawl, allowing for fullness at each corner; the other piece must be nearly three times as long, as it is to rundle up and down the scallops. It takes 38 loops for each ordinary scallop and 45 loops for each corner scallop. On the first, the shorter piece, commence to crochet in this manner: **1st row**—Do 4 double crochet in the first loop (this will be a corner loop), 4 chain, 1 double crochet in the same loop, * then 2 chain, 1 double crochet in the next loop, and repeat from *, always crossing each loop as usual as you take it up; other corners must be shaped like the first corner. Each ordinary scallop needs twelve loops of chain; therefore count by multiples of twelve, but deduct two from the total number along each side of the shawl for absorption in the corners. If you are in any doubt about the number of loops you will actually require you had better proceed in divisions, and stop when you get a certain distance, and commence the second row from another ball of wool, as, by the working of this row, you will be able to gauge the scallops with greater accuracy.

2nd row—Do 4 treble in the corner loop of four chain, 30 chain, 1 double crochet in the twelfth chain from the needle, 3 chain, miss three, 1 double crochet in the next, 3 chain, again miss three, 1 double crochet in the next, which is the first stitch of the twenty chain, do 4 more treble in the same loop with the last group of treble, * miss one loop of chain of preceding row, 4 treble in the next, and repeat from * till you find 6 groups of treble stitches from the tag of chain; then for another tag make 16 chain, 1 double crochet in the twelfth chain from the needle, 3 chain, miss three, 1 double crochet in the next, which is the first stitch of the sixteen chain, and repeat from * along the side of the border till you reach the next corner, which work as the first, and continue. The tags of chain denote the centres of the scallops.

Now you are ready for combining the second piece of fork work to produce **Scallops**. Count 3 groups of treble stitches to the left of the tag of chain at the corner of your work, and there, between the third and fourth groups, do 1 double crochet, * 3 chain, 1 single crochet in the first loop of the fork work, 3 chain, 1 double crochet in the next space between the groups of trebles, 3 chain, 1 single crochet in the next group, 3 chain, 1 treble in the next space, 3 chain, 1 single crochet in the next group, 3 chain, 1 long treble in the next space (this is the space where the tag of chain issues), 1 treble in the loop of three chain, 2 chain, 1 single crochet in the next loop of fork work, 2 chain, 1 treble in the upper space of the tag, 2 chain, 1 single crochet taking up 3 loops together, 2 chain, 1 treble in the upper space, 2 chain, 1 single crochet taking up 3 loops together, 3 chain, 1 long treble in the space, 3 chain, 1 single crochet taking up 3 loops together, 3 chain, 1 long treble in the

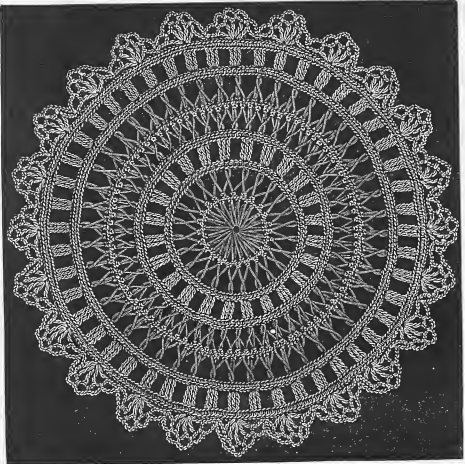
space, 3 chain, 1 single crochet taking up three loops together, 2 chain, 1 treble in the space, 2 chain, 1 single crochet taking up three loops together, 2 chain, 1 treble in the space, 2 chain, 1 single crochet in the one next loop, 2 chain, 1 treble in the space of three chain, 1 long treble in the space whence the tag of chain issues, 3 chain, 1 single crochet in the next loop, 3 chain, 1 treble in the next space between the groups of chain, 1 single crochet in the next loop, 3 chain, 1 double crochet in the next space, 3 chain, 1



Infant's Bib.

single crochet in the next loop, 3 chain, 1 double crochet in the next space; now repeat from *. All the scallops along the side of the shawl are similar to this scallop—i.e., 7 stitches within the space at the top of the tag, and three loops taken six times together. The corner scallops have eight stitches within the space at the top of the tag, and also a treble in the extra three chain space, and three loops are taken together nine consecutive times, as see engraving. For the **Outer Edge**—Take up 3 fork work loops together reversely and do 2 double crochet in them, do this again in the 3 next loops, do 6 treble in the next loop taking it reversely, * 1 double crochet in the next loop, 6 treble in the next, always reversely, until there are 9 groups of treble stitches, then work three loops together in 2 double crochet, again 3 loops together in 2 double crochet, and once again 3 loops together in 2 double crochet, then 1 single crochet in the same space in front of these groupings to retain them together closely; now 6 treble in the next loop, taking it reversely, and repeat from *. Here you produce nine groups round each scallop; in working the corner scallops you will find thirteen groups instead of nine.

Now for **Uniting the Border to the Shawl**.—Work a heading to the fork work in this manner: **1st row**—Beginning 8 or 10 loops to the left of the corner, work 1 double crochet in a loop reversely, * 2 chain, 1 double crochet in the next loop reversely, and repeat from *; the only variation occurs at the 14 row corner loops, which you take in the following order, 2 together, 2 together, 3 together, 3 together, 2 together, 2 together, and so the corner is contracted to shape, as in the illustration. **2nd row**—Work 4 treble in one space of the previous row, miss the next space, and continue. You should have as nearly as possible the same number of treble groups here in the heading of the border as you have upon the margin of the shawl. Hold the shawl end the border together, the right sides outside, and the two lines of treble crochets overl with each other, and unite thus: 1 double crochet in the space between the groups of treble stitches, passing the hook through both pieces of work, 3 chain, 1 double crochet in the next space, and so on to the end. The shawl is now ready for wear.



D'Oyley, or Table Mat.

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A very pretty shoulder cape can be made in Moteomb pattern, drawing the work in to the shape of the neck, and adding a turn-down collar formed of bordering.

CHILD'S CROCHET FROCK.

This pretty frock is high at the neck and has long sleeves; it measures 17 inches in length from the shoulder to the bottom of the skirt, and is

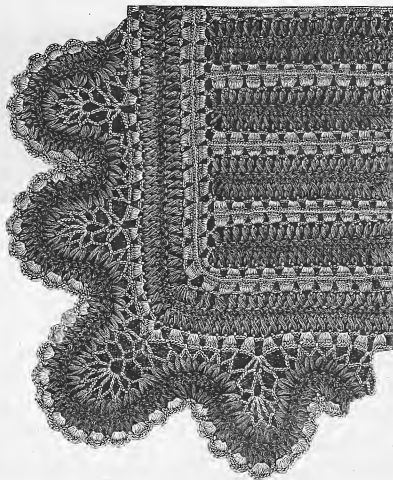


Baby's Cape.

crocheted with Shawline wool in two colours. Shawline wool is beautifully soft and warm, thick in texture and yet light in weight; it is retailed by the skein, and for the frock 6 skeins of grey and 3 skeins of pink are required. If any other kind of wool be preferred, it will answer to select Baldwin's 6-ply or 8-ply Beehive fingering, substituting ounces for skeins. Use a No. 8 or No. 9 bone crochet needle. The body of the frock is worked lengthways, in two separate pieces, in short treble stitch; it has an invisible seam up the front, and also a seam under each arm, and fastens at the back by means of four pearl buttons. The skirt is worked from the waist downwards in alternate patterns of short treble stitch and knob stitch.

Begin for the **Body**—With grey wool make 65 chain rather loosely. This chain is intended to reach upwards from the waist to the shoulder, to pass over the shoulder, and reach to the waist again. **1st row**—Pass the wool over the needle, insert the hook in the third chain from the needle and draw the wool through, wool over the needle and draw through all three of the stitches on the needle; this is a "short treble stitch," and the whole of the body and sleeves and part of the skirt is worked in similar "short" trebles—*viz.*, pass the wool over the needle, insert the hook in the next stitch and draw the wool through, wool over the needle and draw through the 3 stitches that are on the needle. When you have done 31 short trebles you come to the centre of the foundation chain and you are on the top of the shoulder; do 3 short treble in a group in the next stitch of chain—*i.e.*, in the centre stitch, and then do 31 more short treble in consecutive order to the end of the row. **2nd row**—Turn with 2 chain, and now and henceforward insert the hook in the one back thread of the stitches of former row that the work may set in ridges; do 1 short treble on each stitch of the previous row, making 65 short treble in all. **3rd row**—Turn with 2 chain, work consecutively 32 short treble stitches, 3 short treble on the next, which is the centre stitch, 32 short treble to the end of the row. **4th row**—Turn as before and work 67 short treble. **5th row**—Turn as usual, work 33 consecutive stitches, 3 stitches on the next which is the centre stitch and 66 more stitches to the end of the row. **6th row**—Turn as before, and now work 69 short treble. **7th row**—For the **Back of the Body**—Turn with 2 chain, and work 31 short treble, and stop. **8th row**—Make 2 chain, turn the work, miss the first stitch by the needle, and go back with 30 short treble to the level of the waist. **9th row**—Turn with 2 chain, and work 29 short treble, omit working on the top stitch of the previous row, as this shapes the neck. **10th row**—Turn with 2 chain, miss the first stitch by the needle, and go back with 28 short treble to the level of the waist; fasten off,

and break off the wool. Thus the last four rows, being short rows, form one half of the back of the body, which, however, is afterwards widened by a bordering. Tie a stitch on the needle, and resume the 7th row. For the **Front of the Body**—Omit five stitches on the top of the shoulder, and work thence 33 short treble to the end of the row, which again is the level of the waist. **8th row**—Turn as usual with 2 chain, and work consecutively 32 short treble, omitting the top stitch of the preceding row for the purpose of shaping the neck. **9th row**—Turn with 2 chain, miss the first stitch by the needle, and work 31 short treble to the waist. **10th row**—Turn with 2 chain, and work 30 short treble, omitting the top stitch of the preceding row. **11th row**—As the 9th row, but 29 stitches. **12th row**—As the 10th row, but 28 stitches; fasten off, and break off the wool. Now recommence with 65 chain, and work a similar piece for the other half of the body. When this is accomplished by the edges of the two fronts together, and unite them with a very neat seam which, if nicely done, will be almost invisible; sew the foundation chain together from the level of the waist upwards to the armpit, leaving about 31 stitches open (these being the 31 central stitches of the foundation chain) to form armholes. Take the pink wool, hold the right side of the crochet towards you, and for the **1st row of the Trimming**—which goes along each side of the back and round the neck and shoulders—commence with a double crochet stitch upon the left-hand side of the back, by the waist, and do 28 double crochet along the 28 short treble stitches of the back, put 3 double crochet on the top stitch at the corner by the neck, and proceed in double crochet on the neck and shoulders (preserving a nice oval shape) to the top corner of the right-hand side of the back, where put 3 double crochet, and thence work 28 double crochet on the 28 short treble stitches to the waist. **2nd row**—Turn with 1 chain, and return along the stitches of the previous row, taking up the one back thread; do 3 double crochet on the centre stitch of the increase at each top corner, but decrease ones or twice on each shoulder to contract the neck to shape. **3rd row**—Turn with 1 chain, and work as the previous row until you have done 2 stitches beyond the top corner of the right-hand side of the back, then * to form a buttonhole, make 1 chain, miss one stitch, do 2 consecutive double crochet, repeat twice from *, and end the row with a buttonhole of 1 chain, miss one stitch, 1 double crochet on the end stitch by the waist. **4th row**—Turn as usual, and proceed in ridged double crochet as before, and further carry this row of double crochet straight along the lower



Corner of a Shawl in Moteomb Pattern.

the first pilot of the previous scallop, 1 chain, 1 double crochet in the first loop of the present scallop, and hence proceed as detailed above.

For the **Open Chain Network** between the scallops and the linen—Join the scalloped edging in a round. **1st round**—Hold the right side of the edging towards you and do 1 double crochet in one of the points of the insertion, 6 chain, 1 double crochet in the next point; and so on to the end of the round. Work another round similar to the first round with loops of 6 chain. Then do 6 rounds with loops of 5 chain; and 1 round with loops of 4 chain. After which contract the border to fit the centre by working a round of 2 chain, 1 double crochet. Fasten off, and sew the border neatly on the margin of the damask linen.

HUNGARIAN BORDER.

This beautiful border is specially effective for trimming linen blouses, and is also appropriate for the ends of sideboard cloths, toilet slips, and other

next treble stitch, 5 chain, 1 treble on the next treble, 5 chain, 1 treble on the treble next following, 5 chain, 7 treble over the previous seven treble, 6 chain, 7 treble over the group at the end. **6th row**—Turn with 9 chain, 1 treble in the fifth chain from the needle and 1 treble in each of 4 chain stitches with also 1 treble on the first treble stitch of preceding row, 3 chain, miss two stitches, 1 double crochet on the next, 3 chain, miss two stitches, 1 treble on the next, 3 chain, 1 double crochet in the centre stitch of five chain, 3 chain, 1 treble on the first treble stitch, 3 chain, 1 double crochet on the centre treble stitch, 3 chain, 1 treble on the last treble stitch; 3 chain, 1 double crochet in the centre stitch of five chain, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre stitch of five chain, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **6th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 1 treble on the next treble stitch; then open crochet over the open crochet of previous row, and 7 treble over the previous seven treble; then 6 large loops of 5 chain, 1 treble on treble, and end with 7 treble on the last group of stitches. **7th row**—Turn, and work a single crochet (or slip stitch) on each of seven treble stitches, 2 chain, 1 treble on each of 5 chain stitches, and 1 treble on the adjacent treble stitch, 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble, and 6 more treble worked consecutively; 3 chain, 1 double crochet in the centre chain of the next space, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the next centre stitch, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **8th row**—Same as fourth row. **9th row**—Turn, and work a single crochet on each of seven treble stitches, 2 chain, 1 treble on each of 5 chain stitches and 1 treble on the adjacent treble stitch; 3 chain, miss one stitch, 1 treble on the next, 1 chain, miss one, 1 treble on the next, 1 chain, miss one, 7 consecutive treble; 3 chain, 1 double crochet in the centre chain stitch of the next space, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in centre stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in centre stitch, 3 chain, 1 treble on treble; 3 chain, miss two stitches, 1 double crochet on the next, 3 chain, miss two, 7 consecutive treble; do 3 spaces of open crochets; then 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **10th row**—Same as second row; these ten rows form a small scallop. **11th row**—Turn with 9 chain, 1 treble in the fifth chain from the needle and 1 treble in each of 4 chain stitches, with also 1 treble on the first treble stitch of previous row; open crochet (1 chain, miss one, 1 treble) until 8 small spaces

Details of Scalloped Lace for D'Oyley.

purposes. It is crocheted sideways, in rows, forwards and backwards, and there is a good deal of work in it, but it is not a particularly difficult pattern so accomplish. One peculiarity it has—that the scallops vary in size, a small scallop and a wide one following each other alternately, which gives a very quaint and pretty appearance when a long length is worked. It is crocheted with linen thread, No. 30. The border measures 67 inches from the top edge to the point of the widest scallop.

Begin with 65 chain. **1st row**—Work 1 treble in the fifth chain from the needle, and 1 treble in each of the following 5 stitches, 1 chain, miss one stitch, 1 treble in the next, 1 chain, miss one, 1 treble in the next, 1 chain, miss one, 7 treble worked in consecutive stitches; 3 chain, miss two stitches, 1 double crochet in the next, 3 chain, miss two, 1 treble in the next; 3 chain, miss two, 1 double crochet in the next, 3 chain, miss two, 1 treble in the next; 3 chain, miss two, 1 double crochet in the next, 3 chain, miss two, 1 treble in the next; 3 chain, miss two, 1 double crochet in the next, 3 chain, miss two, 1 treble in the next, 3 chain, miss two, 1 treble in the next, 3 chain, miss one, 1 treble in the next; 3 chain, miss two, 1 double crochet in the next, 3 chain, miss two, 1 treble in the next, and 1 treble in the end stitch. **2nd row**—Turn with 3 chain, 1 treble on the second treble stitch by the needle, 5 chain, 1 treble on the next treble stitch, 1 chain, 1 treble on treble, 1 chain, 1 treble on treble, 1 chain, 1 treble on treble over the previous seven treble (taking up the top and back threads of the stitches); 5 chain, 1 treble on the next treble stitch, 5 chain, 1 treble on the next treble, 3 chain, 1 treble on the next treble following, 5 chain, 7 treble over the previous seven treble, 1 chain, 1 treble on treble, 1 chain, 1 treble on treble, 1 chain, 7 treble over the previous seven treble, the last of these being of course on the chain that turned, which stands and counts as one. **3rd row**—Turn with 9 chain, 1 treble in the fifth chain from the needle and 1 treble in each of 4 remaining chain stitches with also 1 treble on the first treble stitch of preceding row, 3 chain, miss two stitches, 1 double crochet on the next, 3 chain, miss two stitches, 1 treble on the next, 3 chain, 1 double crochet in the centre stitch of the loop of five chain, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **4th row**—Turn with 3 chain, 1 treble on the second treble stitch by the needle, 5 chain, 1 treble on the next treble stitch; then open crochet of 1 chain, 1 treble, till 5 small spaces are worked, 1 chain, 7 treble over the previous seven treble; 5 chain, 1 treble on the



D'Oyley edged with Scalloped Lace.

are worked, 1 chain, miss one, 7 consecutive treble; 3 chain, 1 double crochet in the centre chain, 3 chain, 1 treble on treble; 5 chain, 1 double crochet in the centre chain, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the next centre chain, 3 chain, 1 treble on treble; 5 chain, miss two stitches, 1 double crochet on the next, 3 chain, miss two, 7 consecutive treble; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **12th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 7 treble on seven treble stitches of preceding row; work 4 large holes as usual, 7 treble on the group of treble stitches, open crochet over the open crochet of preceding row, and 7 treble on the group at the end. **13th row**—Turn with 3 chain, 1 treble on treble, 5 chain, 1 treble on treble, and 1 treble on the next; 3 chain, 1 treble on treble; 5 chain, 1 treble on treble; 3 chain, 7 consecutive treble; 3 spaces of open crochet; 3 chain, 7 consecutive treble; 3 chain, miss two stitches, 1 double crochet on the next, 3 chain, miss two, 1 treble on the next; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 5 chain, 1 treble on treble, and 1 treble on the chain that turned. **14th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 1 treble on the next treble stitch; 3 open crochet over the open crochet of the last row, 7 treble over the group of treble; work four large holes as usual, 7 treble on the group of treble; 3 open crochet over the open crochet of last row, 7 treble on the group of treble; 3 chain, and 7 treble on the group at the end. **15th row**—Turn with 9 chain, 1 treble in the fifth chain from the needle, 1 treble on the second treble by the needle, 1 treble in each of four chain stitches, and also one treble on the first treble stitch of preceding row; 1 chain, miss one stitch, 1 treble on the next, 1 chain, miss one, 1 treble on the next, 1 chain, 7 consecutive treble; 3 chain, miss two, 1 double crochet on the next, 3 chain, miss two, 7 consecutive treble; 3 chain, 1 treble on treble, and 1 double crochet on the next, 3 chain, miss two, 1 treble on the next; 3 chain, 1 treble on treble, and 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble; 3 chain, 1 double crochet in the next centre chain, 1 treble on treble; 3 chain, 1 double crochet in the next centre chain, 1 treble on treble; 3 chain, 1 double crochet in the next centre chain, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **16th row**—Turn with 3 chain, 1 treble on the second treble of the needle, 5 chain, 1 treble on the next treble stitch; 5 open crochet over the open crochet of preceding row, 7 treble on the group of treble; work 4 large holes as usual, 7 treble on the group of treble; 5 chain, 7 treble on the next group of treble; 3 open crochet over the open crochet of previous row, and 7 treble on the group at the end. **17th row**—Turn with 9 chain, 1 treble in the fifth chain from the needle, 1 treble in each of 4 chain stitches, and also 1 treble on the first treble stitch of preceding row; open crochet (1 chain, miss one, 1 treble) until 8 small spaces are worked, 1 chain, miss one, 37 consecutive treble; 3 spaces of open crochet; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **18th row**—Turn with 3 chain, 1 treble on the second treble by the needle, 5 chain, 1 treble on the next treble stitch; 5 open crochet over the open crochet of last row, 7 treble on the group of treble; work 4 large holes as usual, 7 treble on the group of treble; 5 chain, 7 treble on the next group of treble; 3 open crochet over the open crochet of previous row, and 7 treble on the group at the end. **19th row**—Turn with 9 chain, 1 treble in the fifth chain from the needle, 1 treble in each of 4 chain stitches, and also 1 treble on the first treble stitch of preceding row; open crochet (1 chain, miss one, 1 treble) until 8 small spaces are worked, 1 chain, miss one, 37 consecutive treble; 3 spaces of open crochet; 3 chain, 1 double crochet in the centre chain stitch, 3 chain, 1 treble on treble, and 1 treble on the chain that turned. **20th row**—Same as the sixteenth row. **21st row**—Same as the seventeenth row. **22nd row**—Same as the eighteenth row. **23rd row**—Turn, and double crochet on each of seven treble stitches, 3 chain, 6 treble worked consecutively, and proceed as in the eleventh row. **24th row**—Same as the twelfth row. **25th row**—Turn, and work a single

crochet on each of seven treble stitches, 2 chain, 6 treble worked consecutively, and proceed as in the ninth row. **26th row**—Same as the tenth row; this completes the wide scallop. Repeat from the third row to the twenty-sixth row inclusive. When the border is crocheted to the width required, it should terminate at the tenth row, thus ending with the small scallop as it began.

YAK LACE BORDER FOR A TEA-CLOTH.

SELECT a medium-sized steel crochet needle, and a ball or two of rather coarse crocheted cotton, or Maltese thread, or ivory, red, or brown, whichever will best match the material of which the cloth is composed. The border is worked lengthways, beginning at once as instructed in the first row, without the preliminary of a foundation chain. **1st row**—Make 18 chain, 4 on the blossom—or rather half-blossom, for here only two petals are apparent—pass the cotton 12 times round the needle, and insert the hook in the fifth chain from the needle, cotton over the needle and draw through all the roll of stitches on the needle; this forms a "roll" stitch or "rice" stitch; do 2 chain, 1 double crochet in the second chain from the needle, another rice stitch in the same place with the first rice stitch, 4 chain, 1 double crochet in the same place; 4 chain, a rice stitch in the same place, 2 chain, 1 double crochet in the second chain from the needle, another rice stitch in the same place with the first rice stitch, 4 chain, 1 double crochet and repeat from * for the length required, but end with 8 chain only. You had better form a small loop at the corners, allowing ample room for falling at the corners, and join the last chain to the first, and henceforward work continuously, for the pattern is not adaptable for a neat-sewn join after the border is finished. **2nd row**—Form a double crocheted row on the five chain stitches at the beginning of former row, * 8 chain, 1 double crochet in the little tip of chain between the first and second rice stitches, 11 chain, 1 double crochet in the little tip of chain between the third and fourth rice stitches, 8 chain, miss 9 chain stitches of the former row, and do 2 double crochet consecutively on the five following stitches, and repeat from *; and when you reach the completion of the round join quite evenly the last stitch of the eight chain to the first stitch of the same round, in the usual manner and fasten off. **3rd row**—Do one treble on the last stitch of the group of five double crochets stitches of the previous row, a picot (5 chain, 1 double crochet in the fifth chain from the needle), miss two chain stitches of the previous row, 1 treble in the next, a picot, miss two stitches, 1 treble on the double crochet at the tip of the petal; a picot, miss two chain stitches, 1 treble in the next; then three times a picot, miss one stitch, 1 treble in the next; again a picot, miss two chain stitches, 1 treble on the double crochet at the tip of the other petal; a picot, miss two stitches, 1 treble on the next; a picot, miss two stitches, 1 treble in the next, a picot, miss two stitches, 1 treble on the first stitch of the next group of five double crochets stitches of the previous row; repeat the same, and you will find you get eleven picots and twelve treble stitches in each scallop of the border.

Hungarian Border.

4th row—Work 1 treble on the fifth treble stitch of a scallop, then a picot and 1 treble on the next treble stitch in the space over the five double crochets stitches of the second row, and 1 treble on the second treble stitch of the next scallop; a picot and 1 treble on the next treble stitch, and again a picot and 1 treble on the next treble stitch (here 11 trebles are done, and 8 picots). And now, to form a blossom, do 14 chain, 1 single crochet in the seventh chain from the needle, so making a little circle for the centre of the blossom; pass the hook across the line of chain, do 4 chain, 1 rice stitch in the circle, 1 chain, 1 single crochet in the fifth picot to the right, 1 chain, 1 rice stitch in the circle, 1 chain, 1 double crochet in the circle; this forms one petal. Do 4 chain, 1 rice stitch in the circle, 2 chain, 1 double crochet in the second chain from the needle, 1 rice stitch in the circle, 4 chain, 1 double crochet in the circle. Make another petal similar to this last petal; also make another similar petal, but after the second rice stitch, use with a single crochet to the right, and then the commencement of the stem, a single crochet in the top of this last petal, then 1 chain, 1 double crochet in the chain stitch next adjacent to the treble stitch of the scallop, and the 1 treble stitch next adjacent to the treble stitch of the stem as instructed above, upon the fifth treble stitch of the scallop. Proceed hence as instructed above; and when crocheting the blossoms take notice that you miss four picots (two picots in the hollow of each adjoining scallop) between the two lower petals of the blossom. Endeavour to make each of the petals the same size and shape, and let three spare picots stand erect in the

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exact centre of the top of the scallop between the blossoms. **5th row**—Commence this row with * 1 double crochet in the first of the three spare picots between the blossoms, 1 double crochet in the next picot, 1 chain, 1 double crochet in the third picot, 8 chain, 1 double crochet in the tip of the nearest petal, 1 chain, 1 double crochet in the tip of the next petal to the end of the row, when you come to the double crochet with which the row commenced. **6th row**—Do 5 treble on the first five consecutive stitches of former row, a picot (i. e. 5 chain, 1 double crochet in the fifth chain from the needle), miss two chains, 1 treble in the next, do this twice more, and your last treble will come upon the double crochet at the tip of the first petal; again a picot, miss two chain, 1 treble in the next; then three times a picot, miss one stitch, 1 treble in the next; again a picot, miss two chain, 1 treble on a double crochet; now three times a picot, miss two chain, 1 treble on the next. The last of these treble stitches will come upon a double crochet of the previous row, and will count as the first of the five consecutive double crochets mentioned above; repeat the pattern. **7th row**—Work 1 double crochet, taking up the last picot of a scallop together with the first picot of the adjoining scallop, 1 treble on the treble stitch next adjacent, then work alternately a picot and 1 treble on the next treble stitch, until you have made 9 picots intermediate between 10 treble stitches, when repeat the same to the end. **8th row**—Work similarly to the seventh row, but here there will be only 7 picots upon each scallop. This finishes the border.

DUTCH BONNET FOR A LITTLE GIRL.

WORKED IN RIDGED DOUBLE CROCHET AND POINT-NEIGE.

OUR model is a comfortable, close-fitting bonnet in the Dutch style, which is now so fashionable. The requirements are 2 ozs. of fawn-coloured single Berlin wool, 2 bone comb needles, one of which should be a little larger size and the other a trifle larger; and 2 yards of satin ribbon for a bow and strings. Take the smaller needle and begin with the **Crown of the Bonnet**, for which make 24 chain, and work in ridged double crochet. **1st row**—Miss the first chain by the needle and work 23 double crochets. **2nd row**—Turn with 1 chain and do 22 double crochets, and so on, consecutively, taking up the one back thread of the stitches of former row, and 1 double crochet in the first chain. **3rd row**—Turn with 1 chain, and work 24 double crochets in the row. Continue crocheting after the manner of the last two rows, but, of course, as you are increasing at the end of each alternate row, to produce the shaping of the top of the crown, there will be an additional stitch produced in each repetition, and when you come to the **7th row** you will work 26 double crochets in the row. **8th row**—Increase at the end as usual. **9th row**—Work 27 stitches in the row, but let the last double stitches (those at the bottom of the crown) be worked in single crochet instead of double crochet. **10th row**—Do 6 single crochet over the six of former row, then 20 double crochet, and increase in the last stitch. **11th row**—Work 22 double crochet and 6 single crochet. **12th row**—Do 6 single crochet, 21 double crochets, and increase in the last stitch. **13th row**—Work 23 double crochets and 6 single crochet. **14th row**—Do 6 single crochet, and 23 double crochets; this is the middle of the crown. **15th row**—Work as the thirteenth row. **16th row**—Same as fourth. **17th row**—Same as thirteenth. **18th row**—Do 6 single crochet, 21 double crochets, and slope the top of the crown by doing 1 double crochet taking up the two last stitches together. **19th row**—Do 6 single crochet and 6 single crochet. **20th row**—Do 6 single crochet and 1 double crochet, the last of these to form a decrease, or slope, by taking up the two last stitches together. **21st row**—Work 21 double crochets and 6 single crochet. **22nd row**—Do 6 single crochet and 20 double crochets, being again a decrease on the top of the crown. **23rd row**—Work 25 double crochets in the row. Now continue the ridged double crochet, and slope the top of the crown by a decrease at the end of each alternate row, until in this manner, being 23 double crochets in the row; this finishes the crown; break off the wool. The **Head of the Bonnet** is executed in point-neige, or shell stitch. Use the larger comb needle, and for the 1st row—Bring the wool through the end stitch (the bottom stitch) on the right-hand side of the crown and make 3 chain stitches, insert the hook in the centre stitch and draw the wool through, insert the hook in the next stitch and draw the wool through; then make 6 stitches on the needle, wool over the needle and draw through, allow one chain to hold the group; * now insert the hook in the little hole formed by the chain stitch and draw the wool through. Insert the hook in the

lower back thread of the shell just made and draw the wool through, and in like manner make a stitch in the double crochet with which the row commenced, a stitch in the next double crochet, and also a stitch in the double crochet next following; here 6 stitches on the needle, wool over the needle and draw through all, and make 1 chain to hold the group. Repeat the pattern, and when 12 shell stitches have been made; go in the same manner along the shaped top of the crown, also down the left-hand side, in all 38 shell stitches in the row, and fasten off. **2nd row**—Commence on the right-hand side, and do another row of shell stitch, getting shell over shell. Do in all 9 rows of shell stitch or point-neige. Then work 1 row of treble stitches the whole way round the bonnet, and follow this with a round of plain double crochet. For the **Border**—This consists of loops of chain worked round the margin of the bonnet in such a manner as to simulate a trimming laid upon the surface of the right-hand side, and may be worked with the same fawn wool or with wool of contrasting colour, according to taste. Use the finest crochet needle, and do 1 double crochet in the front thread of a double crochet stitch of the outside round of the bonnet, * 5 chain, miss one double crochet, do 1 double crochet in the front thread of the next stitch, 5 chain, alter the position of the work in your hand, and do 1 double crochet in the treble stitch on the same level with your last double crochet, 5 chain, 1 double crochet in the point-neige on the same level, 5 chain, 1 double crochet in the point-neige next to the left, 5 chain, alter the position of the work in your hand and do double crochet and 1 stitch treble on the same level with your last double crochet, and 1 stitch treble in a double crochet on the outside round of the bonnet, and repeat half. * You will see how the trimming runs like a zigzag, backward and forward, with very pretty effect, covering the whole of the crown and a half of the surface of the crochet; fasten off when the round is complete. Make a tasteful ribbon how to place on the top of the bonnet, as represented in the engraving, and employ the remainder of the ribbon for strings.

TOILET TIDY OR RECEPTACLE FOR FLOWERS.

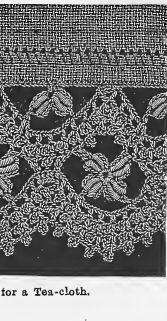
REQUIRED, about half a ball of salmon green macramé thread, 4 oz. of sage pink single Berlin wool, a No. 8 comb needle, and a yard of ribbon 1 inch wide, a small piece of pongee silk to match the wool for lining, and a bone comb needle. Measure the ribbon 6 inches by 8 inches. With the twice make a chain of 36, join and make 3 chain to turn. **1st round**—Work 2 treble in 1 stitch, take out the needle and insert it in the first treble stitch, and draw the fifth or sixth stitch through it, 1 chain, miss one, and repeat, join, 1 chain. **2nd round**—Double crochet in every stitch, join, 4 chain. **3rd round**—Double long treble in every stitch (which is worked like ordinary treble, only putting the wool three times over the needle instead of once, and drawing it through two loops at a time; this makes a much longer stitch), join, and make 1 chain. **4th round**—Like the 1st, join, 1 chain, and turn. **5th, 6th, 7th, and 8th rounds**—Double crochet in every stitch, then decrease every seventh stitch till you have only 12 stitches left, then decrease every other stitch till only 8 stitches remain, and the former only reaches to the decreases you must cut the silk about three inches deeper, allowing also for turnings. Sew up the sides of the toilet tidy on the bottom and draw up close, tucking the ribbon edges over the cardboard a trifle and there securing with a few stitches. Thread the ribbon through the holes formed by the long treble, then put in the lining just as in the case of the crown. Make 2 chain and work round and round with the wool, and end and catch the loops to either side of pocket. Draw the end of cord through the centre loop and catch it down to form a fourth loop at the bottom of pocket, adding another wool pom-pom to the bottom of each loop, as if you were making a flower-holder; a small glass may be placed in the cardboard receptacle (a wineglass with stem broken off would answer admirably), or even a tiny tin could be utilised.

SHAWL, CROCHETED IN RICE STITCH.

(Not Illustrated.)

THIS shawl is commenced in the centre and crocheted as far as "square." The pattern is quite distinctive. Proceed a bone comb needle, and 8 ozs., or more, of Shetland wool, Australian, or fine

Yak Lace Border for a Tea-cloth.



smooth fingering. Our example is worked with Shetland wool in long treble stitch—that is, passing the wool twice round the needle for the working of every stitch; but perhaps the ordinary treble stitch will be better suitable if using any coarser make of wool. Commence with 6 chain, and join in a circle. **1st round**—Do 5 chain to stand for a long treble stitch (if working ordinary treble 3 chain will suffice); do 3 long treble in the circle, 1 chain, 4 long treble, 1 chain, 4 long treble, 1 chain, 4 long treble, 1 chain, and join with a single crochet to the top stitch of chain with which the round began. **2nd round**—Slip over the first treble stitch of previous round, do 5 chain to stand for a long treble stitch, three treble between the first and second treble stitches of previous round, 3 long treble in the little space of one chain which is to form a corner, * 4 long treble in the centre of the next group, 8 long treble under the next space; repeat from * twice; then join even as last round. **3rd round**—Slip over the first treble stitch of previous round; do 5 chain to stand for a long treble stitch, 3 long treble between the first and second treble stitches of previous round; do 4 long treble between

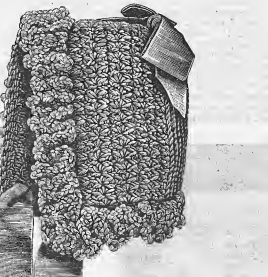
fasten off at the end of the round. **2nd round**—Work 1 double crochet in the first picot of the large group at the corner; 3 chain, 1 double crochet in the next picot; do this six times; 1 chain, 1 double crochet in the first picot of the next scallop; 3 chain, 1 double crochet in the next picot; do this four times, and continue the four loops of chain on each succeeding scallop, with 1 chain between the scallops; turn the corner like the first corner is turned, and proceed to the end of the round. **3rd round**—Work 2 double crochet, 4 chain, 2 double crochet under every loop of three chain of the previous round, and do 1 double crochet in each space of one chain between the scallops. This finishes the border.

HAIRPIN WORK BORDER.

(Not Illustrated).

A wool border in which the loops of the hairpin trimming are "crossed"—that is to say, the upper thread of every successive loop is so manipulated as to "cross" over the under thread. This is a very pretty style, and is applicable to single loops as in the present example, and also to loops arranged in groups. It is not affected by any modification of the trimming itself, which is worked strictly in the ordinary manner, but is produced in the action of crocheting, simply by taking up each loop of the trimming in reverse position; thus, instead of inserting the hook to pass as usual through the loop from front to back, hold the needle with the hook pointing towards you and bring the hook from the back through the loop to the front, then turn the hook in the direction of the wool, which is held between the second and third fingers of the left hand, and as you turn the hook, the threads of the loop will also turn and become "crossed" or "folded over," and you will work a double crochet as usual.

The Border in question is worked with single Berlin for the hairpin or fork work, and Andalusian for the crochet, using a steel fork 14 inches wide, and a bone crochet needle. Take the fork and the single Berlin and make a



Dutch Bonnet for a Little Girl.

the second and third stitches of the group of eight treble at the corner, 4 long treble between the fourth and fifth stitches, and 4 long treble between the sixth and seventh stitches of the corner group; * 4 long treble between the second and third treble of the next group, four long treble between the second and third stitches of the group of eight treble at the next corner; 4 long treble between the fourth and fifth stitches, and 4 long treble between the sixth and seventh stitches of the corner group; and repeat from * twice, and join evenly. In this round you will find 16 groups of treble stitches (of which the preliminary chain counts as one); do 6 chain to stand for a long treble stitch, 3 long treble in the centre of this same group, 4 long treble in the centre of the next group, * 8 long treble in the centre of the corner group, 4 long treble in the next group, 4 long treble in the next group, and repeat from * till you come to the end of the round, where join evenly. **5th round**—Slip to the centre of the first group of treble stitches; do 5 chain to stand for a long treble stitch, 3 long treble in the centre of the group, 4 long treble in the centre of the next group, * 4 long treble between the second and third stitches of the corner group, 4 long treble between the fourth and fifth stitches, and 4 long treble between the sixth and seventh stitches of the corner group, 4 long treble in the next group, 4 long treble in the next group, and 4 long treble in the next group; then repeat from *, and when you come to the end of the round you will join as usual; in this round there are all 24 groups of stitches. Now continue working according to the fourth and fifth rounds exactly as directed—only by reason of the increases at the corners, there will be an increase in the number of groups in the rounds; thus, in the seventh round you will find 32 groups, in the ninth round 40 groups, and so on. Continue working until the shawl attains the desired size.

For the Border—**1st round**—Beginning on the centre group at any corner—Do 1 long treble in the centre of this corner group, 4 chain, 1 double crochet in the top of the long treble stitch, 3 long treble in the centre of the corner, and repeat from * till you find 8 long treble are worked at the corner of the shawl, with 7 picots between the long treble stitches; then 2 chain, 1 double crochet in the next group, 2 chain, 1 long treble in the next group, * 4 chain, 1 double crochet in the top of the long treble stitch, 1 long treble in the group, and repeat from * till you get 6 long treble in a group with 5 intermediate picots; and then 2 chain, 1 double crochet in the next group, 2 chain, 1 long treble in the next group, and continue the picoted scallops of 6 long treble along the side of the shawl until you reach the next corner, which turn like the first, and proceed along the other sides and turn the other corners in the same manner;



Toilet Tidy, or Receptacle for Flowers.

sufficient length of hairpin trimming. For the Heading—With Andalusian wool—Having a stitch tied on the needle, insert the hook reversely in the first loop of the trimming and work 1 double crochet, * 1 chain, insert the hook reversely in the next loop and work 1 double crochet, and repeat from * to the end; as you proceed you will see how the loops fall at once into the semblance of crosses. For the Edge—**1st row**—Work 1 double crochet in each of 3 consecutive loops, crossing each loop as you take it up, * 6 chain, 1 double crochet in each of the 3 next consecutive loops, crossing these also as you take them up, and repeat from * to the end; break off the wool. **2nd row**—Recommencing on the right-hand side—Work 1 double crochet upon the centre stitch of the three double crochet of previous row, * 1 chain, 1 treble in the second stitch of the six chain of previous row, 5 chain, 1 double crochet in the upper part of the treble just worked, 1 treble in the next stitch of chain, do 5 chain in a picot as before, 1 treble in the next stitch of chain, again 5 chain in a picot, and 1 treble in the next stitch of chain, then 1 chain, 1 double crochet upon the centre stitch of three double crochet of previous row, and repeat from * to the end. This border is useful as a trimming for shawls.

WELDON'S PRACTICAL CROCHET.

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MOSAIC DESIGN.—SQUARE FOR A COT QUILT.

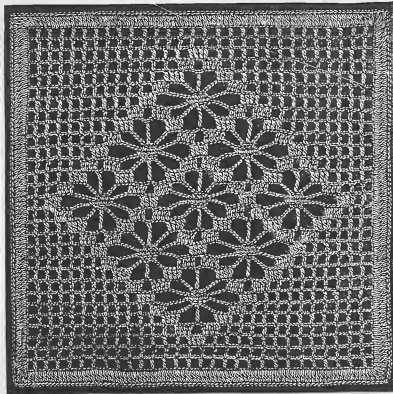
A LOVELY quilt for an infant's cot or bassinette is made by crocheting a number of mosaic squares, and joining them together until the required size is attained, and then edging the whole with the accompanying wide handsome border, an illustration of which will be found on page 14. A useful cover for a small table can be fabricated in the same way. It is not advisable to employ coarse cotton for this work—a fine cotton, such as Ernou's No. 18, or Arden's No. 20, will prove more satisfactory, because lighter in weight and more lacy looking. When buying the cotton procure also a fine steel crochet needle.

Commence with 62 chain for the **Bottom of the Square**, which is worked in rows forwards and backwards. **1st row**—Do 1 treble in the eighth chain from the needle, * 2 chain, miss two stitches, 1 treble in the next, and repeat from * to the end; you may count 29 treble stitches, and 29 holes of open crochet. **2nd row**—Make 5 chain to turn, miss the treble stitch by the needle, and do 1 treble on the next treble stitch, then open crochet of 2 chain and 1 treble on treble to the end, and the last treble stitch of the row to be worked into the corner stitch of the chain that turned. **3rd row**—Again turn with 5 chain, and work in open crochet, as preceding row, until 14 holes are done; then work 1 treble in each of the two next following chain and 1 treble on the adjacent treble stitch (this begins the mosaic); then do 14 holes to the end. **4th row**—Turn with 5 chain (this is *always* to be done, and need not be again repeated), and proceed as before in open crochet until 13 holes are accomplished, then 1 treble in each of the two next following chain and 1 treble on the adjacent treble stitch (being 4 consecutive treble stitches defining the mosaic; these in future will be termed a "bar"), 3 chain, miss one open hole, 12 open holes, a bar, 4 chain, 1 long treble in the centre stitch of three chain of previous row, 4 chain, a bar, 12 holes. **5th row**—Work 11 open holes, a bar, 6 chain, 3 double crochet in the centre of the mosaic—i.e., 1 on the long treble stitch and 1 in chain stitch on each side thereof, 6 chain, a bar, and 11 holes to the end of the row. **7th row**—Work 10 open holes, a bar, 7 chain, 3 double crochet in the centre of the mosaic—i.e., 1 on each of three stitches of former row and 1 in chain stitch on each side thereof, 7 chain, a bar, 10 holes. **8th row**—Work 9 open holes, a bar, 6 chain, 3 double crochet in the centre of the mosaic, 6 chain, a bar, 9 holes. **9th row**—Work 8 open holes, a bar, 5 chain, 1 long treble on the centre stitch of the mosaic, 4 chain, a bar, 8 holes. **10th row**—Work 7 open holes, a bar, 6 chain, 3 double crochet in the centre of the mosaic, 6 chain, a bar, 2 chain, a bar, 6 chain, 3 double crochet in the centre of the mosaic, 6 chain, a bar, 6 holes. **11th row**—Work 6 open holes, a bar, 7 chain, 3 double crochet in the centre of the mosaic, 7 chain, a bar to connect the bars of former rows, 7 chain, 5 double crochet in the centre of the mosaic, 7 chain, a bar, 6 holes. **12th row**—Work 5 open holes, * a bar, 3 chain, miss two treble stitches, a bar, 5 open holes to the end of the row. **13th row**—Work 4 open holes, * a bar, 4 chain, 1 long treble in the middle stitch of three chain of previous row, 4 chain, a bar, 4 chain, 1 long treble in the centre of the mosaic, 4 chain, repeat once from *, then a bar, 4 chain, 1 long treble in the middle stitch of three chain of previous row, 4 chain, a bar, 4 holes. **14th row**—Work 3 open holes, * a bar, 6 chain, 3 double crochet in the centre of the mosaic, 6 chain, a bar, 2 chain, repeat once from *, then a bar, 6 chain, 3 double crochet in the centre of the mosaic, 6 chain, a bar, 3 holes. **15th row**—Work 2 open holes, a bar, 7 chain, 5 double crochet in the middle of the first mosaic, 7 chain, a bar to connect the bars of former rows, 7 chain, 5 double crochet in the middle of the second mosaic, 7 chain, a bar to connect the bars of former rows, 7 chain, 5 double crochet in the middle of the third mosaic, 7 chain, a bar, 2 holes: this is the centre row of the pattern. **16th row**—Work 3 open holes, * a bar, 6 chain, 3 double crochet in the centre of the mosaic, 6 chain, a bar, 4 chain, repeat once from *, then a bar, 6 chain, 3 double crochet in the centre of the mosaic, 6 chain, a bar, 3 holes. **17th row**—Work as thirteenth row. **18th row**—Work as twelfth row, but 2 chain where there started 3 chain. **19th row**—Work as eleventh row. **20th row**—As tenth row, but 3 chain where there started 2 chain. And so on, taking

each row in reverse order, until twenty-nine rows are accomplished, which finishes the pattern. You then work in all plain treble crochet round the four sides of the square, putting 5 treble in the stitob at each corner. This finishes the square.

ARROW PATTERN.—SQUARE FOR A QUILT.

This is a charming pattern for a summer quilt or for a bassinette cover. It is delicate and lacy, and therefore we consider that it should be crocheted with rather fine cotton, such as cream-colored D.M.C. No. 35, or Arden's ivory cotton, No. 30; and laid upon a pink silk lining which will most effectively display the work. Use a fine steel crochet needle. Commence in the Centre of the Square with 8 chain; join in a circle. **1st round**—Make 6 chain, do 4 treble in the circle, 3 chain, 4 treble in the circle, 3 chain, 4 treble in the circle, 3 chain, 3 chain, 4 treble in the circle, and join to the third stitch of chain with which the round began. **2nd round**—Slip as far as the middle stitch of the loop of three chain, make 8 chain, 1 treble in the same middle stitch of chain, 2 chain, 1 treble on the first treble stitch of the group of four, 2 chain, 1 treble stitch of the loop of three chain, 5 chain, 1 treble in the same middle stitch of chain, 2 chain, 1 treble on the first treble stitch of the group of four, 2 chain, 1 treble on the last stitch of the same group, repeat from * twice; then 2 chain, and join to the third stitch of chain with which the round began. **3rd**



Mosaic Design.—Square for a Cot Quilt.

round—Make 3 chain to stand for a treble stitch, do 3 treble in consecutive order in stitches of the chain, do 5 chain for the corner, 1 treble in the same stitch of chain as last treble is worked into, 3 more treble in consecutive order, 2 chain, 1 treble on the next treble stitch, 2 chain, one treble on the next treble, * 2 chain, 1 treble on the next treble and three more treble in stitches of the chain, 5 chain for the corner, 1 treble in the same stitch of chain as last treble is worked into and three more consecutive treble; 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble on the next treble stitch, repeat from *; and when ending make 2 chain, and join to the third stitch of chain with which the round began. **4th round**—Make 3 chain to stand for a treble stitch, work 6 consecutive treble (the last of these will come in the centre chain stitch of the corner), 5 chain, one treble in the same centre chain stitch, and 5 more consecutive treble; 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble on the next treble stitch and 6 more treble in consecutive stitches, 5 chain, 1 treble in the same centre stitch and 6 more consecutive treble; 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble on the next treble stitch, repeat from *; and when ending make 2 chain, and join to the third stitch of chain with which the round began. **5th round**—Make 3 chain to stand for a treble stitch, 6 treble upon treble and 3 treble in successive stitches of the five chain of previous round, being 10 treble in all for the half of the "arrow," 5 chain for the corner, 1 treble in the same stitch of chain as last treble is worked into and 9 more consecutive treble, which again makes 10 treble for the other half of the "arrow"; 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble on the next treble stitch, * 2 chain, 10 treble, 2 chain for the corner, 10 more treble, 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble on the next treble stitch, repeat from *; and when ending make 2 chain, and join. **6th round**—Work 13 treble, 5 chain for the corner, 13 treble; then 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble on the next treble stitch, and repeat the same; and join as usual at the completion of the round. **7th round**—Work 16 treble, 5 chain for the corner, 16 treble; then 3 open holes over open holes of former round; and repeat the same, and join evenly as before. **8th round**—Work 19 treble, then 3 open holes as usual, repeat the same; and join as before. **9th round**—Work 22 treble, 5 chain for the corner, 22 treble, then 3 open holes as usual, repeat the same; and join as before. **10th round**—Slip-stitch on 3 treble stitches, make 2 chain to stand for a treble, * work 18 treble over eighteen of previous round (this counts as 19 treble, considering the commencing chain as one), 2 chain, 1 treble in the centre stitch of five chain at the corner, 2 chain, 1 treble in the same place, 2 chain, 19 treble on nineteen, 2 chain, miss two stitches, 1 treble on the next, then 3 open holes over three holes as before, 2 chain, * miss two stitches, and repeat from * to the end, where join as usual. **11th round**—Slip-stitch on 3 treble stitches, make 3 chain to stand for a treble, * work 15 treble over fifteen (this counts as 16 treble, considering the commencing chain as one), 2 chain, 1 treble on the next treble stitch, 2 chain, 1 treble in the centre stitch of five

chain at the corner, 5 chain, one treble in the same place, 2 chain, 1 treble in the next treble stitch, 2 chain, 16 treble on sixteen, then three times work 2 chain, miss two stitches, and 3 treble on the next treble stitch, 2 chain, and repeat from * to the end; join. **12th round**—Again slip-stitch on 3 treble stitches, make 3 chain to stand for a treble, * work 15 treble over twelve, (this counts as 13 treble), 5 chain, 1 treble in the centre stitch of five chain at the corner, 5 chain, one treble in the same place, 2 chain, 1 treble on the next treble, 2 chain, 1 treble on the next, 2 chain, 13 treble over thirteen, do 4 open holes, 3 more treble stitches after the treble which produces a space, and four treble on the hole midway between the "arrows," do 4 open holes, and repeat from * to the end; join. **13th round**—Slip-stitch on 3 treble stitches, make 3 chain to stand for a treble, * work 8 treble over six (this counts as 7 treble), do 5 open holes, 5 chain for the corner and 1 treble in the same place with the last treble, then 5 more open holes, 7 treble over seven treble, do 5 open holes, a close treble spot, 3 open holes, a close treble spot, 4 open holes, and repeat from * to the end; join. **14th round**—Slip-stitch on 3 treble stitches, make 3 chain to stand for a treble, * work 6 treble over six (this counts as 7 treble), do 5 open holes, 5 chain for the corner and 1 treble in the same place with the last treble, then 5 more open holes, 7 treble over seven treble, do 5 open holes, a close treble spot, 3 open holes, a close treble spot, 4 open holes, and repeat from * to the end; join. **15th round**—Slip-stitch on 3 treble stitches, make 3 chain to stand for a treble, * work 3 successive treble, so bringing the arrow to a close treble spot, do 6 open holes, 5 chain for the corner and 1 treble in the same place with the last treble, then 6 more open holes, a close treble spot to bring the arrow to a point, do 4 open holes, a close treble spot, 2 open holes, a tuft of 5 treble in the middle space of the preceding round, 1 treble on the adjacent treble stitch, 2 open holes, a close treble spot, 4 open holes, and repeat from *; and join evenly. **16th round**—Make 5 chain, and work 1 treble on the last stitch of the close spot of former round (this forms one open hole), work 4 chain and 1 treble in the middle space of the hole just produced, * then work 3 treble in three chain at the corner, make 5 chain, 1 treble in the same place with the last treble (which is the centre stitch of the corner), 3 consecutive treble, then 10 open holes, a close treble spot to the right of the same, in the former round, a tuft of 5 treble in the adjoining space and 1 treble on the adjacent treble stitch, 1 open hole, a tuft in the adjoining space and 1 treble on the adjacent treble stitch, 2 open holes, a close treble spot to the left of that which was in the former round, the 10 open holes to reach the corner, and repeat from *; but at the end of the round do only 3 open holes, and join to the third stitch of chain with which the round commenced. **17th round**—Make one round—Make one round in the preceding round, make 6 more open holes, * then at the corner 6 more treble worked consecutively, 5 chain, 1 treble in the same place with the last treble stitch (which is the centre stitch of the corner), 3 consecutive treble, then 9 open holes, a close treble spot, 2 open holes, a tuft in the adjoining space, and 1 treble on the adjacent treble stitch, 3 open holes, a tuft in the adjoining space and 1 treble on the adjacent treble stitch, 2 open holes, a close treble spot, then 9 open holes to reach the corner, and repeat from *; but at the end of the round do only 2 open holes, and join to the third stitch of chain with which the round commenced. Fasten off. This finishes the square. When sewing the squares together be careful to make the corners meet nicely together; also the tufts and the close treble spots that appear on the sides of the squares.

THE MARTAGON SQUARE FOR A QUILT.

This engraving shows a square of crochet worked in a particularly handsome pattern, and is a border for the border intended for trimming. You will observe the centre of the square is occupied with a good-sized group of leaves (there are in fact twelve leaves in the group); small leaves are employed all the corners, and the whole is surrounded by a narrow framework of plain and open crochet. Similar leaves are apparent in the border, but here you make only five leaves in each ordinary group in a scallop, and seven leaves in each corner scallop, and afterwards you work a heading to form the top of the border, and an edging of open crochet and picots round the margin of the scallops. A splendid quilt can be worked in this pattern, using Arden's ivory crochet-cotton, No. 16; or you may obtain some of the coloured crochets twists of Carlisle and Söme, and make a lovely cloth for a small baby's table. Employ a crochet hook of suitable size and work firm.

For the Square—Commence in the centre of the group of leaves with 12 chain, and join in a circle. **1st round**—Do 21 double crochet in the circle, and unite the last stitch to the first. **2nd round**—Work 1 double crochet on the double crochet nearest the needle, and * for the First Leaf make 15 chain, do 1 double crochet in the second chain from the needle, then 1 treble, 2 long treble, 2 treble, 1 double crochet, successively along the chain; turn, and work 1 double crochet in the back thread of every stitch of the leaf, putting the top thread at the top of the leaf, along the leaf, being 31 double crochet in all; again turn and work similarly, this time doing 33 double crochet; then 1 single crochet tightly in the last double crochet that is worked upon the circle, and do 3 double crochets on the following stitches. **Second Leaf** make 15 chain, and in this do 1 double crochet, 2 treble, 8 long treble, 2 treble, 1 double crochet successively as before; turn, and work double crochet in the back thread of every

Arrow Pattern.—Square for a Quilt.

stitch, double seven or double process; 3 double down to the foot; work 1 treble; success as before; crochete of the third; the cre of this crochete; work 3. You are double crochete

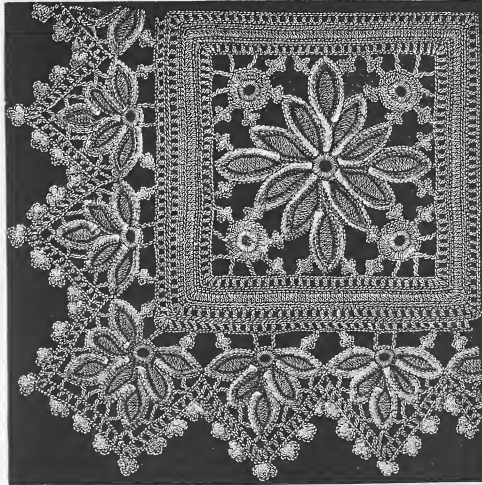
that a issue pleat in clever appear; to first; to fill; on have 1 single need; 1 single place; next; 1 treble; crochete; 1 treble

stitch, which, placing 3 double crochet on the point of the leaf, will be 31 double crochet in all; again turn, and now work 7 double crochet along the seven double crochet nearest the needle, taking *also* the seven corresponding double crochet of the first leaf, so as to join these two leaves together; then proceed on the second leaf, where work 8 more double crochet along the side, 3 double crochet in the centre stitch of three at the point, and 8 double crochet down the opposite side. Then for the **Third Leaf**, which projects higher than the foregoing leaves—make 15 chain, miss the first chain by the needle, and work 1 double crochet, 2 treble, 8 long treble, 2 chain, 1 double crochet, successively as before; and turn, and work 31 double crochet round the leaf as before; again turn, and now work 4 double crochet along the four double crochet nearest the needle, taking *also* the four corresponding double crochet of the second leaf so as to join these leaves together. Then proceed on the third leaf, where work 11 more double crochet upon the side, 3 double crochet in the centre stitch of three at the point, and then 15 double crochet to the base of this leaf and 7 double crochet to the base of the second leaf, then 1 single crochet tightly in the last double crochet that is worked upon the circle, and work 3 double crochet on the two adjacent stitches; repeat from * three times. You are of course to join the fourth leaf to the second leaf by means of seven double crochet stitches, and likewise join it to the third leaf by four double crochet stitches, in exactly the same way as you previously joined the leaves

double crochet with which the round began, and fasten off. Fill the other three corners in the same way. To form the **Frame of the Square**, **1st round**—Take up one of the wheels and spin the cord, and then work 1 long treble stitch, 11 chain, 1 long treble in the same centre space, 5 chain, 1 long treble in the next space to the left, 20 chain, 1 single crochet in the fifth chain from the needle, 2 chain, 1 double crochet in the next space to the left, 7 more chain, 1 single crochet in the fifth chain from the needle, 3 chain, 1 single crochet in the twelfth chain counting from the long treble stitch, 11 chain, 1 single crochet in the fifth chain from the needle, 2 chain, 1 single crochet in the third chain stitch of the bar wherein eleven chain were made but six only are now required, and then 1 single crochet in the tenth chain counting from the long treble stitch, 9 chain, 1 single crochet in the point of the projecting leaf; 9 chain, and work reversely to the next corner, which must be shaped as before by 11 chain between two long treble stitches; and continue to the end of the round; join evenly. **2nd round**—1 treble in the corner stitch, 1 chain and 1 treble twice in the same place, * 1 chain, miss one stitch, 1 treble in the next, and repeat from * to the corner, which work as before, and continue. **3rd round**—Turn, and work plain double crochet; 8 double crochet on the corner stitch. **4th round**—Turn, and work treble stitches; 3 treble at each corner. **5th round**—As third round. **6th round**—Turn, and work open circle like the second round. Fasten off.

THE MARTAGON BORDER.

COMINGS a group of leaves by working 8 chain, and join in a circle. **1st round**—Do 10 double crochet in the circle, and unite the last stitch to the first. **2nd round**—Work 1 double crochet on the double crochet nearest the needle, and so on **First** round, and make 10 chain; do 1 double crochet in the second chain from the needle, 7 consecutive treble, and 1 double crochet; turn, and work (taking up the cord one back thread) 9 double crochet along the side of the leaf, 3 double crochet in the centre stitch at top of the leaf, and 9 double crochet down the other side of the leaf, being 21 double crochet in all; again turn, and to continue the leaf close against the circle work 1 single crochet in the first stitch of double crochet of the present round, then up the side of the leaf work 10 double crochet (taking up the one back thread), 3 double crochet in the top stitch, and 10 down the opposite side (23 double crochet in all), do 1 single crochet in the first stitch of the present round that is worked upon the circle, and do 3 double crochet on the circle. For the **Second Leaf** make 10 chain, miss the stitch by the needle, 1 double crochet in the next, 7 consecutive treble, 1 double crochet in the next; turn, and work double crochet, 9 along each side and 3 at the top, being 21 double crochet in all; again turn, and to confine the leaf close against the circle work 1 single crochet in the double crochet stitch of this present round that stands nearest the needle, work 4 double crochet taking the one back thread of the stitches (the first six stitches) of the leaf, and *also* the six corresponding double crochet of the first leaf, so as to join these two leaves together; then proceed on the second leaf only, and work 4 more double crochet, 3 double crochet in the centre stitch of three double crochet at the top, and 4 double crochet down the opposite side; and for the **Third Leaf**, which projects to form the middle of the scallop, make 10 chain as usual, 1 double crochet in the second chain from the needle, 7 consecutive treble, and 1 double crochet; turn, and work 21 double crochet as usual round the leaf; again turn, and now do 4 double crochet on stitches nearest the needle taking *also* the four corresponding stitches of the second leaf; then 5 more double crochet to reach the top of the leaf, where work 3 double crochet in the centre stitch of base of the leaf, and 4 more double crochet to complete to the base of the second leaf, do 1 single crochet tightly in the last double crochet worked upon the circle, and do three double crochet in the next stitch of the present round, and in which to work 1 double crochet, 7 treble, and 1 double crochet; turn, and round this do 21 double crochet; turn again, and confine the leaf to the circle with a single crochet, and work 10 double crochet along the centre stitch, and 10 double stitches of the second leaf; then 4 double crochet taking *also* the four lower stitches of the third leaf to join these together; then 2 double crochet on the fourth leaf only, 3 double crochet on the opposite side, 1 double crochet that is worked upon the circle, and do 3 double crochet in the circle; and for the **Fifth Leaf** proceed as for the second leaf, and work 10 double crochet are completed down the side of the leaf; then 1 single crochet tightly in the last double crochet that is worked upon the circle, and break off the cord. Work another group of leaves in the same way; when you reach the middle stitch of three double crochet on the point of the fifth leaf, unite the work by a single crochet to the point of the first leaf of the previous group. Thus you work a group of



The Martagon Square and Border for a Quilt.

that are already worked, and the seventh leaf and tenth leaf will follow in the same manner, and when you reach the twelfth and last leaf you must in completing it join it by five stitches against the first leaf, after which join the cleven leaf to the first leaf in such a way that no break of any kind is apparent; then 1 single crochet tightly in the last double crochet that is worked upon the circle, work 2 double crochet on the next stitches, and unite to the first, and fasten off. This completes the group of leaves. For **Wheels** to fill the **Corners**—Make 8 chain, and join in a ring. Work 10 double crochet round the circle, work 2 double crochet on the next, and 19 double on the first stitch of former round (taking up the front and top threads), 1 treble on the next, 1 chain, 1 treble in the same place, repeat this until you have worked five sets of treble stitches, then do 1 double crochet on the next, 1 treble on the next, 5 chain, 1 double crochet in the fourth chain from the needle, 2 chain, 1 single crochet in the point of the short leaf to the right-hand side, 5 chain, 1 double crochet in the fourth chain from the needle, 1 single crochet on the last worked treble stitch, and one treble in the same place with that treble stitch, 1 double crochet on the next, 1 treble on the next, 1 chain, 1 treble in the same place, 1 double crochet on the next, and 1 treble on the next, 5 chain, and make a point as before and 1 single crochet in the point of the short leaf adjacent; finish point as before and work 1 treble in the same place with the last treble, and join to the stitch of

five leaves for every scallop that is required to make up the length of the sides of the border; and at the corners make a group of seven leaves, as see engraving.

For the **Heading—1st row**—Make 12 chain, do 1 double crochet in the fifth chain from the needle, 1 chain, hold the leaves the wrong side towards you, and work 1 double crochet on the sixth stitch of the leaf, counting from the point where two groups are united together, 6 chain, 1 double crochet in the fifth chain from the needle, 1 chain, turn the hook to the right and do 1 single crochet in the second chain to the right of the first pivot, 8 chain, 1 long treble at the junction of the leaf with the centre circle, 3 chain, 1 long treble at the junction of the circle with the next leaf, 15 chain, 1 double crochet in the fifth chain from the needle, 1 chain, 1 double crochet on the sixth stitch from the point of the leaf, 6 chain, 1 double crochet in the fifth chain from the needle, 1 chain, turn the hook to the right and do 1 single crochet in the second chain to the right of the preceding pivot; repeat the above. At the corner do only 1 long treble stitch and place that on the middle of the centre circle, as see illustration. **2nd row**—Open crochet of 1 chain, miss 1, 1 treble in the next; worked with the right side of the leaves in front.

For the **Edge—1st row**—Begin by working 1 double crochet in the stitch where the points of two leaves are united together, make 4 chain, cotton twice round the needle insert the hook in the fourth double crochet of the first leaf (counting from the double crochet just made) and draw the cotton through, cotton over the needle and draw through two stitches on the needle, cotton again over the needle and draw through two stitches on the needle (two left on), cotton twice round the needle insert the hook in the first vacant stitch of the next leaf and draw the cotton through, then twice pass cotton round the needle and draw through two stitches on the needle, and again pass cotton round the needle and draw through the three remaining stitches (this is a "compound long treble"); 4 chain, 1 treble on the point of this leaf (the second leaf of the group), 5 chain, a compound long treble, one in the lowest vacant stitch of this leaf and one on the third stitch from the point of the next leaf; 6 chain, 1 treble on the point of the third leaf, 5 chain, 1 treble in the same place; 5 chain, a compound long treble as before, 5 chain, 1 treble on the point of the fourth leaf, 4 chain, a compound long treble in space between the leaves, 4 chain, and repeat the above; the corner is edged similarly, as see illustration. **2nd row**—Do 1 treble in the third chain from the commencement of the scallop, 1 chain, miss 1 stitch, 1 treble on the next, 1 chain, miss 1, 1 treble on the next, * 5 chain, 1 double crochet in the fifth chain from the needle (this is a pivot), make 2 more pivots in the same way, then 1 double crochet in the top of the treble last worked, 1 chain, miss 1 stitch, 1 treble in the next, 1 chain, miss 1, 1 treble in the next, then repeat from * until you reach the opposite side of the scallop, round which you see seven pivots are worked (the centre pivot is upon the extreme point of the scallop, and in that place you work both trebles into the same stitch); when the scallop is completed you should fashion the leaf treble stitch (which falls in the third chain in advance of the preceding round) together with the first treble stitch on the next scallop, making a "compound" stitch of these two trebles, so as better to fit in the recess between the scallops.



Banbury Cross Square for a Quilt.

BANBURY CROSS SQUARE FOR A QUILT.

Hint is an effective pattern for a square for a quilt. It is commenced in the centre; the sides of the "cross" are crocheted in a neat "diaper" kind of stitch, which really is nothing more than simple double crochet, although it would scarcely be judged such from its unique appearance. A well worked pattern runs from the corner to the square, and the whole is surrounded with a pretty open-worked insertion.

Use Struts' best knitting cotton No. 8, or Alexander's cotton of the same number, and a medium sized hook. Make 12 chain, and join in a ring. **1st round**—Work 8 double crochet in the ring, and join evenly in the last stitch to the first, turn the work. **2nd round**—Take up the one back thread of the stitches of the previous round, and do 1 double crochet in the first stitch by the needle (this to be a corner stitch), 1 double crochet in the next, * 3 double crochet in the next, 1 double crochet in the next, and repeat from *, and at the end of the round, repeat the work; this is to be done at the completion of every round. **3rd round**—Do 3 consecutive double crochets, 3 double crochet in the centre stitch of three of preceding round, working all into the one back thread, and repeat five same; and fasten off at the end of the round. Turn the work as usual. **4th round**—With the reverse side of the crochet towards you, find one of the corner stitches, and there do 3 double crochet, taking up both the top and back threads of the stitch; * 8 chain, 3 double crochet on the next corner stitch, repeat twice from *; then 8 chain, and join evenly to the first stitch of the round; turn the work. **5th round**—Work 8 double crochet along the eighth chain (taking up the one top thread); work 2 double crochet in the top thread of the first double crochet stitch, 1 double crochet in the back thread of the next stitch, and 3 double crochet in the top thread of the next stitch, and repeat the same; join, and turn as usual at the end of every round.

6th round—Work 2 double crochet in the top thread of the first double crochet stitch, 1 double crochet in the back thread of the next stitch, 1 double crochet in the top thread of the next, then 8 chain, miss 1, 1 double crochet in the top thread of the next, then 2 top thread, 1 double crochet in the back thread of the next, and so on, 1 double crochet in the top thread, 1 double crochet in the back thread, 1 in the top thread of the next, 1 in the back thread of the next, then 2 top thread, 1 double crochet in the top thread, and repeat the same. Continue working as rounds 6 and 7 alternately until you have executed 16 more rounds; and in all these rounds you are widening the diaper part of the pattern by means of the 8 chain stitches at every round; that you put in the first stitch and the other in the last stitch, as instructed above. Consequently your repetition of "1 double crochet in the top thread of the next stitch, and 1 double crochet in the back thread of the next" increases in every successive round in the last of these rounds, which will be the twenty-third round counting from the centre of the square, you find you have altogether as many as 41 double crochet to work in diaper pattern along the side of the cross, as well as 8 double crochets upon the bar at each corner. **24th round**—Work 2 double crochet in the top thread of the first double crochet stitch, 1 double crochet in the back thread of the next stitch, * 1 double crochet in the top thread of the next, 1 double crochet in the back thread of the next, and repeat from * 18 times; then 2 double crochets in the top thread of the last stitch, do 11 chain for the corner, and as usual miss eight; and repeat the same. **25th round**—Work 6 double crochet along the loop of chain, 3 double crochet in the next, which is the middle stitch, 6 double crochet along the remaining stitches, * 1 double crochet in the top thread of the first double crochet in the back thread of the next stitch, and repeat from * 19 times; then 1 double crochet in the top thread of the last double crochet stitch, and repeat the same. You see in this round you have made your increase in the middle stitch of the corner, and therefore you only need to work one stitch on the first and last stitches of the cross instead of two hereafter. **26th round**—Work 3 double crochets on the middle double crochet stitch at the corner, and work 55 double crochets along the side of the square. **27th round**—Work 3 double crochets on the middle double crochet stitch at the corner, and work 59 double crochets along the side of the square. **28th round**—Do not turn, but keep same size of the work as the previous round, and do 1 double treble in the corner stitch, 1 chain, 1 treble in the same place, 1 chain, 1 treble in the same place, * 1 chain, miss one stitch, 1 treble in the next, and repeat from * (do 30 holes) and do open crochets in the square, then 1 chain, and repeat the corner and the side all in open crochet; join evenly at the end of the round, and fasten off.

For the **Insertion**—The side is commenced secretly, but so work you connect it with the square. Make 500 chain. Do 2 double crochet in the second chain from the needle, 1 double crochet in the next, 2 chain, 1 single crochet in the chain stitch of the second round, 1 treble in the left-hand corner of the square, and do the foundation chain above and the square below, in your left hand, and go along both from left to right, * 2 chain, 1 double crochet in the same foundation chain as former double crochets, it is worked into, 1 double crochet in the next chain, miss one, 1 double crochet in the next, miss one, 2 double crochets in the next, 1 double crochet in the next, 2 chain, miss four stitches of the square, 1 single crochet in the next, which will be on the right side of the square, 1 double crochet in the same foundation chain as former double crochets is worked into, 3 double crochets in the next chain, miss one, 1 double crochet in the next, miss one, 2 double crochets in

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the next, 1 double crochet in the next, 2 chain, miss four stitches of the square, 1 single crochet in the next (twice will be in a chain stitch), and repeat from * until you have got 13 single crochet stitches along the side of the square (the last of these single crochet should stand in the same relative position as the first—i.e., in the third stitch from the corner stitch); then do one more pattern of double crochet edge, and then 1 single crochet on the corner stitch of the square; and round the corner work 2 chain, 1 double crochet in the same foundation chain as former double crochet, 2 double crochet in the next, 1 double crochet in the next, miss one, 2 double crochet in the next, miss one, 1 double crochet in the next, 1 single crochet in the next, 1 double crochet in the next, 2 chain, 1 single crochet in the next, and repeat the next side in the same manner, and the next corner, and so on to the end of the round, where join evenly, and break off. This counts as the first round of the insertion stitch;—Hold the right side of the work towards you—Do 2 single

2nd round—Hold the right side of the work towards you—Do 2 single crochet on the three centre topmost stitches of the foundation chain of the preceding round, 3 chain, miss three, and repeat the same all round, excepting that by the point of each corner you will miss one stitch only. **3rd round**—Right side of work towards you—Do 1 double crochet on the corner of three single crochet of former round, miss one, 2 double crochet in the first of the three chain stitches, 1 double crochet in the next, 5 chain, 1 double crochet in the same place with the last double crochet, 2 double crochet in the next chain stitch, and repeat the same all round. **4th round**—Work 1 double crochet under the loop of five chain of previous round, 4 chain, and repeat the same; when at the corner loop work 5 double crochet instead of only one. **5th round**—Open corner—Work 1 treble in the centre stitch of five double crochet at the corner, 2 chain, 1 treble in the same place, 2 chain, again 1 treble in the same place; then along the side of the square do 2 chain, miss two stitches, 1 treble in the next, and continue the same to the end of the round; join evenly, and fasten off. This finishes the square.

PENNINGTON PATTERN
SQUARE FOR A QUILT.

A HANDSOME quilt is crocheted in sections, squares as shown in the engraving. These squares are completed in a corner, and you work the corners, round and round, increasing at every corner, until the pattern is complete. The work is, for the most part, executed in double crochet, but has some portions worked in treble; the corners are clearly delineated by a double row of raised shells which assume the form of a cross; a small diamond occupies a central position on each side, and finally a line of raised shells is employed for an edging round the margin of the square, which then is completed by the addition of a narrow insertion.

Work with Strautz' No. 6 knitting cotton, and a medium-sized steel crochet needle. Commence with 5 chain, and join in a circle. **1st round**—Work 3 double crochets in the circle, and from this go straight on round after round; take up always the one top thread of the stitches unless otherwise instructed. **2nd round**—Do 2 double crochet on the first stitch of former round, 1 double crochet on the next, * 2 double crochet on the next, 1 double crochet on the next, repeat twice from *, this being 15 double crochet in the round. **3rd round**—Make 3 chain for the corner, miss the first stitch of the previous round, work 3 consecutive double crochets, 3 chain, miss one stitch (this being the centre stitch of three double crochet of the previous round), work 3 consecutive double crochet, repeat twice from *; at the end of the round you will find it necessary to work the last double crochet stitch into the first stitch of chain with which the round began: the same thing occurs at the end of every future round, so it will be again repeated in the instructions. **4th round**—Make 3 chain, miss the centre chain stitch at the corner of former round, do 1 double crochet in the following stitch, 3 double crochet on stitches of former round, 1 double crochet on the next, and from this go straight on round—Make 3 chain, miss one chain stitch, do 1 double crochet in the following stitch, 5 double crochet on stitches of former round, 1 double crochet in the adjacent stitch (being double crochet), and repeat the same. **5th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the first stitch of the line of seven double crochet of the previous round, and work a shell of 6 double crochet in the front thread of the next stitch, miss one stitch, work 1 double crochet in the front thread of the next stitch, which is the centre stitch of the seven double crochet of previous round, and work a shell in the front thread of the next stitch, miss one stitch, and do 1 double crochet in the first stitch of the adjacent loop of chain; and repeat the same three more times. **7th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the adjacent stitch of the preceding round, 7 treble along the top threads at the back of seven following stitches, 1 double crochet on double crochet of the preceding round, and 1 double crochet in the chain stitch next following, and repeat the same to the end of the round. **8th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the first stitch of the shell of the next stitch, and repeat the same to the end of the round. **9th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, 1 double crochet on a double crochet of preceding round, 3 treble at the back of the next stitches (one treble misses the shell), 5 consecutive double crochet, 3

treble at the back of the next, 1 double crochet on double crochet of the preceding round, and 1 double crochet in the adjacent stitch of chain. **10th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the next stitch, and work 9 consecutive double crochet, miss the next stitch, work a shell in the front thread of the next stitch, miss the next stitch, and do 1 double crochet in the first stitch of the adjacent chain. **11th round**—Make 3 chain, miss one chain stitch, 1 double crochet in the chain stitch next following, 1 double crochet on double crochet of previous round, 3 treble behind the shell (one on each of two missed stitches, and one in back thread of stitch where shell is), 2 double crochet on side of the previous round, 3 treble behind the shell, 1 double crochet on double crochet, and 1 double crochet in the adjacent stitch of chain. **12th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the next stitch, and work a shell in the front thread of the next stitch, miss one stitch, then 6 double crochet (in top thread as usual), 1 double crochet in the front thread of the next stitch (this begins the diamond), 6 double crochet (in top threads), miss one stitch, a shell in the front thread of the next stitch, miss one stitch, and do 1 double crochet in the adjacent stitch of chain. **13th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, 1 double crochet on double crochet of previous round, 3 treble behind the shell, 5 consecutive double crochet, 1 double crochet in front thread of the next stitch, 1 double crochet in top thread, 1 double crochet in front thread of the next stitch,

Pennington Pattern.—Square for a Quilt.

5 consecutive double crochet, 3 treble behind the shell, 1 double crochet on double crochet, and 1 double crochet in the adjacent stitch of chain. **14th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the next stitch, and work a shell in the front thread of the next stitch, miss one stitch, then 6 consecutive double crochet, 5 dotted double crochet for the diamond, 6 consecutive double crochet, miss one stitch, a shell in the front thread of the next stitch, miss one stitch, and do 1 double crochet in the adjacent stitch of chain. **15th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, 1 double crochet on double crochet of previous round, 3 treble behind the shell, 5 consecutive double crochet, 3 treble behind the shell, 1 double crochet on double crochet, and 1 double crochet in the adjacent stitch of chain. **16th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the next stitch, and work a shell in the front thread of the next stitch. **17th round**—Make 3 chain, miss one chain stitch, then 8 consecutive double crochet, 3 dotted double crochet for the diamond, 8 consecutive double crochet, 3 treble behind the shell, 1 double crochet on double crochet, and 1 double crochet in the adjacent stitch of chain. **18th round**—Make 3 chain, miss one chain

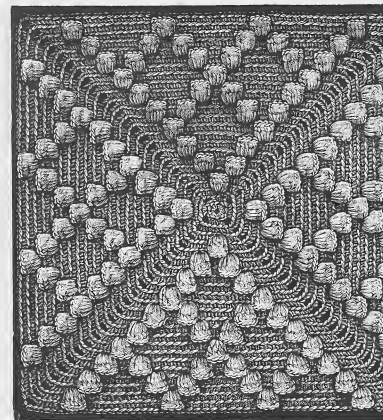
stitch, do 1 double crochet in the chain stitch next following, miss the next stitch, work a shell in the front thread of the next, miss one stitch, then 12 consecutive double crochet, 1 double crochet in front thread of the next stitch (which completes the diamond), 12 consecutive double crochet, miss one stitch, a shell in the front thread of the next, miss one stitch, and do 1 double crochet in the adjacent stitch of chain. **19th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following; 1 double crochet on double crochet of preceding round, 3 treble behind the shell, 25 double crochet, 3 treble behind the shell, 1 double crochet on double crochet, and 1 double crochet in the adjacent stitch of chain. **20th round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the next stitch, work a shell in the front thread of the next, miss one stitch, then 29 double crochet, miss one stitch, a shell in the front thread of the next, miss one stitch, and do 1 double crochet in the adjacent stitch of chain. **21st round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, 1 double crochet on double crochet of previous round, 3 treble behind the shell, 29 double crochet, 3 treble behind the shell, 1 double crochet on double crochet, and 1 double crochet in the adjacent stitch of chain. **22nd round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, miss the next stitch, work a shell in the front thread of the next, miss one stitch, 1 double crochet in the front thread of the next, miss one stitch, work a shell in the front thread of the next, repeat eight times from *, then miss one stitch, and do 1 double crochet in the adjacent stitch of chain. **23rd round**—Make 3 chain, miss one chain stitch, do 1 double crochet in the chain stitch next following, 1 double crochet on double crochet of previous round; then taking up the top thread of each stitch behind the edging of shells of preceding round work 39 treble, then 1 double crochet on the end stitch of double crochet of preceding round, and 1 double crochet in the adjacent stitch of chain. **24th round**—Turn the work, and taking up the one back thread of the stitches of former round, work plain double crochet, putting 3 double crochet in the centre stitch of chain at each corner; besides the 3 corner stitches you should find 45 double crochet on each side of the square; join evenly on completion of the round; slip-stitch to the middle stitch at the corner. **25th round**—Begin the insertion—Turn to the right side of the work. Make 6 chain, 2 treble on the corner stitch (in the one back thread), 3 chain, 1 treble in the same place, * miss two stitches, 1 treble in the next stitch (back thread), 3 chain, 1 treble in the same place, repeat from * until you reach the opposite corner, which you round with a double group (15 groups on each side the square, 2 groups on each corner), and when you get to the end of the round join simply with a single crochet into the third stitch of the chain with which the round began. **26th round**—Slip-stitch to the centre stitch of three chain in front of the corner, make 2 chain, 1 treble on the first of the two treble stitches, 3 chain, 1 treble on the adjacent treble, * 2 chain, 1 double crochet on the centre stitch of three chain of preceding round, repeat from * to the next corner, which work in some way as first corner; and so on to the end of the round, and join evenly. **27th round**—Work double crochet in every stitch of the preceding round, and put 3 double crochet at each corner; join evenly on completion of the round, and fasten off.

SQUARE FOR A QUILT.

OPEN RAISED LATTICE.

Open-raising represents a useful and pretty square for a quilt. This is commenced in the centre and crocheted round and round, keeping the right side of the work always in front, and enlarging by chain at the corners until the square attains its full size. The pattern is produced by means of shell-lacing tufts raised on the surface of the square, which are arranged in resemblance of a lattice. When a number of squares are joined together, the pattern appears to advantage—the top tufts of one square will rest against the top tufts of another square—and the lattice will assume the form of a good sized diamond; the small holes which run cornersways from the centre to the outside of the square will also meet, and will traverse the quilt right and left between the latticed diamonds. The tufts are made simply by working 5 treble stitches in a group; these groups or tufts are invariably worked into the one top thread of a stitch of the previous round; they are not caught together; the double crochet stitches are always worked in the one top thread of previous stitches.

Procure STRAIGHT or Alexander's Knitting cotton, No. 6, and a steel crocheter hook. Make 5 chain, and join in a circle. **1st round**—Do 4 double crochet in the first chain, join evenly the last stitch to the first on completion of the round. **2nd round**—Make 4 chain, miss one stitch, do 3 double crochet on the next stitch, and repeat the same three times—*i.e.*, making four lots of three double crochet in the round, taking up the one top thread; now work round of double crochet, that is, go straight on without troubling to "join" at the completion of every round. **3rd round**—Do 4 double crochet in the last stitch of the loop of four chain of preceding round, 3 double crochet on double crochet stitches, and 1 double crochet in the adjacent stitch of chain (being in all 5 double crochet); repeat the same three times. **4th round**—Make 4 chain, 7 double crochet; these being placed five on five stitches of the former round, and 1 in each adjacent stitch of chain before and after; and repeat the same three times. **5th round**—Make 4 chain, 1 double crochet in the last-stitch of the loop of four chain of previous round, 3 double crochet on double crochet, a group of 5 treble in the front thread of the next stitch (in the centre-stitch of the seven double crochet of previous round), 3 double crochet on double crochet, and 1 double crochet in the adjacent stitch of chain; repeat the same three times. **6th round**—Make 4 chain, 5 double crochet, 1 treble in the vacant thread behind the group, 5 double crochet, and repeat three times (you see that invariably the lines of double crochet run over the stitches of the preceding line, and increase by an additional stitch in the chain to the right and left in every round; two chain stitches are now worked in the chain loop, these being the corners of the square). **7th round**—Make 4 chain, work 4 double crochet, a group of 5 treble in the front thread of the next stitch, 3 double crochet, a group of 5 treble in the front thread of the next stitch, 4 double crochet; and repeat. **8th round**—Make 4 chain, work 5 double crochet, 1 treble behind the group, 5 double crochet, 1 treble behind the group, 5 double crochet; and repeat. **9th round**—Make 4 chain, 4 double crochet, a group, 7 double crochet, a group, 4 double crochet; and repeat. **10th round**—Make 4 chain, 5 double crochet, 1 treble, 7 double crochet, 1 treble, 5 double crochet; and repeat. **11th round**—Make 4 chain, 4 double crochet, a group, 11 double crochet, a group, 4 double crochet, and repeat. **12th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 5 double crochet; and repeat. **13th round**—Make 4 chain, 6 double crochet, a group, 11 double crochet, a group, 11 double crochet, a group, 11 double crochet; and repeat. **14th round**—Make 4 chain, 5 double crochet, 1 treble, 5 double crochet; and repeat. **15th round**—Make 4 chain, 4 double crochet, a group, 11 double crochet, a group, 4 double crochet, a group, 7 double crochet, a group, 4 double crochet; and repeat. **16th round**—Make 4 chain, 4 double crochet, 1 treble, 3 double crochet, 1 treble, 5 double crochet; and repeat. **17th round**—Make 4 chain, 4 double crochet, a group, 11 double crochet, a group, 11 double crochet, a group, 4 double crochet, a group, 4 double crochet; and repeat. **18th round**—Make 4 chain, 4 double crochet, a group, 3 double crochet, a group, 7 double crochet, a group, 3 double crochet, a group, 4 double crochet; and repeat. **19th round**—Make 4 chain, 4 double crochet, 1 treble, 3 double crochet, 1 treble, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 5 double crochet, 1 treble, 5 double crochet, 1 treble, 3 double crochet, 1 treble, 4 double crochet, a group, 3 double crochet, a group, 3 double crochet, a group, 3 double crochet, a group, 4 double crochet; and repeat. **20th round**—Make 4 chain, 5 double crochet, 1 treble, 3 double crochet, 1 treble, 7 double crochet, 1 treble, 7 double crochet, 1 treble, 3 double crochet, 1



Square for a Quilt.—Open Raised Lattice.



Tufted Border and — Worked

triple, 7 double crochet, 1 treble, 3 double crochet, 1 treble, 5 double crochet; and repeat. **21st round**—Make 4 chain, 4 double crochet, a group, 7 double crochet, a group, 3 double crochet, a group, 7 double crochet, a group, 4 double crochet; and repeat. **22nd round**—Make 4 chain, 5 double crochet, 1 treble, 7 double crochet, 1 treble, 3 double crochet, 1 treble, 7 double crochet, 1 treble, 5 double crochet; and repeat. **23rd round**—Make 4 chain, 4 double crochet, a group, 11 double crochet, a group, 4 double crochet, and repeat. **24th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 5 double crochet; and repeat. **25th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **26th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **27th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **28th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **29th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **30th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **31st round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **32nd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **33rd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **34th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **35th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **36th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **37th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **38th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **39th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **40th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **41st round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **42nd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **43rd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **44th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **45th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **46th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **47th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **48th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **49th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **50th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **51st round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **52nd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **53rd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **54th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **55th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **56th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **57th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **58th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **59th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **60th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **61st round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **62nd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **63rd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **64th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **65th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **66th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **67th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **68th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **69th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **70th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **71st round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **72nd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **73rd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **74th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **75th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **76th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **77th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **78th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **79th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **80th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **81st round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **82nd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **83rd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **84th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **85th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **86th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **87th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **88th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **89th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **90th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **91st round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **92nd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **93rd round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **94th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **95th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **96th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **97th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **98th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **99th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat. **100th round**—Make 4 chain, 5 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet, 1 treble, 11 double crochet; and repeat.

TUFTED BORDER AND CORNER.

WORKED SHORTWAYS.

This elegant border is worked in ridged crochet in rows forward and backward, and is decorated with clusters of raised tufts. It is designed especially to match the Diamond of Raised Tufts square, illustrated on the same page, and description of which follows this; but it also may be used upon any quilt possessing the same characteristics, made on such will be given in earlier issues of *Weldon's Practical Crochet* Series—see Nos. 6, 42, 51, and others. Ridged crochet is simply plain double crochet worked into the back threads of the stitches of the previous row of double crochet. Tufts are formed as follows: Pass the cotton over the needle, insert the hook in the one back thread of the stitch on the second previous row and work 1 treble stitch and also 4 more treble stitches in the same place; withdraw the hook from the last of these treble stitches and insert it in the top of the first treble, and dropped stitch and draw it through, and so I chain tightly to hold the tuft firm. You must then miss one stitch of the previous row on account of the tuft thus worked on the row below.

Worked Shortways.

Proceed cotton of similar quality to that employed for the quilt, and work with the engraving, is beautifully suited to shape. Make 4 chain. **1st row**—Miss the chain stitch nearest the needle, and work 3 double crochet, and end with 3 chain. **2nd row**—Turn, miss the chain stitch nearest the needle, then do 5 double crochet (taking up the back thread of the stitches), and end with 3 chain, and turn. **3rd row**—Miss the chain stitch nearest the needle, then work 7 double crochet, and end with 3 chain. (These chain stitches are made on purpose to lengthen the rows for the mitring of the corner), you will then turn the work, and always miss the chain stitch nearest the needle. **4th row**—Do 6 double crochet, 3 chain. **5th row**—Do 6 double crochet, a tuft, 6 double crochet, 3 chain. **6th row**—Do 6 double crochet, 1 treble behind the tuft, 6 double crochet, 3 chain. **7th row**—Do 6 double crochet, a tuft, 3 double crochet, 1 treble, 4 double crochet, 3 chain. **8th row**—Do 6 double crochet, 1 treble, 6 double crochet, 3 chain. **9th row**—Do 10 double crochet, a tuft, 8 double crochet, 3 chain. **10th row**—Do 10 double crochet, 1 treble, 10 double crochet, 3 chain. **11th row**—Do 10 double crochet, 1 treble, 10 double crochet, 3 chain. **12th row**—Do 6 double crochet, a tuft, 4 double crochet, 1 treble, 6 double crochet, 3 chain. **13th row**—Do 6 double crochet, a tuft, 3 double crochet, 3 chain, still to increase on tufts side until you reach the top of the border. **14th row**—Do 6 double crochet, 1 treble, 3 double crochet, 1 treble, 7 double crochet, 1 treble, 3 double crochet, 1 treble, 4 double crochet. **15th row**—Make 1 chain to turn, do 6 double crochet, a tuft between previous tufts, 11 double crochet, a tuft between tufts, 5 double crochet, 3 chain. **16th row**—Do 10 double crochet, 1 treble, 11 double crochet, 1 treble, 8 double crochet, and leave 2 stitches unworked. **17th row**—Make 1 chain to turn, do 10 double crochet, a tuft, 16 double crochet, 3 chain. **18th row**—Do 16 double crochet, 1 treble, 8 double crochet, and leave 2 stitches unworked. **19th row**—Make 1 chain to turn, do 6 double crochet, a tuft, 3 double crochet, a tuft, 16 double crochet, 3 chain. **20th row**—Do 16 double crochet, 1 treble, 6 double crochet, and leave 2 stitches unworked. **21st row**—Make 1 chain to turn, do 6 double crochet, a tuft, 2 double crochet, 1 treble, 4 double crochet, and leave 2 stitches unworked. **22nd row**—Do 22 double crochet, 1 treble, 4 double crochet, and leave 2 stitches unworked. **23rd row**—Make 1 chain to turn, and work 27 double crochet, that is, 1 double crochet on every stitch. **24th row**—An open row—Make 3 chain to turn, work 1 treble on the third double crochet from the

needle, then work holes of 1 chain, miss 1 stitch, 1 treble on the next, and continue this to the end; there will be thirteen treble stitches and thirteen holes. This finishes the mitring of the corner, and is practically the first row of the pattern. **25th row**—Turn with 1 chain, and do 1 double crochet on the treble stitch by the needle, and 1 double crochet on each successive stitch, until 27 double crochet are worked in the row. **26th row**—Again turn with 1 chain, and again work 27 double crochet, and end with 3 chain to lengthen the row for another scallop, and turn. **27th row**—Miss the chain stitch nearest the needle, then work 6 double crochet, a tuft, 22 double crochet. **28th row**—Make 1 chain to turn, do 22 double crochet, 1 treble behind the tuft, 6 double crochet, 3 chain. **29th row**—Miss the chain stitch nearest the needle (now and in future rows), 6 double crochet, a tuft, 3 double crochet, a tuft, 17 double crochet, a tuft, 2 double crochet. **30th row**—Make 1 chain to turn, 2 double crochet, 1 treble, 17 double crochet, 1 treble, 3 double crochet, 1 treble, 6 double crochet, 3 chain. **31st row**—Do 10 double crochet, a tuft between tufts, 17 double crochet, 1 treble, 17 double crochet, a tuft between tufts, 13 double crochet, a tuft, 2 double crochet. **32nd row**—Make 1 chain to turn, 4 double crochet, a tuft, 2 double crochet, 1 treble, 10 double crochet, 3 chain. **33rd row**—Do 6 double crochet, a tuft, 11 double crochet, a tuft, 2 double crochet, 1 treble, 13 double crochet, 1 treble, 11 double crochet, 1 treble, 6 double crochet, no chain, no more increase of the scallop. Henceforward make 1 chain at the turning of every row. **35th row**—Do 4 double crochet, a tuft, 3 double crochet, a tuft, 7 double crochet, a tuft, 3 double crochet, 1 treble, 4 double crochet, a tuft, 4 double crochet, 1 treble, 4 double crochet. **37th row**—Do 6 double crochet, a tuft between tufts, 11 double crochet, a tuft between tufts, 13 double crochet, a tuft, 2 double crochet. **38th row**—Do 4 double crochet, 1 treble, 13 double crochet, 1 treble, 11 double crochet, 1 treble, 4 double crochet; here leave 2 stitches unworked. **39th row**—Do 10 double crochet, a tuft, 17 double crochet, a tuft, 4 double crochet, 1 treble, 17 double crochet, 1 treble, 8 double crochet, and leave 2 stitches unworked. **41st row**—Do 6 double crochet, a tuft, 2 double crochet, a tuft, 17 double crochet, a tuft, 3 double crochet, 1 treble, 3 double crochet, 1 treble, 4 double crochet, and leave 2 stitches unworked. **43rd row**—Do 6 double crochet, a tuft between tufts, 22 double crochet. **44th row**—Do 22 double crochet, 1 treble, 4 double crochet, and leave 2 stitches unworked. **45th row**—Work 27 double crochet, that is, 1 on each stitch. **46th row**—Make 3 chain and turn, and work 1 treble on the third double crochet from the needle, then work open holes of 1 chain, miss one stitch, 1 treble on the next, and continue this to the end; there will be thirteen treble stitches and thirteen holes. Repeat from the twenty-first row for the length required.

When you are ready for Mitring the next Corner, proceed as follows:—Work the 25th row as instructed above, having 27 double crochet in the row. **26th row**—Make 1 chain to turn, miss the first double crochet by the needle, and work 26 double crochet in the row, and end with 3 chain, and turn.

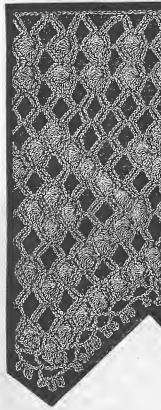
Square for a Quilt.—Diamond of Raised Tufts.

space, 2 chain, a tuft in the next, 2 chain, 1 treble in the next, 2 chain, a tuft in the centre space, 2 chain, 1 treble in the next, 2 chain, a tuft in the next, 2 chain, 1 treble in the next, 2 chain, and repeat the same to the end of the round; and join, and fasten off. This completes one hexagon. When you have made seven you may sew them together. Decide upon one for the centre and arrange the other six round it, corner to corner, and the straight side of one against the straight side of another, with each group of treble stitches meeting a corresponding group.

ORIEL BORDER.

WITH MITRED CORNER.

This Oriel Border, which is suited to go round a quilt of Oriel squares, (see illustration on page 10, and full working description on same page), is commenced at the point of the corner, and every row increases in length, to make the corner wider until the border attains its proper depth. Make 9 chain. **1st row**—Work 7 treble in a group in the sixth chain from the needle, miss two stitches, do 1 double crochet in the last stitch. **2nd row**—Turn with 10 chain, 1 double crochet on double crochet stitch of previous row, 4 chain, 1 double crochet on the centre stitch of the group of seven treble, 4 chain, 1 double crochet on chain stitch at end. **3rd row**—Turn with 14 chain, and do 1 double crochet on the double crochet on the centre of the group, 7 treble to the next double crochet, 1 double



Oriel Border, with Mitred Corner.

crochet in the third stitch of the outstanding loop of chain. **4th row**—Turn with 10 chain, 1 double crochet on double crochet nearest the needle, 4 chain, 1 double crochet on centre stitch of the group, 4 chain, 1 double crochet on double crochet, 4 chain, miss four chain, 1 double crochet in next, and again 4 chain, miss four chain, 1 double crochet in the next. **5th row**—Turn with 5 chain, work 7 treble on the double crochet nearest the needle, 1 double crochet on next double crochet, 9 chain, miss one double crochet, do 1 double crochet on the next, 7 treble on the next, and 1 double crochet in the corner stitch of the outstanding loop of chain. **6th row**—Turn with 10 chain, 1 double crochet on double crochet nearest the needle, 4 chain, 1 double crochet on centre stitch of the group, 4 chain, 1 double crochet on double crochet, 4 chain, 1 double crochet in the centre chain of the loop, 4 chain, 1 double crochet on double crochet, 4 chain, 1 double crochet on centre stitch of the group, 4 chain, 1 double crochet on corner stitch at the end; there are six loops of four chain in this row. **7th row**—Turn with 5 chain, work 7 treble on the double crochet nearest the needle, 1 double crochet on next double crochet, 7 treble on next, 1 double crochet on next, 9 chain, miss

one double crochet, 1 double crochet on the next, 7 treble on next, 1 double crochet in the corner stitch of the outstanding loop of chain. **8th row**—Turn with 10 chain, 1 double crochet on double crochet nearest the needle, 4 chain, 1 double crochet on centre stitch of the group, and then 4 chain and 1 double crochet alternately to the end, as in the sixth row, but now eight loops in the row. **9th row**—Turn with 5 chain, work 7 treble on the double crochet nearest the needle, 1 double crochet on the next double crochet, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss 1 double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet in corner stitch of the outstanding loop of chain. **10th row**—Turn with 10 chain, 1 double crochet on double crochet nearest the needle, 4 chain, 1 double crochet on centre stitch of the group, and then 4 chain and 1 double crochet alternately to the end, being ten loops in all. **11th row**—Turn with 5 chain, work 7 treble on the double crochet nearest the needle, 1 double crochet on next double crochet, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet in corner stitch of the outstanding loop of chain. **12th row**—

Work as tenth row, but twelve loops. **13th row**—Turn with 5 chain, work 7 treble on the double crochet nearest the needle, 1 double crochet on next double crochet, 9 chain, miss 1 double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet in corner stitch of the outstanding loop of chain. **14th row**—

Turn with 5 chain, work 7 treble on the double crochet nearest the needle, 1 double crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet in corner stitch of the outstanding loop of chain. **14th row**—As tenth row, but now fourteen loops. **15th row**—Turn with 5 chain, work 7 treble on double crochet nearest the needle, 1 double crochet on next double crochet, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet in corner stitch of the outstanding loop of chain. **14th row**—As tenth row, but now fourteen loops. **15th row**—Turn with 5 chain, work 7 treble on double crochet nearest the needle, 1 double crochet on next double crochet, 9 chain, miss one double crochet, 1 double

crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet in corner stitch of the outstanding loop of chain. **14th row**—As tenth row, but now fourteen loops. **15th row**—Turn with 5 chain, work 7 treble on double crochet nearest the needle, 1 double crochet on next double crochet, 9 chain, miss one double crochet, 1 double

crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet in corner stitch of the outstanding loop of chain. **16th row**—As tenth row, but now sixteen loops. **17th row**—Turn with 14 chain, 1 double crochet on second double crochet from the needle, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double

crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double

crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double

crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double

crochet on next, 7 treble on next, 1 double crochet on next, 9 chain, miss one double crochet, 1 double crochet on next, 7 treble on next, 1 double

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GENTLEMAN'S WAISTCOAT.

KNITTED IN BASKET PATTERN.

THIS handsome waistcoat will fit a gentleman of about 40 inches bust measurement. The fronts are knitted in the favourite stitch known as "Basket Pattern," than which nothing could look prettier or be more suitable for the purpose, and the back is in simple stocking knitting. Sometimes the fronts only are knitted, and the back is cut in silesia or jean. The work should be sent to a tailor to be made up. He will provide lining, cut pocket-holes in the latest approved fashion, and put in pockets, hand neatly, make buttonholes, and turn out a much more stylish garment than could possibly be manufactured at home.

Required, from 12 ozs. to 16 ozs. of light grey single Berlin wool and a pair of No. 16 long steel knitting needles, or it will be wiser to provide three needles, as with so many stitches it is awkward to keep all on one needle only.

Commence at the bottom of the **Right Front** by casting 43 stitches on one needle. **Knit 1 plain row.** **1st pattern row**—Knit 7, purl 3, repeat the same; and end knit 3. **2nd row**—Purl 3, * knit 3, purl 7, repeat from * to the end. **3rd row**—Knit 7, purl 3, repeat the same, and end knit 3. **4th row**—Pass the wool over the needle to make a stitch (this is the front edge of the waistcoat), knit plain along the row, and cast on 10 stitches at the end. **5th row**—Knit 12, * purl 3, knit 7, repeat from *; and end purl 2. **6th row**—Pass the wool over the needle to make a stitch, knit 2, * purl 7, knit 3, repeat from *; and end purl 2. **7th row**—Knit 2, * purl 3, knit 7, repeat from *; and end purl 3. **8th row**—Make 1, knit plain along the row, and at the end cast on 10 stitches. **9th row**—Knit 7, purl 3, repeat the same, and knit 6 at the end. **10th row**—Make 1, purl 6, * knit 3, purl 7, repeat from * to the end. **11th row**—Knit 7, purl 3, repeat the same, and knit 7 at the end. **12th row**—Make 1, knit plain along the row, and cast on 10 stitches at the end. **13th row**—Knit 12, * purl 3, knit 7, repeat from *; and end purl 3, knit 3. **14th row**—Make 1, purl 3, * knit 3, purl 7, repeat from *; and end knit 3, purl 2. **15th row**—Knit 2, * purl 3, knit 7, repeat from *; and end purl 3, knit 4. **16th row**—Make 1, knit plain along, and end by casting on 20 stitches. Here are 100 stitches on the needle for the width of the entire half front; if you find the stitches too many for the one needle to hold you may divide them upon two needles. There is no further increase required.

17th row—Knit 7, purl 3; and repeat the same to the end. **18th row**—Knit 3, purl 7; and repeat to the end. **19th row**—Knit 7, purl 3; and repeat the same. **20th row**—Knit plain along. **21st row**—Knit 2, * purl 3, knit 7, repeat from *; and end purl 3, knit 5. **22nd row**—Purl 5, * knit 3, purl 7, repeat from *; and end knit 3, purl 2. **23rd row**—Knit 2, * purl 3, knit 7, repeat from *; and end purl 3, knit 5. **24th row**—Plain. Repeat the last eight rows, keeping always 100 stitches on the needle, until you have knitted a length of 10 inches, or 10½ inches, counting from the twenty cast-on stitches that were made at the end of the sixteenth row. Now at the beginning of every row on the lower side of the waistcoat cast off 2 stitches until 20 stitches are cast off for the shaping of the armhole; the front edge meanwhile is to be kept perfectly straight; and after the armhole is shaped (of course all the time keeping the basket pattern perfectly true) continue upon 80 stitches until it is time to begin shaping the neck, which will be when 5 inches are

done above the pit of the armhole. If you have a paper pattern of a waistcoat or a made garment to measure by you can easily ensure the correct dimensions. On arriving at the Neck, cast off 2 stitches at the beginning of the front edge, work in pattern along to the armhole, where increase 1 stitch just previously to working the last stitch on the



Gentleman's Waistcoat, Knitted in Basket Pattern.

needle. Knit back, keeping the pattern intact as usual. Continue thus in pattern, but casting off 2 stitches at the neck and increasing 1 stitch over the armhole in each alternate row, until you reach the shoulder to 50 on each needle. After this the shoulder is continued by casting off only 1 stitch at the neck and still increasing 1 stitch on the shoulder, in each alternate row, so retaining 60 stitches until the shoulder is sufficiently high, when finish it off gradually by casting off 10 stitches in each row that commences at the shoulder end, to give the required slope, until all are cast off.

The **Left Front** is knitted to correspond, and must be shaped accordingly; thus, whenever you before were told to knit you must now *pick and ease*.—**1st pattern row**—**Parl 7**, knit 8, repeat the same; and end **parl 2**. **2nd row**—**Knit 3**, * **parl 3**, knit 7, repeat from * to the end. **3rd row**—**Parl 7**, knit 8, repeat the same, and end **parl 3**. **4th row**—**Pass** the wool over the needle to make 8 a stitch, *parl* along the row, and cast on 10 stitches at the end. **5th row**—**Parl 12**, * **knit 3**, **parl 3**, repeat from *; and end **knit 2**. **6th row**—**Make 1**, **parl 2**, * **knit 7**, **parl 3**, repeat from *; and end **knit 2**. **7th row**—**Parl 2**, * **knit 3**, **parl 7**, repeat from *; and end **knit 3**. **8th row**—**Make 1**, **parl 1**, **parl 1** along the row, and at the end cast on 10 stitches. The following rows may be worked in like manner from the instructions given for knitting the right front, only remembering that the word "knit" must now read "parl," and for "parl" you will substitute "knit"; you will observe the basket pattern appears identically the same to look at, notwithstanding the difference in the mode of working.



The **armhole neck**, and shoulder must all be shaped to correspond reversely with the right front.

The **Back of the waistcoat** is knitted in two pieces and sewn up the middle. For the first piece cast on 70 stitches. Work a plain row and a *parl* row alternately until 10 rows are done. Increase a stitch at the beginning of the next row, and every eighth row following, to 80 stitches. When you have knitted 10 inches or 10½ inches it will be time to think about shaping the armhole, to do which cast on 10 stitches at the commencement of every *parl* row until 64 stitches remain. Then knit from 3 inches to 4 inches straight on. This done, when the shoulder with an increase in every fourth row 6 times. Slope the shoulder by taking 2 stitches together at the end of every *parl* row until only 16 stitches are left on the needle, and cast these off for the back of the neck. Knit the other half of the back, and join the pieces together. You need not join the fronts to the back, as the tailor will do this in process of making up.

For the **Band at Back for a Buckle**—Cast on 12 stitches. Work in plain knitting, forwards and backwards, like a garter, for a length of 4 inches, and cast off. Do another strip 5 inches long. These strips will be lined, sewn in place on the back of the waistcoat, and drawn together with a buckle to tighten the garment at the waist.

Child's Plain Knit Stocking.

CHILD'S PLAIN KNIT STOCKING.

FOR ONE YEAR ON TWO YEARS OF AGE.

MATERIALS required: If the stockings are intended for a child of one year, procure four steel knitting needles, No. 17, and two skeins of 3-thread flugging, black, tan, or grey, as preferred; if for a child of two, the same wool may be employed, or otherwise, eider wool, or Andalusian, and No. 16 needles.

Begin with the ribbing at the top of the stocking. Cast 20 stitches on the first needle, 20 on the second, and 26 on the third needle, making in all 72 stitches in the round. **Rib 1**, stitch plain and 1 stitch *parl*, for 22 rounds. Then knit 70 rounds plain, and turn the work, and slip the first stitch upon the third needle, which is always to be *parl*. In the next round you begin the decreases which are to shape the leg. On the first needle knit 1, knit 2 together, knit plain to the end; on the second needle knit plain; on the third needle knit plain till within 4 stitches of the end, when slip 1, knit 1, pass the slipped stitch over, knit 1, *parl* the seam stitch. Knit 4 rounds plain, but still *parl* the seam stitch. Repeat the last five rounds until nine decreases have been made. Here you will find the stitches stand 17, 20, 17, or a total of 54 stitches in the round. Knit 28 rounds for the **Ankle**. For the **Heel**—Knit 13 stitches beyond the seam stitch, slip the remaining 4 stitches on to the second needle, and turn the work, and slip the first stitch, *parl 12*, knit the seam stitch, *parl 13*; here are 27 stitches on one needle for the heel. Let the other 27 stitches stand divided upon two needles until the heel is finished. Turn to the **Toe**, knit 12 *parl* the seam stitch, knit 12; turn, slip 1, *parl 12*, knit the seam stitch, *parl 13*. Continue these two little rows until 16 rows are done. To **Turn the Heel**—Slip 1, knit 15, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, knit 6, *parl 2* together, *parl 1*; turn, slip 1, knit 7, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, *parl 8*, *parl 2* together, *parl 1*; turn, slip 1, knit 9, slip 1, knit 1, pass

the slipped stitch over, knit 1; turn, slip 1, *parl 10*, *parl 2* together, *parl 1*; turn, slip 1, knit 11, slip 1, knit 1, pass the slipped stitch over, knit 1; slip 1, *parl 12*, *parl 2* together, *parl 1*; turn, slip 1, knit 13, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, *parl 14*, *parl 2* together, *parl 1*. Now all the side stitches are absorbed, and 17 stitches remain on the needle for the top of the heel. For **Quasets and Foot**—**1st round**—Knit the 17 heel stitches, and on the same needle pick up and knit 12 stitches along the edge of the flap; on the second needle knit 27 instep stitches; on the third needle pick up and knit 12 stitches on the opposite side of the flap, and knit 9 stitches off the top of the heel. **2nd round**—Knit plain. **3rd round**—Knit the first needle plain to within 8 stitches of the end, knit 2 together, knit 1; on the second needle knit 27 stitches; on the third needle knit 1, slip 1, knit 1, pass the slipped stitch over, knit plain to the end. **Knit 2 plain rounds**. Repeat from the third round until the stitches stand, 13, 27, 14; then work in all plain knitting, for about 24 rounds, for the foot. For the **Toe**—**1st round**—Beginning on the first needle, knit plain till within 3 stitches of the end, knit 2 together, knit 1; on the second needle knit 1, slip 1, knit 1, pass the slipped stitch over, knit plain to within 3 stitches of the end, knit 2 together, knit 1; on the third needle, knit 1, slip 1, knit 1, pass the slipped stitch over, knit plain to the end. **2nd round**—**Plain**. Repeat these two rounds until the stitches are reduced to 11 on the instep and 11 for the under part of the toe. Arrange the stitches upon two needles; turn the stocking, and cast off on the inside.

CHILD'S COLLARETTE AND MUFF COMBINED.

The collarette is worked in looped knitting, and the long ends of the same pass as a trimming round the sides of the muff, and thus unite muff and collarette in one article. The front of the muff is crocheted in the pretty stitch known as "Point Mascoville," and the back is in plain double crochet. Required, from 5 to 6 ozs. of white Berlin flugging, or other soft wool, a pair of No. 9 hex knitting needles, a No. 6 hone crochet needle; some wadding to lay inside the muff, and some flannel or twill for lining both muff balls, and use together the strand from each ball. Wind on 7 stitches. **Knit 1 plain row**. **2nd row**—Slip the first stitch, insert the needle in the next stitch in the usual manner, pass the wool over the point of the needle and round below the first finger of the left hand, pass the wool round again in the same way, pass the wool simply over the point of the needle and knit off the stitch, drawing 3 strands of wool through the stitch—there will be 2 loops of wool at the back of the work; knit 4 more looped stitches in the same manner, knit the last stitch plain. **3rd row**—Slip the first stitch, knit the remaining stitches plain. Repeat the last two rows until you can count 45 rows of the looped knitting or until you imagine a sufficient length is done for trimming one side of the muff and to reach thence to the neck of the child.

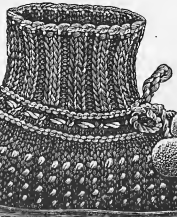
The thread of coloured wool in the work to mark the places, and begin to shape the Collarette. **1st row**—Slip the first stitch, increase in the next by knitting 2 stitches out of one stitch, knit plain to the end. **2nd row**—Slip the first stitch, loop 6 stitches, knit 1 stitch. **3rd row**—Knit 8. **4th row**—Loops. In the looped rows you are always to slip the first stitch and knit plain the last stitch. **5th row**—Plain, with increase in the second stitch



Child's Collarette and Muff Combined.

6th row—Loops. Repeat the last two rows three times. 13th row—Knit 6, turn, and loop these; knit plain along with increase in the second stitch. 14th row—Loops. 15th row—As fifth. 16th row—Loops. 17th row—As fifth. 18th row—Loops. 19th row—Knit 11, turn, and loop these; knit plain along with increase in the second stitch. 20th row—Loops. 21st row—Plain, 16 stitches. 22nd row—Loops. 23rd row—Plain. 24th row—Loops. 25th row—Knit 5; turn, and loop these; knit plain 16 stitches. 26th row—Loops. 27th row—Plain. 28th row—Loops. 29th row—Knit 11; turn, and loop these; knit 16. 30th row—Loops. 31st row—Knit 7; turn, and loop these; knit 10; turn, and loop these; knit 15; turn, and loop these; knit 16. 32nd row—Loops, and knit 2 together at the end. 33rd row—Knit 7; turn, and loop these; knit 10; turn, and loop these; knit 13; turn, and loop these; knit 16. 34th row—Loops, and knit 2 together at the end. 35th row—Plain 14. 36th row—Loops. Repeat from the thirty-first row. If the knitting be not yet sufficiently long for the collarette to reach from the front of the neck to the back, you may again repeat the thirty-first row. Cast off. Recommend with 7 stitches, and knit another piece precisely similar, only in this place the increasing and the shaping of the collarette must take place at the end of the plain knit rows instead of at the beginning. When finished, join the two pieces together in a neat seam on the back of the collarette.

For the Muff—Use a medium-sized bone crochet needle, and commence the Front with 18 chain. 1st row—Miss the first stitch by the needle and work 17 double crochet; break off the wool at the end of this, and every row, and recommence on the right-hand side. 2nd row—Take up the front and top threads of the stitches of former row, do 1 double crochet on the first stitch, insert the hook in the next stitch and draw the wool through, do 3 chain, work over the needle and draw through the last stitch of chain and through the stitch on the needle (this stitch is called the "Point Muscovite"), 1 double crochet on the next, and repeat a point muscovite and a double crochet alternately to the end of the row; there will be 8 muscovite stitches in this row. 3rd row—Work 1 double crochet on the first double crochet



Bedroom Slipper.

stitch of previous row, * 1 double crochet on the muscovite stitch, 1 muscovite on a double crochet stitch, and repeat from * until 7 muscovite stitches are produced, when end with 2 double crochet as you began. 4th row—Same as second row. 5th row—Do one double crochet on the first stitch and 1 muscovite on the same (this increases one stitch), then 1 double crochet, and 1 muscovite alternately to the end, making 9 muscovite stitches, and increase with 1 double crochet in the last stitch. 6th row—Work like the third row, but here are 8 muscovite stitches. 7th row—Like the second row, but 9 muscovite stitches. Repeat the last two rows. 10th row—Increase on each side as instructed in the fifth row; here will be 10 muscovite stitches. 11th row—Work like the third row, but here are 9 muscovite stitches. 12th row—Like the second row, but 10 muscovite stitches. Repeat the last two rows. 16th row—Again increase on each side, and here will be 11 muscovite stitches. 17th row—Work similarly to the third row, but here are 10 muscovite stitches. 17th row—Like the second row, but 11 muscovite stitches. 18th row—Same as the sixteenth row. This will be sufficient for the front of the muff. Proceed in plain double crochet, forwards and backwards, for the back, decreasing at each end every fourth row until reduced to 17 double crochet in the row. Break off after 16 plain rows are accomplished, and make up the muff by sewing the last row to the first; the seam will come at the top of the muff. The looped knitting acts to the width of the muff as it is seen upon the edge of the crochet, beginning at the back and passing up the front, as represented in the engraving. The interior of the muff is nicely finished, and both muff and collarette are lined with pongee silk. A cord is made by twisting, very firmly together four strands of white wool, and this is passed through the holes in the knitting; pompons are affixed to each end, and the cord is tied in a bow on the front of the instep.

BEDROOM SLIPPERS.

THESE slippers come higher up the ankle than most slippers of the kind, and, therefore, they are comfortable and very warm. The foot is lined with loops, which are produced in the process of knitting. Materials required are 3/4 ozs. of grey and 2 ozs. of white-ply flannel, or petticoat wool, two steel

needles, No. 11, and four No. 12; a pair of best quality fleecy cork soles, lady's size; and a yard of narrow grey ribbon, or galloon, for binding the soles. The hindings is laid over the margin of the sole, folded over, and stitched firmly down, and to it the knitting is attached in due course.

Begin at the Toe, and using grey wool and No. 11 needles, cast upon one needle 11 stitches. Knit 1 plain row. 1st looped row—Slip the first stitch, knit 1 stitch, insert the needle in the next stitch in the usual manner, take the white wool, put the end downwards against the knitting on the side away from you, pass the white wool over the point of the needle and round below the first finger of the left hand, and again over the point of the needle (keeping the grey wool clear to the right), and knit the stitch by bringing through it the needle with the white wool (there are two white threads in the needle); this is the first stitch, and when knit you will see one white loop is produced on the back of the work; * pass the grey wool over the white and knit the next stitch plain with grey; pass the white wool under the grey and knit with it a looped stitch as before; repeat from * until 4 looped stitches are knit with white wool, then with grey wool knit plain the last 2 stitches; cut off the white wool. 2nd row—Knit plain with grey wool, and when end put each white loop to its longest extent. 3rd row—Slip 1 knit 1, increase 1 (by picking up the thread at the base of the next stitch and knitting it), knit plain to within 2 stitches of the end, increase 1, knit 2. 4th row—Plain. 5th row—Work the same as the first looped row; but here, on account of the increase, you will form 5 looped white stitches in the row. 6th row—As second row. 7th row—As third row. 8th row—As fourth row. Proceed thus, and you will find you form one additional white looped stitch in every successive looped row, until in the 37th row you make 13 white looped stitches in the row, and have in all 29 stitches on the needle. There needs no further increase, so now knit 3 plain rows with grey wool. 41st row—A looped row, in which again make 13 white looped stitches; still 29 stitches in all on the needle. Knit 2 plain rows with grey wool. 44th row—Cast off 11 stitches, knit plain to the end; this finishes the instep. 45th row—Slip 1, knit 1, do 1 white looped stitch and 1 plain grey stitch alternately, until 4 looped stitches are made, and after the fourth looped stitch knit 2 plain stitches with grey; this brings 11 stitches on the needle for the Side of the Shoe—Slip the 7 remaining stitches out of the way upon a thread of wool or on a spare needle until again wanted. Turn the work, and continue upon the 11 stitches, doing 3 plain rows, then a looped row, until you complete the twenty-ninth line of loops, more or fewer, according as may suffice to go round your sole to the opposite side of the instep. Cast off, and sew the cast-off stitches to the stitches of the instep that you previously cast off. You may now, if you find it convenient, attach the lower edge of the knitting upon the sole, or you may proceed with the top of the slipper, and do the attachment afterwards.

For the Top of the Slipper—Use grey wool and four No. 12 needles. 1st round—Pick up and knit 26 stitches round the top edge of the knitting, dividing them on three needles, and on the third needle knit also 7 middle stitches of the instep, being in all 63 stitches in the round. Knit 3 plain rounds with grey wool. Take white wool, and knit 1 round and put 1 round. 7th round—Resume grey wool and knit plain. 8th round—Knit 3 and knit 2 together alternately three times, knit 5 and knit 2 together alternately 3 or 4 times, then knit 3 and knit 2 together alternately to the end; the stitches are here reduced to 52 in the round. 9th round—Plain. 10th round—Holes for ribbon. Make 1, knit 2 together, and repeat the same to the end. Still using grey wool, knit 2 plain rounds. Take white wool, and knit 1 round and put 1 round; break off white wool. Knit 1 plain round with grey wool. Now proceed in ribbing, doing 2 stitches plain and 2 stitches puri continuously round and round, for 20 rounds, for the ankle. Cast off loosely.

A Crochet Edging is worked upon the cast-off stitches to make as pretty finish to the ankle; use white wool, do 1 single crochet in a stitch of the knitting, * 4 chain, miss one stitch, 1 single crochet in the next, and repeat from *; and end 4 chain and join round.

A Cord is made by twisting, very firmly together four strands of white wool, and this is passed through the holes in the knitting; pompons are affixed to each end, and the cord is tied in a bow on the front of the instep.

together, knit 2, knit 2 together, knit 3; pick up and knit 11 stitches on the other shoulder; and on the left front knit 8, knit 2 together, knit 2 and knit 2 together alternately three times; knit 2, knit 2 together, knit 2, knit 2 together, knit 13, knit 2 together, knit 7, knit 2 together, knit 7, knit 2 together, 4th row—Plain. 5th row—Holes—Knit 4, make 1, and knit 2 together, and alternately all along, and knit plain the last two stitches. 6th row—Plain. 7th row—Knit 3, knit 2 together, knit 6, and repeat from * to the end; here 59 stitches on. 8th row—Plain. Cast off.

For the Collar at the Neck—Cast on 109 stitches. Work the first 13 rows as instructed above for the border of the jacket. 14th row—Purl 5, purl 3 together, purl 5, and repeat from * to the end; and you will find the stitches

alternately all along, and knit plain the last two stitches. 15th row—Knit 3, * make 1, knit 2 together, repeat from *, and knit plain the last 2 stitches. 16th row—Purl 5, purl 3 together, knit 2; here there are 67 stitches of the end, knit those. 20th row—Knit 3, * make 1, knit 2 together, repeat from *, and knit plain the last 2 stitches. 21st row—As ninetenths. 22nd row—Purl, still 67 on. 23rd row—Knit 4, knit 2 together, knit 6, repeat from * to the end; here 59 stitches on. Cast off. Sew the cast-off stitches, and the stitches to the cast-off stitches of the neck, arranging so that the right side of the fall falls upon the right side of the jacket.

For the Sleeves—Cast on for the wrist 43 stitches. 1st row—Plain. 2nd row—Purl. 3rd row—Plain. 4th row—Knit 2, * make 1, knit 2, slip 1, knit 2 together, pass the slipped stitch over, knit 2, make 1, knit 1, and repeat from * to the end. 5th row—Purl. Repeat the last two rows to the end. 16th row—Purl 4, * purl 3 together, purl 5, repeat from *; and end purl 3 together, purl 5, 15 stitches are here reduced to 32 on the needle. 11th row—Slip 1, make 1, and knit 2 together alternately all along, and knit plain the last 2 stitches. Purl 2 rows. Knit a row. Purl 2 rows. This finishes the wrist, 32 stitches being on the needle. 1st row of pattern of Sleeve—Slip 1, * knit 2, purl 2, repeat from *; and at the end knit 3. 2nd row—Plain. Repeat these two rows six times. 16th row—In-pattern as first row. 16th row—Slip 1, increase 1, knit plain to within 1 stitch of the end, increase 1, knit 1. 17th row—Purl 2, * knit 2, purl 2, and repeat from * to the end. 18th row—Plain, 34 stitches. 19th row—Purl 2, * knit 2, purl 2, and repeat from * to the end. 20th row—Knit 1, increase 1, knit plain to within 1 stitch of the end, increase 1, knit 1. 21st row—Slip 1, * purl 2, knit 2, and repeat from *; and end purl 2, knit 1. 22nd row—Knit 2, increase 1, knit 1, 25th row—Knit 2, * purl 2, knit 2, and repeat from * to the end. 26th row—Plain, 38 stitches. 27th row—Knit 2, * purl 2, knit 2, and repeat from * to the end. 28th row—Knit 1, increase 1, knit plain to within 1 stitch of the end, increase 1, knit 1. 29th row—Slip 1, * knit 2, purl 2, repeat from *, and knit 3 stitches at the end. 30th row—Plain, with 40 stitches on the needle. Now the sleeve requires that you continue in pattern as detailed from the fifth row to the fourth row inclusive; of course, as you are increasing in every fourth row, you are producing additional stitches—i. e., 8 more each time beyond the number specified above; so by the time you have repeated the working of the third row, you will have knitted 40 rows, or instead of 40 stitches there will be 48 stitches on the needle. 47th row—To shape the top of the sleeve—Slip 1, * knit 2, purl 2, repeat from * till you get within 3 stitches of the end, then turn the work, and knit back 40 rows. Again turn, and purl 2 and knit 2 alternately till you get within 5 stitches of the end; turn, and knit plain 38 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 7 stitches of the end; turn, and knit plain 36 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 9 stitches of the end; turn, and knit plain 34 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 11 stitches of the end; turn, and knit plain 32 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 13 stitches of the end; turn, and knit plain 30 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 15 stitches of the end; turn, and knit plain 28 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 17 stitches of the end; turn, and knit plain 26 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 19 stitches of the end; turn, and knit plain 24 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 21 stitches of the end; turn, and knit plain 22 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 23 stitches of the end; turn, and knit plain 20 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 25 stitches of the end; turn, and knit plain 18 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 27 stitches of the end; turn, and knit plain 16 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 29 stitches of the end; turn, and knit plain 14 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 31 stitches of the end; turn, and knit plain 12 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 33 stitches of the end; turn, and knit plain 10 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 35 stitches of the end; turn, and knit plain 8 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 37 stitches of the end; turn, and knit plain 6 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 39 stitches of the end; turn, and knit plain 4 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 41 stitches of the end; turn, and knit plain 2 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 43 stitches of the end; turn, and knit plain 0 stitches. Cast off.

Little Coral Boot.

Little Coral Boot.
Purl 2 rows. 14th row—Holes—Knit 2, knit 2 together, knit 2 and knit 2 together alternately all along, and knit plain the last 2 stitches. Purl 2 rows. Knit a row. Purl 2 rows. This finishes the wrist, 32 stitches being on the needle. 1st row of pattern of Sleeve—Slip 1, * knit 2, purl 2, repeat from *; and at the end knit 3. 2nd row—Plain. Repeat these two rows six times. 16th row—In-pattern as first row. 16th row—Slip 1, increase 1, knit plain to within 1 stitch of the end, increase 1, knit 1. 17th row—Purl 2, * knit 2, purl 2, and repeat from * to the end. 18th row—Plain, 34 stitches. 19th row—Purl 2, * knit 2, purl 2, and repeat from * to the end. 20th row—Knit 1, increase 1, knit plain to within 1 stitch of the end, increase 1, knit 1. 21st row—Slip 1, * purl 2, knit 2, and repeat from *; and end purl 2, knit 1. 22nd row—Knit 2, increase 1, knit 1, 25th row—Knit 2, * purl 2, knit 2, and repeat from * to the end. 26th row—Plain, 38 stitches. 27th row—Knit 2, * purl 2, knit 2, and repeat from * to the end. 28th row—Knit 1, increase 1, knit plain to within 1 stitch of the end, increase 1, knit 1. 29th row—Slip 1, * knit 2, purl 2, repeat from *, and knit 3 stitches at the end. 30th row—Plain, with 40 stitches on the needle. Now the sleeve requires that you continue in pattern as detailed from the fifth row to the fourth row inclusive; of course, as you are increasing in every fourth row, you are producing additional stitches—i. e., 8 more each time beyond the number specified above; so by the time you have repeated the working of the third row, you will have knitted 40 rows, or instead of 40 stitches there will be 48 stitches on the needle. 47th row—To shape the top of the sleeve—Slip 1, * knit 2, purl 2, repeat from * till you get within 3 stitches of the end, then turn the work, and knit back 40 rows. Again turn, and purl 2 and knit 2 alternately till you get within 5 stitches of the end; turn, and knit plain 38 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 7 stitches of the end; turn, and knit plain 36 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 9 stitches of the end; turn, and knit plain 34 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 11 stitches of the end; turn, and knit plain 32 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 13 stitches of the end; turn, and knit plain 30 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 15 stitches of the end; turn, and knit plain 28 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 17 stitches of the end; turn, and knit plain 26 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 19 stitches of the end; turn, and knit plain 24 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 21 stitches of the end; turn, and knit plain 22 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 23 stitches of the end; turn, and knit plain 20 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 25 stitches of the end; turn, and knit plain 18 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 27 stitches of the end; turn, and knit plain 16 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 29 stitches of the end; turn, and knit plain 14 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 31 stitches of the end; turn, and knit plain 12 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 33 stitches of the end; turn, and knit plain 10 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 35 stitches of the end; turn, and knit plain 8 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 37 stitches of the end; turn, and knit plain 6 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 39 stitches of the end; turn, and knit plain 4 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 41 stitches of the end; turn, and knit plain 2 stitches. Again turn, and knit 2 and purl 2 alternately till you get within 43 stitches of the end; turn, and knit plain 0 stitches. Cast off.

CHILD'S PLAIN PETTICOAT WITH BODICE.

This petticoat shown in our illustration is quite a nice warm garment for a child about two years of age, and is simple enough to be managed by even an inexperienced knitter. It is made with wool of two colours, and measures 15 inches in length from the bottom of the skirt to the shoulder. Procure 4 ozs. of grey and 2 ozs. of blue petticoat wool of the kind called "English" hearing the trade mark of a unicorn, a pair No. 9 hooking needles, and No. 8 needles, but in consequence will need an additional ounce of wool of each colour.

Begin at the bottom of the Front Breadth of the Skirt—With grey wool cast on 76 stitches. Knit 16 plain rows with grey. Take blue wool and knit 8 rows; you need not break off the wool when changing the colours. Knit alternately 3 rows with grey and 3 rows with blue, until the ends are accomplished, when break off blue. Resume grey, and knit 8 rows. Now 80 rows are accomplished. 81st row—Bill with grey wool—Decrease for the waist—Knit 2 together, knit 2, and repeat the same to the end of the row, and the stitches are reduced to 57 on the needle. 82nd row—Knit 2 together, knit 1, and repeat; here are 38 stitches on the needle, and this finishes the front breadth of the skirt. The Body is worked entirely with grey wool. 1st row—Knit 2, purl 2, repeat to the end, where knit 2. 2nd row—Purl 2, knit 2, repeat to the end, where purl 2. Do 36 rows of this ribbing. Next row, for 1st row of the Shoulder—Knit plain 12 stitches, and turn, and knit plain back. Do this again. 6th row—Knit 10, knit 2 together; the decrease comes at the neck end. Knit 3 rows on 11 stitches. 9th row—Knit 9, knit 2 together. Knit 3 rows on 10 stitches. 13th row—Knit 8, knit 2 together. Knit 3 rows on 9 stitches. 17th row—Knit 7, knit 2 together. Knit 1 row for 8 stitches. Cast off the shoulder. Resume where the stitches were divided for the shoulder; cast off 14 stitches for the neck; knit plain to the end. Here is 12 stitches on the needle as the first shoulder is finished. Knit 4 plain rows; then shape the shoulder as the first shoulder is shaped.

For the Back of the Petticoat—Again cast on 76 stitches with grey wool, and knit three rows as the front until four rows are completed. Next row with grey—Knit plain 40 stitches, and turn, and knit back these 40 stitches with grey. Knit 6 more rows the same. 81st row—To decrease for the waist—Knit 2 together, knit 2, and repeat the same to the end of the row, and the stitches are reduced to 57 on the needle. 82nd row—Knit 2 together, knit 1, repeat to the end, and you will find 39 stitches on the needle on which to knit half the Back of the skirt.

Body. 1st row—Knit 2 and purl 2 alternately five times. Repeat these two rows until 30 ribbed rows are done. 40th row—Cast off 8 stitches for the neck, knit plain to the end, which brings 12 stitches for the shoulder. Work the shoulder from the fifth row of the first shoulder, as instructed above. Now for the other half of the Back—Cast on 8 stitches for an under-fold, and resume where the stitches are divided and knit plain to the end, 36 stitches, making with the 8 cast on, 44 stitches on the needle. Knit 7 plain rows. Next row—the first row of the knitting—Knit 8, then knit 2 together and knit 2 alternately to the end, and thus reduce to 35 stitches. 82nd row—Knit 2 together, knit 1, do this alternately nine times, knit 8 edge stitches, and here you find the stitches reduced to 26 on the needle for knitting the other half of the back of the body. 1st row—Knit 10, then purl 2 and knit alternately four times. 2nd row—Purl 4 and knit 2 alternately four times, purl 2, knit 4. Repeat these two rows until 30 ribbed rows are done. Next row—Cast off 8 stitches for the neck, knit plain to the end; and now there are 12 stitches remaining for the shoulder, which work from the fifth row of the first shoulder, as instructed above. Join the shoulders strongly and neatly together, sew up the side seams from the bottom of the skirt to within about six rows of the top of the ribbing, secure the cast-on edge stitches at the back of the skirt. For Crochet Edge—This is worked with blue wool, and forms a pretty finish to the neck, the armholes, and the bottom of the skirt. Work 1 double crochet in a stitch of the knitting, miss a stitch, do 2 trebles in the next, miss a stitch, and repeat the same. As stitch, do 4 trebles in the next, you should place the double crochet stitch on a depressed rib and the group of treble on a raised rib of the knitting. Make, with blue wool, two lengths of crocheted tassels, one for each armhole, and sew them to the crocheted edge at the neck, and the other in the first row of ribbing at the waist, and finish with small wool tassels. Sew three buttons on the plain knit edge to fasten into the knitting on the opposite side of the body.

Bed Sock, in Lemon Pattern Fancy Knit Stripe.

maning for the shoulder, which work from the fifth row of the first shoulder, as instructed above. Join the shoulders strongly and neatly together, sew up the side seams from the bottom of the skirt to within about six rows of the top of the ribbing, secure the cast-on edge stitches at the back of the skirt. For Crochet Edge—This is worked with blue wool, and forms a pretty finish to the neck, the armholes, and the bottom of the skirt. Work 1 double crochet in a stitch of the knitting, miss a stitch, do 2 trebles in the next, miss a stitch, and repeat the same. As stitch, do 4 trebles in the next, you should place the double crochet stitch on a depressed rib and the group of treble on a raised rib of the knitting. Make, with blue wool, two lengths of crocheted tassels, one for each armhole, and sew them to the crocheted edge at the neck, and the other in the first row of ribbing at the waist, and finish with small wool tassels. Sew three buttons on the plain knit edge to fasten into the knitting on the opposite side of the body.

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(THIRTY-FIRST SERIES.)

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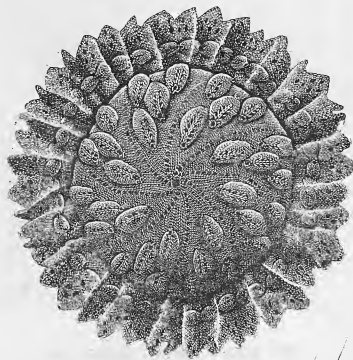
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ROUND PINCUSHION AND LACE EDGING.

THIS is a handsome pattern for a pincushion top, to be knitted and afterwards mounted on satin in a manner to be hereafter described. It looks well-worked in fine materials; No. 16 knitting cotton (Strait's) and four steel needles, No. 18.

Cast on two stitches on one pln. four stitches on the second, and two on the last—8 stitches in all. 1st round—Knit 8. 2nd round—Make 1, knit 1, repeat from * seven times. 3rd round—Knit 16. 4th round—* Make 1, knit 2, repeat from * seven times. 5th round—Knit 24. 6th round—* Make 1, knit 3, repeat from * seven times. 7th round—Knit 32. 8th round—* Make 1, knit 4, repeat from * seven times. 9th round—Knit 40. 10th round—* Make 1, knit 5, repeat from * seven times. 11th round—Knit 48. 12th round—* Make 1, knit 6, repeat from * seven times. 13th round—Knit 56. 14th round—* Make 1, knit 7, pur 1, knit 2, repeat from * seven times. 15th round—* Knit 3, pur 1, increase two by working knit 1, pur 1, knit 1 in the same stitch, pur 1, knit 2, repeat from * seven times. 16th round—* Make 1, knit 3, pur 1, knit 1, make 1, knit 1, make 1, knit 1, pur 1, knit 1, repeat from * seven times. 17th round—* Knit 4, pur 1, knit 5, pur 1, knit 2, repeat from * seven times. 18th round—* Make 1, knit 4, pur 1, knit 2, make 1, knit 1, make 1, knit 2, pur 1, knit 2, repeat from * seven times. 19th round—* Knit 5, pur 1, knit 7, pur 1, knit 2, repeat from * seven times. 20th round—* Make 1, knit 5, pur 1, knit 3, make 1, knit 1, make 1, knit 3, pur 1, knit 2, repeat from * seven times. 21st round—* Knit 6, pur 1, knit 9, pur 1, knit 2, repeat from * seven times. 22nd round—* Make 1, knit 6, pur 1, knit 4, make 1, knit 1, make 1, knit 4, pur 1, knit 2, repeat from * seven times. 23rd round—* Knit 7, pur 1, knit 11, pur 1, knit 2, repeat from * seven times. 24th round—* Make 1, knit 2, pur 1, knit 2, pur 1, knit 5, make 1, knit 1, make 1, knit 5, pur 1, knit 2, repeat from * seven times. 25th round—* Knit 3, pur 1, increase 2 (as in 15th round), pur 1, knit 2, pur 1, knit 2 together, knit 9, knit 2 together, pur 1, knit 2, repeat from * seven times. 26th round—* Make 1, knit 3, pur 1, knit 1, make 1, knit 1, make 1, knit 1, pur 1, knit 2, pur 1, knit 2 together, knit 7, knit 2 together, pur 1, knit 2, repeat from * seven times. 27th round—* Knit 4, pur 1, knit 5, pur 1, knit 2, pur 1, knit 3 together, knit 5, knit 2 together, pur 1, knit 2, repeat from * seven times. 28th round—* Make 1, knit 4, pur 1, knit 2, make 1, knit 1, make 1, knit 1, pur 1, knit 2, pur 1, knit 2 together, knit 3, knit 2 together, pur 1, knit 2, repeat from * seven times. 29th round—* Knit 5, pur 1, knit 7, pur 1, knit 2, pur 1, knit 2 together, knit 1, knit 2 together, pur 1, knit 2, repeat from * seven times. 30th round—* Make 1, knit 6, pur 1, knit 3, make 1, knit 1, make 1, knit 3, pur 1, knit 2, pur 1, knit 2, repeat from * seven times. 31st round—* Knit 6, pur 1, knit 9, pur 1, knit 1, knit 1, pur 1, knit 2, repeat from * seven times. 32nd round—* Make 1, knit 6, pur 1, knit 4, make 1, knit 1, make 1, knit 4, pur 1, knit 2, pur 1, knit 1, knit 2, repeat from * seven times. 33rd round—* Knit 7, pur 1, knit 11, pur 1, knit 2, pur 1, knit 1, pur 1, knit 2, repeat from * seven times. 34th round—* Make 1, knit 2, pur 1, knit 2, pur 1, knit 5, make 1, knit 1, make 1, knit 5, pur 1, knit 2, pur 1, knit 2, repeat from * seven times. 35th round—* Knit 3, pur 1, increase 2, pur 1, knit 2, pur 1, knit 2 together, knit 9, knit 2 together, pur 1, knit 2, pur 1, increase 2, pur 1, knit 2, repeat from * seven times. 36th round—* Make 1,

knit 3, pur 1, knit 1, make 1, knit 1, make 1, knit 1, pur 1, knit 2, pur 1, knit 2 together, knit 7, knit 2 together, pur 1, knit 2, pur 1, knit 1, make 1, knit 1, make 1, knit 1, pur 1, knit 2, repeat from * seven times. 37th round—* Knit 4, pur 1, knit 5, pur 1, knit 2, pur 1, knit 2 together, knit 5, knit 2 together, pur 1, knit 2, pur 1, knit 5, pur 1, knit 2, repeat from * seven times. 38th round—* Make 1, knit 4, pur 1, knit 3, make 1, knit 1, make 1, knit 3, pur 1, knit 2, repeat from * seven times. 39th round—* Knit 5, pur 1, knit 7, pur 1, knit 2, pur 1, knit 2 together, knit 1, knit 2 together, pur 1, knit 2, pur 1, knit 2, pur 1, knit 2, make 1, knit 1, make 1, knit 1, make 1, knit 1, pur 1, knit 2, repeat from * seven times. 40th round—* Make 1, knit 5, pur 1, knit 3, make 1, knit 1, make 1, knit 3, pur 1, knit 2, pur 1, knit 2, pur 1, decrease 2, pur 1, knit 2, pur 1, knit 3, make 1, knit 1, make 1, knit 3, pur 1, knit 2, repeat from * seven times. 41st round—* Knit 6, pur 1, knit 9, pur 1, knit 2, pur 1, knit 1, pur 1, knit 2, pur 1, knit 3, pur 1, knit 2, repeat from * seven times. 42nd round—* Make 1, knit 6, pur 1, knit 4, make 1, knit 1, make 1, knit 4, pur 1, knit 2,



Round Pincushion and Lace Edging.

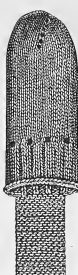
of but half the size used for the larger ones, that is to say, measuring three instead of six inches across.

PATTERN FOR COMFORTER OR CLOUD.

This is a pattern for a comforter to be knitted in ribs of coarse and fine wool alternately; the stitch is a rather open one, but if the wrap be made sufficiently large it will be found to unite much warmth with great softness and elasticity.

The materials required are some Shawline wool and some Coral wool, and 13 ozs. of each make; also a pair of home knitting needles, No. 7. The choice of colours must be left to the worker; the model was knitted in fawn Shawline and dull red Coral, and this mixture may be recommended as uncommon and not unpleasant. It is, at least, a change from the conventional hie or pink and white, or black and grey, in which so many clouds are knitted.

Cast on 46 stitches with the Shawline and knit—1st row—Plain. 2nd row—Plain. 3rd row—Purl. Repeat the 2nd and 3rd rows three times. 10th row—(Join the coral wool and work with it)—Purl. 11th row—Plain. Repeat the 10th and 11th rows three times. 18th row—(with Shawline) Purl. 19th row—Purl. 20th row—Plain. 21st row—Purl. Repeat the 20th and 21st rows twice, then repeat thirty times from the tenth row, making in all thirty-one coral ribs, and thirty-two Shawline ribs. After the last repetition work one more purl row. Then cast off 5 stitches, * drop a stitch, cast off 4, repeat from * seven times. Run in and neatly fasten all the ends of wool, and unravel the *dropped* stitches down the entire length of the comforter. There is great lightness in texture as well as in weight in such a wrap as this, which, though easy to make, is very warm and comfortable. It is a scarf made in plain knitting. The ends may be fringed or finished off with a lace if such an addition be considered an improvement.



KNITTED FINGER-STALL.

Knitted Finger Stall.

A FINGER-STALL, made of soft yet elastic material, is frequently found useful, especially if it is made sufficiently large to pull on over the handgrips or poultries on a shield. Such a shield keeps the wrappings under its position can be quickly made, and, if necessary, adapted, by making slight alterations in the mode of knitting it, to cover injuries of various kinds. The one in our model was worked with Strutt's unbleached knitting cotton No. 8, and four steel needles, No. 17.

Cast on one stitch on each of three needles. 1st round—Plain. 2nd round—* Make 1, knit 1, repeat from * twice. 3rd round—Plain. 4th round—* Make 1, knit to the end of the needle, repeat from * twice. Work the third and fourth rounds alternately until there are thirty-six stitches on; twelve on each needle. Then knit thirty-one rounds plain. 54th round—* Make 1, by putting the thread twice round the needle, knit 2 together, knit 2 together, repeat from * 6th round—* Purl 1, knit 3, repeat from * to end of round. 66th and 67th rounds—Plain. 68th round—* Knit 2, purl 1, repeat from * to end of round. Work ten more rounds ribbed, like 68th round. This completes the finger-stall, unless such a strap is required as is shown in the illustration, and which serves as a means of affixing the shield to the wrist of the wearer. If this addition is not desired, cast off moderately loosely; if it be needed, cast off twenty-six stitches only, and knit those remaining plain; then, * turn, slip 1, knit 5, repeat from * thirty-six times and then cast off. This strap may well be made shorter than is apparently necessary, as it stretches a great deal when in use. Soft ribbing should be sewn to the end of it, then wound round the wrist and firmly tied. The ribbed rounds help to keep the shield in place; if they were insufficient, it is especially necessary, as it stretches a great deal when in use. Soft ribbing should be sewn to the end of it, then wound round the wrist and firmly tied. The ribbed rounds help to keep the shield in place; if they were insufficient, it is especially necessary, as it stretches a great deal when in use. Soft ribbing should be sewn to the end of it, then wound round the wrist and firmly tied.

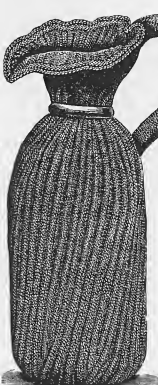
SHOPPING OR WORK BAG.

This is a strong and elastic receptacle for work materials or small parcels. Two colours should be employed for it, as the effect is prettier than if one shade only is used. The cotton required is Strutt's crochet cotton No. 8; 3 balls of fawn colour (C. 53), and 3 balls of pink (C. 86). Five steel pins No. 16. Cast on 8 stitches, 2 on each of four needles with 4 threads. 1st round (and every succeeding *whereas* round till neck is reached)—Plain. 2nd round—* Make 1, knit 1, repeat from * all round. 4th round—* Make 1, knit 2, repeat from * all round. 6th round—* Make 1, knit 3, repeat from * all round. 8th round—* Make 1, knit 4, repeat from * all round. 10th round—* Make 1, knit 5, repeat from * all round. 12th round—* Make 1, knit 6, repeat from * all round. 14th round—* Make 1, knit 7, repeat from * decrease 2 (by working, slip 1, knit 2 together, and draw the slip-stitch over), make 1, knit 2, repeat from * all round. 16th round—* Make 1, knit 8, make 1, decrease 3, make 1, knit 2, repeat from * all round. 18th round—* Make 1, knit 9, make 1, decrease 2, make 1, knit 2, repeat from * all round. 20th round—* Make 1, knit 5, make 1, decrease 2, make 1, knit 2, repeat from * all round. 22nd round—* Make

1, knit 6, make 1, decrease 2, make 1, knit 2, repeat from * all round. 24th round—* Make 1, knit 2, * make 1, decrease 2, make 1, knit 2, repeat from * once, then from beginning of round seven times. 26th round—* Make 1, knit 3, * make 1, decrease 2, make 1, knit 2, repeat from * once, then from beginning seven times. 28th round—* Make 1, knit 4, * make 1, decrease 2, make 1, knit 2, repeat from * once, then from beginning seven times. 30th round—* Make 1, knit 5, * make 1, decrease 2, make 1, knit 2, repeat from * once, then from beginning seven times. 32nd round—* Make 1, knit 8, * make 1, decrease 2, make 1, knit 2, repeat from * once, then from beginning seven times. 34th round—* Like 24th round, but repeat from * twice instead of once. 36th round—* Like 24th round, but repeat from * twice. 38th round—* Like 28th round, but repeat from * twice. 40th round—* Like 30th round, but repeat from * twice. 42nd round—* Like 32nd round, but repeat from * twice. 44th round—* Like 24th round, but repeat from * three times instead of once. 46th round—* Like 26th round, but repeat from * three times. 48th round—* Like 28th round, but repeat from * three times. 50th round—* Like 30th round, but repeat from * three times. 52nd round—* Like 32nd round, but repeat from * three times. 54th round—* Like 24th round, but repeat from * four times. 56th round—* Make 1, knit 2 together, knit 1, * make 1, decrease 2, make 1, knit 2, repeat from * four times. Work twenty-five rounds more like round 56, always remembering to knit a plain round alternately with every pattern round. After the twenty-fifth repetition of round 56, knit the plain round next, following it with the pink thread. Then (still using the pink thread), work thirty rounds like 56th round, and, of course, every alternate round in plain knitting. After the last of these pattern rounds join the fawn-coloured cotton, and knit the plain round, following with it. Knit twenty more pattern rounds with fawn thread, and the round following the last of these in plain knitting as usual, and with pink thread. Now is begun the pink-ribbed neck of the bag. For this work forty rounds, knitting 2 plain and 2 purl alternately. Then join the fawn-coloured thread again, and with it knit 2 rounds of plain and 3 of purl. Cast off. As a fastening, procure a brass curtain ring measuring 2 inches across; draw out or break off the tiny knob in the centre of the ring, and slip the latter over the top of the bag. For the handle use pink thread and four needles. Cast on 24 stitches and knit a tabe about 8 inches long, or about 2 1/2 rounds. Start this firmly with cotton wool, and tie to the neck of the bag, immediately under the ribbed purl rounds in brown cotton, and again lower down at the junction of the first sets of brown and pink-ribbed rounds.

SUPPORT FOR VASE.

REQUIRED: one hank coarse washing gill thread, five sequins, four steel needles, No. 10, and a small green or ruby glass vase, three inches high, and as many wide. Cast on 27 stitches—8 on each of three pins and knit twenty-four rounds of plain knitting. Cast off. The knitting should be as loosely done as is consistent with tidiness. Run draw-threads of the gill through the cast-on and cast-off stitches, slip the vase into the knitting and draw one thread closely up round the neck of the vase, the other at the bottom of it. With a coarse home crochet-hook work a chain of gold thread twenty-four inches long. Sew or tie this to the top edge of the knitting so that it forms three suspension cords of equal length, meeting in a knot at the top. From this knot hang two sequins, one two inches, the other one inch, below the knot, and slip the latter over the loops of thread. Hang some of the same gill thread with two or three sequins on inch-long loops underneath the vase.



A pretty way of using such a trifle as this is as a night-light. The glass should then be smaller or horse-shaped, and when in use contain an inch of water, three inches of (colza) oil, and a wick on a stand almost any size or shape may be thus slung, and if bright in colour, look gay in their gilt net, which hides imperfections if the glass or china is common quality. These can be filled either with out flowers or with a tiny growing fern, and sell well as bazars. The method of knitting the cover is the same in all cases, but the number of stitches cast on, and of rounds knitted must, of course, depend upon the dimensions of the vase or pot. The knitting being elastic, absolute accuracy in the size of it is not essential.

EXTINGUISHER PEN-WIPER.

To make this a very small quantity of Strutt's No. 8 knitting cotton (any colour

RETICULE OR KNITTING BAG.

This bag is worked in an easy but effective stitch, the holes forming part of which give room for lines of braid or ribbon to be run in and out, adding considerably to its appearance and firmness.

To make such a bag a worker will require a small quantity (say a quarter of a ball) of dark coloured fine macramé twine, a very little light coloured fine macramé twine, four and a quarter yards of braid or ribbon, measuring three-quarters of an inch in width and matching the light coloured twine in colour, a pair of bone knitting needles No. 7, and a steel crochet hook No. 17. The colours of the twines and of the braid can be greatly varied according to fancy; scarlet braid and twine upon a brown foundation form a striking contrast, but some workers may prefer paler and more delicate colours. Begin with the dark twine. Cast on 49 stitches—1st row—Plain. 2nd row—Purl. 3rd row—Knit. 4th row—Knit. 5th row—Purl. 6th row—Purl. Repeat from the beginning of the third row fourteen times. Cast off loosely. Fold the strip of knitting in half, sewing the cast on and cast off edges together to form one side of the bag. Seam it also along the bottom. Turn the bag inside out and run seven lines of the ordinary moiré braid, such as is used for binding dress skirts (or, as above said, use ribbon, if preferred) in and out the seven rows of holes nearest to the bottom of the bag, arranging it so that each line of braid passes over every space between the holes which was passed under when putting in the row before it. Note that the strips of braid must all be of the same length—that is, when joined, just the size to fit exactly round the bag; if too tight, they draw it in; if too loose they sag. Join the ends of each row of braid, tacking them invisibly to the side seam, and on the opposite side of the bag also to keep all in place. Turn the bag right side out, miss two rows of holes counting up from the uppermost line of braid, and run a braid through the third set of holes, bringing the end of it out by the seam and fastening them neatly together two inches beyond the bag, to which (as this is one of the draw-threads) it must now be sewn. Run in a similar braid in the same way through the row of holes immediately above, and repeat until the ends of this second braid are out at the opposite side of the bag to the seam, joining them there together two inches beyond the bag.

These two lines of braid should, like those above, alternate one with another, each passing under the space over which the other was threaded.

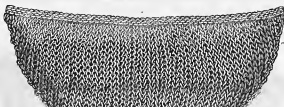
With the light coloured twine and the crochet hook work a row of single stitches round the mouth of the bag to draw it up, but take care to keep it firm. The first crochet round completed, work the second round thus: 1 double crochet in the first single, * miss 2 single, 4 treble, 4 chain, 4 treble, in the 3rd single, miss 2 single, 1 double crochet in the 3rd single, repeat from *. The last double crochet of the round should be put into the same single stitch as was the first double crochet; this should join the pattern exactly. Fasten off and run in the ends, and the little bag is completed.

TOBACCO POUCH WITH KNITTED COVER.

This would form an appropriate present for a gentleman who smokes and does not find the utility of such a cover lessens the usefulness of his pouch. The tobacco pouch—being covered with the material here given—measures, when opened out, seven inches long by five inches wide, but sits very greatly, so a pattern has here been chosen so easy of execution that even the most indifferent knitter should find no difficulty in reducing the number of rows and of stitches, or of increasing them should the article be desired to be decorative. Differ from this model in dimensions.

Procure two shades of the same coloured knitting silk, say dark and light blue, and a very little red knitting silk; 4 steel needles No. 14 are needed, and a coarse steel crochet hook. Cast on with pale blue 42 stitches and knit one plain row. 1st pattern row—Slip 1, knit 1, knit 2 together; repeat from * nineteen times, knit 1. 3rd row—Slip 1, knit 4, 4 stitches together; * Make 1, knit 2 together, repeat from * twenty times. Knit these four pattern rows thirty times more, or until the strip of work

is the same length as the tobacco pouch. Join the dark blue silk, and in this colour also work from the first pattern row to the end of the 4th row thirty-one times, making the dark section of the work of the same length as is the light portion. Knit one plain-row and cast off. With the red silk and the crochet hook work as follows along the cast-off stitches, beginning on the right side of the work: Make 2 chain for a double *, 5 chain, miss 2, 1 double crochet; repeat from * all along, making in all about thirteen loops, as occasionally 3 stitches of the foundation should be missed instead of 2 only, so as to draw it in a little. 2nd row of Crochet—* 5 chain, 1 double crochet in the nearest loop of 5 chain in last row repeat from * all along. 3rd row—* 2 double crochet, 5 chain, 2 double crochet into the nearest loop of 5 chain, repeat from * all along. Make a second strip of crochet in an exactly similar way along the cast-on edges, then fasten in all the ends neatly. Lay the pouch on the middle of the knitting on the wrong side of it, and with the pockets of the pouch upwards. Turn over the two ends of the



Soap Bag.

knitting so that one covers each pocket, and the two strips of lace just touch at top and bottom. Sew the work on in this position, seaming up the pockets neatly, and gathering the corners of them in a little, so that they may be the better fit the rounded corners of the pouch.

CURTAIN-BAND IN THREE COLOURS.

This gay and strong curtain-band is knitted with Strutt's knitting cottons, No. 8. Perhaps but few people are aware in how many and how charming colours this make of cotton may be procured. Small dealers will frequently say that there is but one kind of white, and but few varieties of coloured knitting cotton. Application to headquarters, or to Messrs Strutt's Export agent, will prove to any inquirer not merely that there are many makes and qualities of white knitting cotton, but also abundant choice in colours also, small quantities of any of which are easily obtainable.

The colours of this curtain-band can, therefore, be selected to assort with those of other articles in the room in which it is to be used. In the model the tints employed were white, scarlet, and pale blue (the blue is known as Pax. M. 8). Use four steel needles, No. 17, and begin with either one of the colours. Cast on 6 stitches on each of three needles. Purl 2 rounds, knit 2 rounds plain. 6th round—* Knit 3, purl 3, repeat from *. Every round is now like this, until a tube 30 inches long is completed. It is as well when about three or four inches of the knitting is done to press the work flat, lengthwise, and to sew up the cast-on end. Then push sufficient wadding up towards this joined end to make the little band about half an inch thick, but do not fill it so far up that the stuffing gets in the way of the pins. Continue to insert fresh and fresh quantities of wadding or of cotton wool at every four inches until the tube is of the required length. This way of stuffing little by little is far easier than if the whole tube were filled when completed. Always, by careful kneading, keep the strip slightly flattened, not sew the tubes together again, each as before, by its corner to the corner of the one next it. This completes the curtain-band itself. For the loops by which to affix it to the books work as follows. Make six strands of red, six of blue, and six of white cotton, all eighteen inches long. Plait the three red and blue strands together, fasten off the ends, and sew one end of this little plait to the blue strand of the curtain-band, the other end to the scarlet strand, of course at the extremity of the band. To the other end of the curtain-support six just such another small plait, made in an exactly similar way. CONTRIVE

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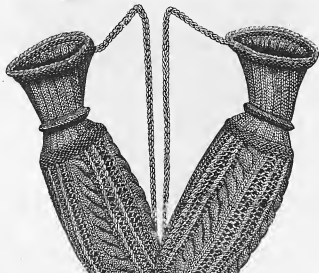
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that all stitchery shall come on one side of the band, which may be considered as the wrong side of it. If it is preferred to make it reversible, make little close tufts or pompons of the three coloured cottons and sew three over the stitches on both sides of each end of the certain band. Another way of making the loop for hooking up this support is to take the strands of cotton as advised above (having first cut each one a yard instead of 18 inches long), and to make them into a loose chain, using for the purpose a very coarse bone or wooden crochet hook. If this plan is pursued, the colours become more mixed than if the cottons are plain.

BEADED CUFF.

To the many who are fond of knitting cuffs with a worked-in pattern of beads upon them, this new design should prove welcome. To the few who working thus with beads is an unknown art it should be stated that when the



Long Purse in Openwork and Twist Pattern.

words "1 bead" are mentioned in the following directions it means that one of the beads (already threaded on the wool) should be pushed up close to the right hand needle of the worker, and then the next stitch should be knitted as usual. Where the directions speak of 2, 3 or more beads it means that the number of stitches mentioned should be knitted in succession, one bead being pushed closely up to each before it is worked. For knitted cuffs use Andalusian wool and small beads. These, if they will not pass over a needle whose eye is large enough to hold the wool, should be threaded as follows: Choose a fine needle, take a few inches of cotton or silk and pass both ends of it through the eye of the needle, thus leaving the thread in a loop; through the loop pass the end of the wool; thread the beads on the needle. They will slip over this, over the cotton, over the doubled wool, and finally over on to the single strand on it. As many as are deemed requisite should be threaded at once and passed along as required; if some more are needed in the middle of the work it is better to thread these on the unworked end of the wool, pushing them up towards the knitting, as if the wool is broken that more beads may be threaded on, an unsightly knot or join is unavoidable.

The colouring of both wool and beads must be left to the worker. The model given here was worked with black wool and gilt beads, but there is abundant choice in colours for those who wish to match particular costumes or are fond of variety. For very deep mourning most handsome cuffs can be made of black wool and small, round, dull jet beads. For the pattern here given use two steel pins No. 16, and cast on 50 stitches with the black Andalusian wool. *1st (and every following unnumbered row)*—Plain knitting. *2nd row*—Slip 1, knit 2, 2 beads, knit 4, 1 bead, knit 4, 3 beads, knit 35. *4th row*—Slip 1, knit 2, 2 beads, knit 2, 3 beads, knit 3, 2 beads, knit 3. *6th row*—Slip 1, knit 5, 1 bead, knit 2, 5 beads, knit 2, 1 bead, knit 35. *8th row*—Slip 1, knit 2, 2 beads, knit 1, 7 beads, knit 1, 2 beads, knit 34. *10th row*—Slip 1, knit 1, 3 beads, knit 1, 1 bead, knit 2, 1 bead, knit 2, 1 bead, knit 1, 3 beads, knit 35. *12th row*—Slip 1, knit 2, 2 beads, knit 1, 1 bead, knit 1, 2 beads, knit 1, 1 bead, knit 1, 1 bead, knit 1, 2 beads, knit 34. *14th row*—Slip 1, knit 3, 1 bead, knit 1, 1 bead, knit 1, 1 bead, knit 1, 2 beads, knit 34. *16th row*—Slip 1, knit 2, 2 beads, knit 1, 1 bead, knit 1, 1 bead, knit 1, 1 bead, knit 1, 2 beads, knit 33. *18th row*—Slip 1, knit 3, 2 beads, knit 1, 1 bead, knit 1, 1 bead, knit 1, 1 bead, knit 1, 2 beads, knit 33. *20th row*—Slip 1, knit 2, 2 beads, knit 1, 7 beads, knit 1, 2 beads, knit 34. *22nd row*—Slip 1, knit 3, 1 bead, knit 5, 1 bead, knit 1, 1 bead, knit 1, 1 bead, knit 35. *24th row*—Slip 1, knit 2, 2 beads, knit 1, 3 beads, knit 1, 1 bead, knit 1, 1 bead, knit 1, 2 beads, knit 34. *26th row*—Slip 1, knit 1, 3 beads, * knit 1,

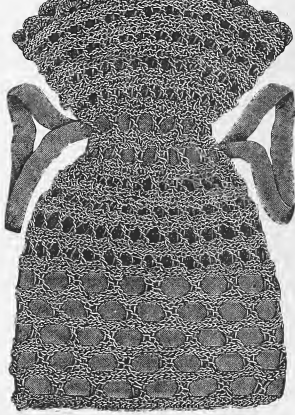
1 bead, repeat from * three times, knit 1, 3 beads, knit 35. *28th row*—Slip 1, knit 2, 2 beads, knit 1, 1 bead, knit 1, 1 bead, knit 1, 1 bead, knit 1, 1 bead, knit 34. *30th row*—Slip 1, knit 2, 1 bead, knit 1, 1 bead, knit 1, 1 bead, knit 35. *32nd row*—Slip 1, knit 2, 2 beads, knit 1, 7 beads, knit 1, 2 beads, knit 34. *34th row*—Slip 1, knit 1, 3 beads, knit 2, 2 beads, knit 2, 3 beads, knit 35. *36th row*—Slip 1, knit 2, 2 beads, knit 3, 3 beads, knit 3, 2 beads, knit 34. *38th row*—Slip 1, knit 3, 1 bead, knit 4, 1 bead, knit 4, 1 bead, knit 35. *40th row*—Slip 1, knit 2, 2 beads, knit 3, 3 beads, knit 2, 2 beads, knit 34. *42nd row*—Slip 1, knit 1, 3 beads, knit 2, 2 beads, knit 2, 3 beads, knit 35. *44th row*—Slip 1, knit 2, 2 beads, knit 1, 7 beads, knit 1, 2 beads, knit 34. *46th row*—Slip 1, knit 3, 1 bead, knit 2, 5 beads, knit 2, 1 bead, knit 35. *48th row*—Slip 1, knit 2, 2 beads, knit 3, 3 beads, knit 3, 2 beads, knit 34. Repeat from the second row twice; cast off and join neatly. These directions are for knitting a deep cuff; if a less wide one is required, cast on fewer stitches.

KNITTED SILK CUFF.

OUR model is knitted with Pearsall's Empress knitting silk, shade 220, a rich golden brown. This silk is wound in 3 oz. balls, and it will take one ball, or rather more, to make a pair of cuffs. Use four No. 16 steel knitting needles. Cast 18 stitches on each of two needles, and 24 stitches on a third needle, or a total of 66 stitches. The pattern requires a number divisible by 4. Commence in ribbing. *1st round*—Knit 1, purl 1, knit 2, purl 2, and repeat the same to the end of the round. Work altogether 16 rounds of ribbing like the first round. Then the *Open Striped Pattern*—*1st round*—Knit 2, make 1, knit 2 together, knit 1, purl 2, and repeat the same. *2nd round*—Knit 4, purl 2, and repeat. *3rd round*—Knit 2, make 1, knit 2 together, purl 2, and repeat. *4th round*—Knit 4, purl 2, and repeat. The 2 purled stitches of the pattern are to run continuously over the 2 purled stitches of the ribbing. Continue the four pattern rounds until the cuff is nearly the length you desire it to be, say until 56 rounds, 14 patterns are done, or thereabouts. Then work 16 rounds of ribbing as instructed above; and cast off loosely.

HARLEQUIN STRING CASE.

THIS string-case may be knitted in either thread or silk; five macramé tines and needles No. 15 are required for a case of large size, but knitting silk and 4 steel needles, No. 16, will make one large enough to hold a ball of string of average size. Machine twine, either fine or coarse, is excellent for tying up parcels, as it is far stronger than are the cheaper makes of string. A ball of it, therefore, may appropriately fill such a case as this, especially as the colours

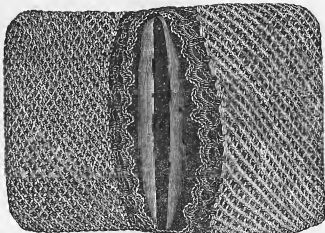


Reticule or Knitting Bag.

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in which it can be had are many, and one can be chosen which harmonises with the tints of the knitting. The model case was knitted with peacock and pale green knitting silks and with pallettes of the same two colours, the peacock-coloured pallettes being threaded on the pale silk, the green pallettes on the darker silk before beginning the work. The pallettes used were circles with a hole in each near one edge; if these are unobtainable, ordinary sequins, that is to say round spangles with *central holes*, answer well as substitutes, provided that the knitter works loosely so that they hang easily. Any preferred colours can be used for such a case. Begin by casting on 90 stitches, 30 on each of three needles, and using the plain. **5th round**—* Knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, knit 2 together, repeat from *. **Work the 4th and 5th rounds four times more.** **14th round** (dark silk)—Plain. Repeat from the first round *twice*, then work three plain rounds. **46th and three following rounds** (with light silk)—Plain. **50th round**—* Knit 1, knit 2 together, make 2, knit 2 together, repeat from *. **51st round**—* Knit 3, purl 1, knit 1, repeat from *. **52nd and 53rd rounds**—* Knit 3, purl 1, knit 1, repeat from *. **54th, 56th, and 57th rounds**—Purl. **58th round** (with light silk)—Plain.



Tobacco Pouch with Knitted Cover.

59th round—* Knit 2 together, knit 5, make 1, knit one, make 1, knit 5, knit 2 together, repeat from *. **Work the 58th and 59th rounds eight times more.** **76th round** (dark silk)—Plain. **77th, 78th, and 79th rounds**—Purl. **80th and eight following rounds** (with light silk)—Plain. **89th round**—* Knit 3, slip 1 as if for purling, pass up 1 pallette close to the needles, and leaving it there on the right side of the work, knit 3, repeat from *. (Note.—*That all the pallette rounds should be loosely knitted that the drops may hang freely*.) **90th and four following rounds**—Plain. **95th round**—* Knit 5, slip 1, with pallette as in 89th round, repeat from *. **96th and four following rounds**—Plain. **101st round**—Like 89th round. **102nd and eight following rounds**—Plain. **111th round** (dark silk)—Plain. **112th, 113th, and 114th rounds**—Purl. **115th round** (light silk)—Plain. **116th, 117th, and 118th rounds**—Purl. **119th and eight following rounds** (with dark silk)—Plain. Now knit as from the beginning of the 89th to the end of the 116th round, but with dark silk. **150th round** (with light silk)—Plain. **151st, 152nd, and 153rd rounds**—Purl. **154th round** (with dark silk)—Plain. **155th round**—* Knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, knit 2 together, repeat from *. **Work the 154th and 155th rounds four times more.** **164th round** (with light silk)—Plain. **165th round**—* Knit 3, purl 1, knit 1, repeat from *. **166th and 167th rounds**—Purl. **168th round** (with dark silk)—Plain. **169th round**—* Slip 1, knit 2 together, pull the slipped stitch over (thus decreasing 2), knit 4, make 1, knit 1, make 1, knit 4, decrease 2 (as before), repeat from *. **170th round**—* Knit 2 together, knit 4, make 1, knit 1, make 1, knit 4, knit 2 together, repeat from *. **172nd round**—Plain. **173rd round**—* Decrease 3, knit 3, make 1, knit 1, make 1, knit 3, decrease 2, repeat from *. **174th round**—Plain. **175th round**—* Decrease 3, knit 3, make 1, knit 1, make 1, knit 3, knit 2 together, repeat from *. **176th round** (light silk)—Plain. **177th, 178th, and 179th rounds**—Purl. **180th round** (with dark silk)—Plain. **181st round**—* Decrease 3, knit 3, make 1, knit 1, (with dark silk)—Plain. **182nd round**—* Decrease 3, knit 3, make 1, knit 1, knit 2, decrease 2, repeat from *. **182nd round**—Plain. **183rd round**—* Decrease 2, knit 1, make 1, knit 1, knit 1, make 1, knit 1, decrease 2, repeat from *. **184th round**—Plain. **185th round** (with light silk)—Plain. **187th round**—* Purl 2 together, purl 3, repeat from *. **186th round**—Purl. **189th round**—* Purl 2 together, purl 2, repeat from *. *Case of* leaving a long end. With this end of silk sew a small curtain ring (measuring about three-quarters of an inch across) to the circle of cast-off stitches; run a narrow ribbon through the holes made in knitting the 50th round, put it end of string or macramé twine into the bag, pulling one end of the string through the curtain-ring for a few inches, pull the draw-ribbon up tightly, and tie the ends in a bow; this should only be undone when the ball of string requires renewing; for use, pull the ring up to the top of the case. Add a handle of some of the same ribbon across the string-case with a small bow at the top to serve as a suspension loop.

SEQUIN TRIMMING.

Those who admire sequin trimming will find it both an easy and pleasant task to knit it, and, if carefully done, it will be as useful in arrangement as the manufactured article. Sequin trimming is even for other purposes besides dress trimmings; in prettily selected colours it looks well as a decoration for fancy baskets, pin cushions, and other trifles, one great advantage of the work being that it is elastic, and, though not improved by too much pulling, yet can be adapted to the slight curves and angles of any article to which it is sewn.

For the pattern shown here procure some seal brown knitting silk, some brown sequins and some small beads of the same colour. Beads and sequins should be arranged upon the silk thus: Thread 3 beads, 2 sequins, 9 beads, repeat from *. When what is deemed to be a sufficient quantity of beads has been strung on the work they should be distributed along the silk. Then, using two steel needles No. 17, cast on 14 stitches. **1st row**—Plain. **2nd row**—Make 1, knit 2 together, knit 3, pushing up a bead to each of the three stitches, knit 4, knit 3 with beads, knit 2. **3rd row**—Make 1, knit 2 together, knit 12. **4th row**—Make 1, knit 2 together, knit 3 with beads, knit 1, knit 1 with a sequin pushed closely up to it, instead of a bead, knit 1, knit 1 with a sequin, knit 3 with beads, knit 2. **5th row**—Make 1, knit 2 together, knit 12. Repeat from the second row for the length required. Cast off. The "made" stitches at the beginning of each row of this pattern form a little openwork edging to the work; this the knitter should endeavour to keep clear and even, as it is an improvement to the appearance of the trimming, and an aid when sewing it to the article which it is to trim.

DICE PATTERN PENCE-PURSE IN KNITTING AND CROCHET.

This little purse is of a new and original pattern, oblong in form, and with two gussets, one at each side, which add greatly both to its appearance and utility. It is roomy, and the contents are easy of access. Use coral or Andalusian wool of two colours, green and red, and two steel pins, No. 16, and a bone crochet hook, No. 15. Cast on 27 stitches with the green wool, and purl one row. **1st pattern row**—* Knit three stitches with green wool, then 3 with red wool, repeat from *, and at the end of the row knit three with green. Remember that the wool not in use should be passed at the back of the work, that is to say, on the purled side of it, and allowed to hang quite loosely. **2nd row**—* Purl 3 stitches with green wool, 3 stitches with red wool, repeat from *, and at the end purl 3 green. **3rd row**—* Like 1st pattern row. **4th row**—Like 2nd row. **5th row**—* Knit 3 red, 3 green, repeat from *. **6th row**—* Knit 3 red, 3 green, repeat from *. **7th row**—Like 5th row. **8th row**—Like 6th row. Repeat these eight pattern rows eight times, so that there are eighteen little coloured squares upon the knitting, counting from the cast-on stitches to those on the pin. To shape the flap of the purse work thus: **1st row of flap**—Knit 2 together, knit 1, with green, * 3 red, 3 green, repeat from * three times. **2nd row**—Purl 2 together, purl 1 with green, * purl 2 red, 3 green, repeat from * twice, purl 3 red, 3 green. **3rd row**—Knit 2 together, green, * 3 red, 3 green, repeat from * twice, 3 red, 2 green. **4th row**—Purl 2 together, green, * 3 red, 3 green, repeat from * twice, 3 red, 1 green. **5th row**—Knit 2 together, knit 2



Curtain Band in Three Colours.

green; * 3 red, 3 green, repeat from * twice, 1 red. 6th row—Purl 2 together, purl 2, green; 3 red, 3 green, 3 red, 3 green. 7th row—Knit 2 together, knit 1, green; 3 red, 3 green, 3 red, 3 green. 8th row—Purl 2 together, purl 1, green; 3 red, 3 green, 3 red, 3 green. 9th row—Knit 2 together red, 3 green, 3 red, 3 green. 10th row—Purl 2 together red, 3 green, 3 red, 3 green, 3 red, 1 red. 11th row—Knit 2 together, knit 2, green; 3 red, 3 green, 3 red, 3 green, 1 red. 12th row—Purl 2 together, purl 2, green; 3 red, 3 green, 3 red, 3 green. 13th row—Knit 2 together, knit 1, red; 3 green, 3 red, 3 green, 3 red. 14th row—Purl 2 together, purl 1, red; 3 green, 3 red, 3 green, 3 red. 15th row—Knit 2 together red, 3 green, 3 red, 3 green, 2 red. 16th row—Purl 2 together red, 3 green, 3 red, 3 green, 1 red. 17th row—Knit 2 together, knit 2, red; 3 green, 3 red, 1 green. 18th row—Purl 2 together, purl 2, red; 3 green, 3 red. 19th row—Knit 2 together, knit 1, red; 3 green, 3 red. 20th row—Purl 2 together, purl 1, red; 3 green, 3 red. 21st row—Knit 2 together, green, 3 red, 2 green. 22nd row—Purl 2 together, green, 3

is reached between the two raised rows, making 10 picots in all. Pass at the back of the raised rows, 3 double crochet into the edge of the gusset, pass at the back of the raised rows, work double crochet along the edge of the pocket, missing a stitch here and there to draw it in a little (in the model sixteen double crochet were thus worked), pass at the back of the raised rows, work 3 double crochet into the edge of the gusset, pass at the back of the raised rows, 1 double crochet into the edge of the flap, * 3 chain, 1 single, into the top of the preceding double crochet; miss a space equal in width to two double crochet, 1 double crochet, repeat from * all up the edge of the flap, making 10 picots, to correspond with those on the other side. Push, in a stitch just before the loop. Fasten off and run in the ends.

If preferred, all the crochet part of this purse can be executed in silks of harmonising or contrasting colours, chosen with due regard to the tints of the woollen knitting.

PUNCHINELLO CAPS FOR KNITTING

NEEDLES.

THESE little caps or shields are useful for protecting the points of knitting needles when work is to be carried about or packed. To make the caps a very small quantity of coral or Berlin wool will be required in three gay colours: say red, green, and yellow; also four steel knitting needles, No. 17.

With red wool cast two stitches on to each of three needles. 1st round—Plain. 2nd round—* Make 1, knit 2, repeat from * twice. 3rd round—Plain. 4th round—* Make 1, knit 3, repeat from * twice. 5th round—Plain. 6th round—* Make 1, knit 4, repeat from * twice. 7th round—Plain. 8th round—* Make 1, knit 5, repeat from * twice. 9th round—Plain. 10th round—* Make 1, knit 6, repeat from * twice. 11th round—Plain. 12th round—* Make 1, knit 7, repeat from * twice. 13th round—Plain. 14th round—* Make 1, knit 8, repeat from * twice. 15th round—Plain. 16th round—* Make 1, knit 9, repeat from * twice. 17th round—Plain. 18th round—Join yellow wool and knit plain. 19th, 20th and 21st rounds—Purl. Join the green wool and work. 22nd and 23rd rounds—Plain. 24th and six following rounds

Beaded Cuff.

red, 1 green. 23rd row—Knit 2 together, knit 2, red; 1 green. 24th row—Purl 2 together, purl 2, red. 25th row—Knit 3 plain with red wool. With the crochet hook work one single into one side of the tip of the flap, using the two ends of wool together; with the double wool crochet 7 chain and bring them across the end of the flap, securing them to the further corner of the little red block, so that they form a loop. Before making up the strip of knitting damp it slightly and pin it out evenly on a board, right side downwards, and stretched in width as much as possible to make the little blocks of colour square in shape. Brush over the wrong side of the work with very weak paste, and leave it till dry. Then fold it across exactly in the centre so that the cast on stitches meet the beginning of the rows for the flap; there should be nine little dice patterns up the front of the purse and nine up the back, not counting the six patterns up the flap. Stitch up the sides. Sew on a small fancy button over which the crochet loop will

Knitted Silk Cuff.

pass, as a fastening. This button should be in the centre square, a green one, easily found because it is the fifth, whether counted from the top, bottom, or one of the seams.

Now take the green wool and the crochet hook again. Begin at the right hand side of the pocket of the purse, at the top and just one square beyond one stitch, 1 double crochet into the edge of one set of dice, * 1 chain, miss repeat from * all down the edge of the edge again of one of the dice patterns, work thus until the flap is reached. Fasten off. Work in exactly the same way along the opposite side of the purse. Then take the red wool, begin in the first-made loop of chain, work 1 double crochet, * 1 chain, 1 double crochet in the next loop; repeat from * all along. Fasten off.

Take the red wool, hold the right side of the flap towards you and begin just after the loop at the tip, 1 double crochet into the edge of the work, * 3 chain, 1 single into the top of the preceding double crochet, miss a space equal in width to two double crochet, 1 double crochet, repeat from * until the gusset



Harlequin String Case.

—* Knit 3, purl 2, repeat from * all round. 31st round (with yellow wool)—Plain. 32nd and 33rd rounds—Purl. Cast off. Knit a second little cap in an exactly similar manner, but begin knitting with the green wool. Purl the rib with red, work the 2nd and 3rd rounds with yellow, and the final purl rib with red. Get a good cork the size for a wine bottle, cut it across exactly in half and pull one little cap over each portion with a lump of cotton wool in the "crown" of each cap to ensure a well-shaped top. In the middle, sew it to the tip of one of the caps and cut and clip the loops of red and also of yellow; plant the three colours together into one strand, cork one on each cap. If necessary, gather in the cast-off stitches of the knitting to prevent the corks within them from escaping, and, finally, work the caps and their tassels about with the fingers to make them a good shape

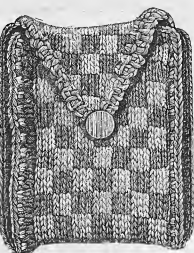
and even. If any difficulty is experienced in keeping the shields on the needles unite the caps with a four-inch length of elastic, and use the coloured plait as a handle merely. The elastic stretches to admit of both ends of a knitting needle being inserted, one in each cork, and when the pin is in place holds it so quite secure.

One little Panchinello cap, cork-lined, makes a good shield for a steel crochet hook, and may be worked by its gay plait to a small bag or reticule in which to keep delicate fine work.

ACORN EMERY CUSHION.

This emery cushion may be recommended as being, both in shape and colour, a change from the inevitable and not too convenient strawbery, which once formed part of the contents of every work-basket. The model before us has no beads to get in the way of the needles, and is quite easily made. Four steel knitting needles, No. 18, are required, and a very small quantity of pale and the same length of dark fawn knitting silk. The shades should be carefully chosen with as much reference as possible to the natural

hook into the cup so as to fix this little strap of crochot firmly to it, and work back to the end further from the acorn, putting, as before, 1 single into every stitch, of the former row, and fastening off quite neatly at the end. Knead the little cushion into shape firmly, but wisely; when once arranged thus it will keep its position, provided always that sufficient powder has been put in to stuff it very tightly. Avoid getting the acorn too long and narrow in shape; though these nuts vary greatly the average proportions are—width equal to about half the length, depth of cup rather more than a third that of the acorn contained in it, stalk 1 to 1 inch in length.



Dice Pattern Pence Purse.

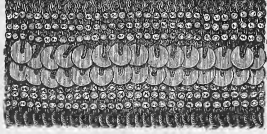
DOLL DRESSED IN KNITTED GARMENTS.

A COMPOSITION doll with hid-covered body, possessing fair hair and blue eyes, and wearing white stockings and morocco shoes with buckles in front. Height, 15 inches.

The clothing is worked with 5-ply best fingering wool, Balmain and Walker's brand; 2 ozs of white wool are required for knitting the drawers and petticoat, and 2 1/2 ozs. of pretty bright pink will be needed for the frock, shoulder cape and bonnet. You also must get a pair of No. 10 or No. 11 steel knitting needles. A yard of 1/2-inch wide pink ribbon is used to make a sash with, how at the back of the waist, and 1/2 yards of narrower pink ribbon is divided into strings for the bonnet and cape, allowing besides sufficient to tie round the neck and wrists of the frock.

First, make the Drawers—Use white wool, and cast on 20 stitches for the bottom of the leg. Knit 10 rows of ribbing, 2 stitches plain and 2 stitches puri. Knit 4 plain rows. Then increase at the beginning and at the end of each alternate row eight times, and so get 36 stitches on the needles. Knit 5 plain rows. The work should now be sufficiently long to reach from a little way below the knee to quite the upper part of the leg; break off the wool. Knit another similar piece. To join the legs together—Work a row of ribbing, 2 stitches plain and 2 stitches puri, upon the second leg, and carry this on across the stitches of the first leg; there should be 72 stitches on the needle. Proceed in ribbing for 10 rounds or 12 rounds; and cast off. Sew up the legs. Run a thread through the top stitches of the body part, and this will serve to tie the drawers securely upon the doll's waist.

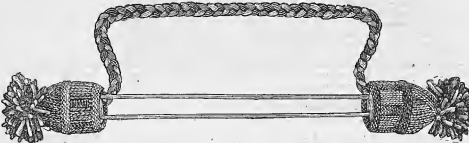
For the Petticoat—Knitted in dice pattern. Take white wool, and cast on 80 stitches for the bottom of the petticoat. 1st row—Knit 4, puri 4, and repeat the same to the end. Do three more rows the same. 5th row—Puri 4, knit 4, and repeat the same to the end, and thus reverse the dice pattern. Work 3 more rows the same. Repeat these 8 rows three times, and 32 rows will be accomplished. 33rd row—Knit 2 together twice, puri 2 together twice, knit 2 and puri 2 alternately three times; knit 2 together twice, puri 2 together twice, and puri 2 alternately six times; knit 2 together twice, puri 2 together twice, knit 2 and puri 2 alternately three times; knit 2 together twice, puri 2 together twice: here the stitches are reduced to 64 on the needle.



Sequin Trimming.

colours of the nut and, if these are not to be obtained, floeside silk should be used. The shade of each shade will be wanted, and this must be carefully unwound and split into two all along, as one half of the thickness is sufficient. If a worker has no knitting silk among her stores, floeside has the advantage of cheapness, but the complete balls of knitting silk would cost more, and but a very small proportion of each would be used. Made in large numbers (in knitting silk) for bazaars these acorns would find a ready sale, as they are novel, pretty and practical.

To knit an acorn cast on 1 stitch on each of three needles. 1st round—Make 1 by knitting twice in the same stitch, repeat from * twice. 2nd round—Plain. 3rd round—Make 1, knit 1, repeat from * twice. 4th round—Plain. 5th round—Make 1, knit 2, repeat from * twice. 6th round—Plain. 7th round—Make 1, knit 3, repeat from * twice. 8th round—Plain. 9th round—Make 1, knit 4, repeat from * twice. 10th round—Plain. 11th round—Make 1, knit 5, repeat from * twice. 12th round—Plain. 13th round—Make 1, knit 6, repeat from * twice. 14th round—Plain. 15th round—Make 1, knit 7, repeat from * twice. 16th round—Plain. 17th round—Make 1, knit 8, repeat from * twice. 18th round—Plain. 19th round—Make 1, knit 9, repeat from * twice. 20th round—Plain. 21st round—Make 1, knit 10, repeat from * twice. There are now 36 stitches on, 12 on each pin. Work 4 rows plain and then for the cup of the acorn, join the dark silk and knit. 1st round of cup—Plain. 2nd and 3rd rounds—Puri. 4th round—Plain. 5th round—* Knit 2, puri 2, repeat from * eight times. 6th round—Like 5th round. 7th round—* Puri 2, knit 2, puri 2, knit 2, puri 2, knit 2 together, repeat from * twice. 8th round—* Puri 2, knit 2, puri 2, knit 2, puri 2, knit 2, puri 2, knit 1, repeat from * twice. 9th round—Repeat from * twice. 10th round—* Puri 2, knit 2, puri 2, knit 2, puri 2, knit 2, puri 2, repeat from * twice. 11th round—* Puri 2, knit 2, puri 2, knit 2, puri 2, knit 2 together, repeat from * twice. 12th round—* Puri 2, knit 2, puri 2, knit 2, puri 2, knit 2, puri 2, repeat from * twice. 13th round—* Knit 2, puri 2, knit 2, puri 1, puri 1, puri 1 together, repeat from * twice. 14th round—* Knit 2, puri 2, knit 2, puri 2, repeat from * twice. 15th round—* Puri 2, knit 2, puri 2, knit 2, puri 2, repeat from * twice. 16th round—Like 15th round. 17th round—* Knit 2, puri 2, knit 2, puri 2, repeat from * twice. 18th round—Like 17th round. Work one plain round, and cast off, leaving a long end of silk. To fill the acorn cut a circular piece of pale green silk, soft yet close in texture. Run a draw thread round the edge of this, pile some emery powder in the centre, pull the draw thread tight, and fasten it off, so that none of the powder can escape. Push this little bag into the acorn, putting the opening of the bag downwards, at the base of the cup. With the long end of knitting silk left from the casting-off go to the garter-stitch, and close the bottom of the cup. With a steel crochet hook work (using the same end of silk) 9 chain stitches, work back along these to the acorn, putting 1 single into every chain stitch; catch the



Panchinello Caps for Knitting Needles.

34th row—Work in ribbing, knit 2 and puri 2 alternately to the end. This ribbing is continued until the petticoat is of a length to reach the doll's arm, and then the stitches are divided and worked in separate sections for the two backs and the front. Knit 16 stitches for the first half of the back, 22 stitches for the front and 16 stitches for the other half of the back and rib each of these separately for rows; cast off the 16 stitches of each back. On the front piece cast off the centre 24 stitches, and at each end rib 4 stitches for 10 rows in the cast-off strips, which, when done, must be drawn in position upon the back of the body. Make a join up the back of the petticoat extending from the bottom edge half way up the body. Crochet a little Edge round the neck and armholes—1 double crochet in a stitch of the

needles, and pick up 24 or 26 stitches round the armholes (the 4 stitches that stand on the bit of wool being included in the number), and knit plain round and round, for about 2½ inches; then join the blue and knit the wrist, knit 2 and purl 2 in ribbing, for 8 rounds; cast off. Knit the other sleeve in the same way.

For the Skirt or Tunic.—With blue wool cast 20 stitches on each of two needles and 24 stitches on a third needle, making a total of 64 stitches in the round; this is for the waist; work in ribbing, knit 2 and purl 2, round and round, for 21 rounds. **20th round.**—Make 1, knit 5, make 1, purl 2, and repeat the same, which will result in a total of 24 stitches in the round. Knit a round, purl a round. Begin by the **Vandykes.**—Knit plain in rows, forwards and backwards; commence a vandyke by knitting 24 stitches; turn the work, knit 22, knit 2 together; turn, knit 21, knit 2 together; * turn, knit the again across the vandyke and knit the 2 last stitches together; repeat from * until the vandyke is brought to a point of 1 stitch only, and fasten off; use the tag of wool to sew a bell securely upon the end of the point. Knit three other vandykes upon the waistband in the same manner. For the second row of vandykes use grey wool, and cast 30 stitches on each of three needles, or a total of 90 stitches in the round. Knit 1 plain round and 1 purl round alternately until 10 rounds are knitted; then increase 2 stitches on each needle (36 in the round), and begin a plain round and 1 purl round alternately for 10 more rounds, 50 rounds in all. You then begin a vandyke as instructed above; and when four vandykes are worked, and a bell attached upon the point of each, you may tack the foundation stitches of the grey knitting below the increased row of the blue knitting, taking care that the grey points hang exactly midway between the points of the blue. For the third row of vandykes use blue wool, and work similarly to the second row; and when these vandykes are complete, the foundation stitches are tacked below the twentieth round of the grey knitting in such a way that the blue points hang midway between the points of the grey. The tunic is now to be drawn on over

take those 2 stitches together, do the same on each of the other needles. Knit 2 plain rounds. Repeat from * until the stitches are thus gradually decreased away, leaving only 1 stitch remaining on each needle; draw through these 3 stitches together. The cap is now finished by being brought to a point; on this point a bell is now to be attached. Fold over a few rounds at the base of the cap to form a row. Draw the cap on, and secure it firmly with a couple of pins.

INFANT'S BOOT, WITH STRAP.

Our engraving shows a neat little boot knitted with wool of two colours; it has a knitted strap buttoned round the ankle, and the top of the leg is finished with a narrow crochet edge. Required: ¼ oz. of white and ¼ oz. of rose-pink Anabulian wool, three No. 16 steel knitting needles, and two small buttons. The third needle is not employed until knitting the foot.

Begin at the **Top of the Leg**, and upon one needle, with white wool, cast on 49 stitches. **1st row.**—Knit plain. **2nd row.**—Slip 1, * knit 2, purl 1, knit 2, purl 1, and repeat from * to the end. **3rd row.**—Slip 1, then knit 1 and purl 1 alternately to the end. **4th row.**—Slip 1, * knit 2, purl 1, knit 2, purl 1, and repeat from * to the end. Repeat the last two rows three times. **11th row.**—Take pink wool, and work as third row. **12th row.**—Same as fourth. Repeat these two rows twice with pink; break off pink. **17th row.**—Use white wool, and work the same as the third row. **18th row.**—As fourth row. Repeat these two rows. **21st row.**—First decrease—Slip 1, purl 2 together; knit 1 and purl 1 alternately; and when 4 stitches from the end, knit 1, purl 2 together, purl 1, now 47 stitches. **22nd row.**—Slip 1, knit 1, purl 1, knit 2, purl 1, knit 2, purl 1, repeat from *; and end knit 2. **23rd row.**—Slip 1, purl 1; knit 1 and purl 1 alternately; and end knit 1. **24th row.**



Doll Dressed in Knitted Garments.

the combination garment, and tacked round the waist thereon, as will be understood by consulting the engraving.

For the Cape or Collarete.—Take grey wool, and cast 54 make 1, knit 2, repeat make 1, knit 2, repeat make 1, knit 5, and repeat from * to the end; here you will find 88 stitches on the needle. Knit 7 plain rows. **17th row.**—Knit plain 24 stitches; form these into a vandyke by working exactly as you worked the vandykes upon the tunic, backwards and forwards, and taking two stitches together at the end of every little row until brought to a point. The remaining 72 stitches will permit of forming three more vandykes in the same manner. The second row of vandykes is knitted with blue wool and four needles, working precisely by the instructions given for the third vandyked row of the tunic. Tack the foundation stitches of the blue underneath the grey, making the points come over the doll's head. Make a rather tight crochet chain with blue wool, and on the ends; this chain will draw up and end the collarete round the neck of the doll. A bell is fastened on each point of the vandykes.

For the Cap.—This is worked entirely with blue wool. Begin at the bottom of the cap, and cast 17 stitches on each of three needles, making a total of 51 stitches in the round; this should fit tightly on the doll's head. Work in all plain knitting, round and round, for a length of 2½ inches. * **Next round.**—Knit plain to within 2 stitches of the end of the first needle and

—Same as twenty-second. **25th row.**—Second decrease—Slip 1, knit 2 together, purl 1; knit 1 and purl 1 alternately; and when 3 stitches from the end, slip 1, knit 1, pass the slipped stitch over, knit 1; now 45 stitches. **26th row.**—Slip 1, purl 1, * knit 2, purl 1, knit 2, purl 1, repeat from *; and end knit 1. **27th row.**—Slip 1, knit 1 and purl 1 alternately, and end knit 1. **28th row.**—As twenty-sixth. **29th row.**—Knit 2 together, purl 1; knit 1 and purl 1 alternately; and when 2 from the end, slip 1, knit 1, pass the slipped stitch over; now 43 stitches. **30th row.**—Slip 1, * knit 2, purl 1, knit 2, purl 1, and repeat from * to the end. **31st row.**—Slip 1, purl 1, then knit 1 and purl 1 alternately, and end knit 1. **32nd row.**—Slip 1, then knit 1 and purl 1 alternately to the end. Repeat the last two rows six times; break off white wool. For the **Instep.**—Slip the first 15 stitches upon the right-hand needle without knitting them; resume the white wool, and for the instep, knit 2, purl 1, knit 1 and purl 1 alternately four times, knit 2, which works up 13 stitches; turn the work, slip the first stitch, purl 1, knit 1 and purl 1 alternately four times; * turn, slip the first stitch, purl 1 and purl 1 alternately six times; turn, slip the first stitch, knit 2 and purl 1 alternately four times; repeat from * ten times; then break off white wool. Take pink wool, and for the first purl row, knit 2, knit 2 together, knit 5, slip 1, knit 1, pass the slipped stitch over; this brings 11 stitches on the instep, wherewith to knit 7 plain rows: next row decrease at each end as previously; then knit 8 plain rows; break off pink, for the instep is complete. For the **Foot.**—Replace upon the left-hand needle those 15 white stitches you before slipped off; knit them plain with pink wool, pick up another 18 stitches along the side of the instep (taking up one back thread), and knit the 9 pink stitches belonging to the top of the toe; take the spare needle and pick up and

Dolly's Cape.

stitches upon one needle. **1st row.**—Slip 1, knit 1, * knit 2, purl 1, and repeat from * to the end; and the stitches are increased to 80 in the row. Knit 7 plain rows. **9th row.**—Slip 1, knit 1, * increase 1, knit 5, and repeat from * to the end, here, however, will be 3 stitches only to knit; here you will find 88 stitches on the needle. Knit 7 plain rows. **17th row.**—Knit plain 24 stitches; form these into a vandyke by working exactly as you worked the vandykes upon the tunic, backwards and forwards, and taking two stitches together at the end of every little row until brought to a point. The remaining 72 stitches will permit of forming three more vandykes in the same manner. The second row of vandykes is knitted with blue wool and four needles, working precisely by the instructions given for the third vandyked row of the tunic. Tack the foundation stitches of the blue underneath the grey, making the points come over the doll's head. Make a rather tight crochet chain with blue wool, and on the ends; this chain will draw up and end the collarete round the neck of the doll. A bell is fastened on each point of the vandykes.

For the Cap.—This is worked entirely with blue wool. Begin at the bottom of the cap, and cast 17 stitches on each of three needles, making a total of 51 stitches in the round; this should fit tightly on the doll's head. Work in all plain knitting, round and round, for a length of 2½ inches. * **Next round.**—Knit plain to within 2 stitches of the end of the first needle and

Dolly's Bonnet.

—Same as twenty-second. **25th row.**—Second decrease—Slip 1, knit 2 together, purl 1; knit 1 and purl 1 alternately; and when 3 stitches from the end, slip 1, knit 1, pass the slipped stitch over, knit 1; now 45 stitches. **26th row.**—Slip 1, purl 1, * knit 2, purl 1, knit 2, purl 1, repeat from *; and end knit 1. **27th row.**—Slip 1, knit 1 and purl 1 alternately, and end knit 1. **28th row.**—As twenty-sixth. **29th row.**—Knit 2 together, purl 1; knit 1 and purl 1 alternately; and when 2 from the end, slip 1, knit 1, pass the slipped stitch over; now 43 stitches. **30th row.**—Slip 1, * knit 2, purl 1, knit 2, purl 1, and repeat from * to the end. **31st row.**—Slip 1, purl 1, then knit 1 and purl 1 alternately, and end knit 1. **32nd row.**—Slip 1, then knit 1 and purl 1 alternately to the end. Repeat the last two rows six times; break off white wool. For the **Instep.**—Slip the first 15 stitches upon the right-hand needle without knitting them; resume the white wool, and for the instep, knit 2, purl 1, knit 1 and purl 1 alternately four times, knit 2, which works up 13 stitches; turn the work, slip the first stitch, purl 1, knit 1 and purl 1 alternately four times; * turn, slip the first stitch, purl 1 and purl 1 alternately six times; turn, slip the first stitch, knit 2 and purl 1 alternately four times; repeat from * ten times; then break off white wool. Take pink wool, and for the first purl row, knit 2, knit 2 together, knit 5, slip 1, knit 1, pass the slipped stitch over; this brings 11 stitches on the instep, wherewith to knit 7 plain rows: next row decrease at each end as previously; then knit 8 plain rows; break off pink, for the instep is complete. For the **Foot.**—Replace upon the left-hand needle those 15 white stitches you before slipped off; knit them plain with pink wool, pick up another 18 stitches along the side of the instep (taking up one back thread), and knit the 9 pink stitches belonging to the top of the toe; take the spare needle and pick up and

knit 18 stitches on the opposite side of the instep, and knit plain 15 stitches of the left hand needle; here are 75 stitches in all; divide them, 37 on one needle and 38 on the other. Knit 15 plain rows. Then knit 22 stitches of the sock towards you—knit 22, knit 2 together, knit 7, knit 2 together, knit 52. 17th row—and every alternate row—Plain. 18th row—Knit 51, knit 2 together, knit 7, knit 3 together, knit 31. 20th row—Knit 30, knit 2 together, knit 7, knit 2 together, knit 20. 22nd row—Knit 3, knit 2 together, knit 24, knit 2 together, knit 7, knit 2 together, knit 24, knit 2 together, knit 3. 24th row—Knit 3, knit 2 together, knit 22, knit 2 together, knit 7, knit 2 together, knit 21. 26th row—Knit 3, knit 2 together, knit 20, knit 2 together, knit 7, knit 2 together, knit 20, knit 2 together, knit 2. Cast off. Run the ends of wool securely in. Sew up the sole and also the back of the leg.

For the Strap—Use pink wool, and cast on 48 stitches. Knit 2 plain rows. 3rd row—Slip 1, knit 1, then knit 1 and knit 1 alternately until within 6 stitches of the end, when knit 2.

The space made in this manner is for a buttonhole. 4th row—Knit 3, cast on 3 for the buttonhole, part 1 and knit 1 alternately to the end. 5th row—Plain. 6th row—Cast off partially. Sew the centre of the strap upon the seam on the back of the leg, just above the pink knitting of the foot, and place a button on the end opposite to the buttonhole. Knit the other foot in the same manner.

For Crochet Edge round the Top of the Leg.—With pink wool work 5 treble on the seam at the back of the leg, taking up two threads of the casting-on stitches, 1 double crochet on the plain stitch forming the stripe, * 5 treble on the centre stitch of the stripe, 1 double crochet on the plain stitch of the stripe, and repeat from * to the end of the round, and join neatly. Work the same edge with white wool, setting the stitches to lie in the opposite direction, that is, with the scallops falling inwards. Work flat upon the knitting, as represented in the engraving. The scallops are each tucked in place.



Don Pedro. A Jester.

It is equally well suited for a pin cushion cover, or for stretching over the satin covered lid of a bonbonniere.

The lace for this doyle has been designed, not merely to accord with the centre of it in pattern, but to set slightly full, so that when sewn on it lies drawing in far less than does a lace with a loose heading. The heading being scantier than the fall makes the inner edge of the lace far less bulky and much easier to sew to the centre mat. Use the following pattern for this steel knitting needle, No. 17. For the doyle, cast on 2 stitches on the first pin, 4 on the second, 2 on the third—5 stitches in all. 1st round—Plain. 2nd round—* Make 1, knit 1, repeat from * seven times. 3rd round—* Make 1, knit 1, repeat from beginning of round seven times. 4th round—* Make 1, knit 2, repeat from * seven times. 5th round—* Make 1, knit 2, repeat from beginning of round seven times. 6th round—* Make 1, knit 3, repeat from * seven times. 7th round—* Make 1, knit 3, repeat from beginning of round seven times. 8th round—* Make 1, knit 4, repeat from * seven times. 9th round—* Make 1, knit 4, repeat from beginning of round seven times. 10th round—* Make 1, knit 4, repeat from beginning of round seven times. 11th round—* Make 1, knit 5, repeat from * seven times. 12th round—* Make 1, knit 6, repeat from * seven times. 13th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 14th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 15th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 16th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 17th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 18th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 19th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 20th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 21st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 22nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 23rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 24th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 25th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 26th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 27th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 28th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 29th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 30th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 31st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 32nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 33rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 34th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 35th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 36th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 37th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 38th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 39th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 40th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 41st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 42nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 43rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 44th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 45th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 46th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 47th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 48th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 49th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 50th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 51st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 52nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 53rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 54th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 55th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 56th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 57th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 58th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 59th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 60th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 61st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 62nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 63rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 64th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 65th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 66th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 67th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 68th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 69th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 70th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 71st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 72nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 73rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 74th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 75th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 76th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 77th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 78th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 79th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 80th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 81st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 82nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 83rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 84th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 85th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 86th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 87th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 88th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 89th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 90th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 91st round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 92nd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 93rd round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 94th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 95th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 96th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 97th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 98th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 99th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times. 100th round—* Make 1, knit 3, make 1, knit 2 together, knit 2, repeat from * seven times.

ROUND DOYLE.

(Not Illustrated.)

This is an open-work pattern for a round doyle or mat, which has the advantage of being quite flat, not raised by any elaborate stitches.

together, repeat from * five times, knit 1, repeat from beginning of round seven times. 34th round—Make 1, knit 3, * make 1, knit 2 together, repeat from * five times, knit 2, repeat from beginning seven times. 35th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * six times, knit 1, repeat from beginning seven times. 36th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * six times, knit 2, repeat from beginning seven times. 37th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * seven times, knit 1, repeat from beginning seven times. 38th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * seven times, knit 2, repeat from beginning seven times. 39th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * eight times, knit 1, repeat from beginning seven times. 40th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * eight times, knit 2, repeat from beginning seven times. 41st round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * nine times, knit 1, repeat from beginning seven times. 42nd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * nine times, knit 2, repeat from beginning seven times. 43rd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * ten times, knit 1, repeat from beginning seven times. 44th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * ten times, knit 2, repeat from beginning seven times. 45th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * eleven times, knit 1, repeat from beginning seven times. 46th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * eleven times, knit 2, repeat from beginning seven times. 47th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twelve times, knit 1, repeat from beginning seven times. 48th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twelve times, knit 2, repeat from beginning seven times. 49th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirteen times, knit 1, repeat from beginning seven times. 50th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirteen times, knit 2, repeat from beginning seven times. 51st round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * fourteen times, knit 1, repeat from beginning seven times. 52nd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * fourteen times, knit 2, repeat from beginning seven times. 53rd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * fifteen times, knit 1, repeat from beginning seven times. 54th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * fifteen times, knit 2, repeat from beginning seven times. 55th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * sixteen times, knit 1, repeat from beginning seven times. 56th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * sixteen times, knit 2, repeat from beginning seven times. 57th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * seventeen times, knit 1, repeat from beginning seven times. 58th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * seventeen times, knit 2, repeat from beginning seven times. 59th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * eighteen times, knit 1, repeat from beginning seven times. 60th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * eighteen times, knit 2, repeat from beginning seven times. 61st round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * nineteen times, knit 1, repeat from beginning seven times. 62nd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * nineteen times, knit 2, repeat from beginning seven times. 63rd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty times, knit 1, repeat from beginning seven times. 64th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty times, knit 2, repeat from beginning seven times. 65th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty one times, knit 1, repeat from beginning seven times. 66th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty one times, knit 2, repeat from beginning seven times. 67th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty two times, knit 1, repeat from beginning seven times. 68th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty two times, knit 2, repeat from beginning seven times. 69th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty three times, knit 1, repeat from beginning seven times. 70th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty three times, knit 2, repeat from beginning seven times. 71st round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty four times, knit 1, repeat from beginning seven times. 72nd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty four times, knit 2, repeat from beginning seven times. 73rd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty five times, knit 1, repeat from beginning seven times. 74th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty five times, knit 2, repeat from beginning seven times. 75th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty six times, knit 1, repeat from beginning seven times. 76th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty six times, knit 2, repeat from beginning seven times. 77th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty seven times, knit 1, repeat from beginning seven times. 78th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty seven times, knit 2, repeat from beginning seven times. 79th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty eight times, knit 1, repeat from beginning seven times. 80th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty eight times, knit 2, repeat from beginning seven times. 81st round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty nine times, knit 1, repeat from beginning seven times. 82nd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * twenty nine times, knit 2, repeat from beginning seven times. 83rd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty times, knit 1, repeat from beginning seven times. 84th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty times, knit 2, repeat from beginning seven times. 85th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty one times, knit 1, repeat from beginning seven times. 86th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty one times, knit 2, repeat from beginning seven times. 87th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty two times, knit 1, repeat from beginning seven times. 88th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty two times, knit 2, repeat from beginning seven times. 89th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty three times, knit 1, repeat from beginning seven times. 90th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty three times, knit 2, repeat from beginning seven times. 91st round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty four times, knit 1, repeat from beginning seven times. 92nd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty four times, knit 2, repeat from beginning seven times. 93rd round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty five times, knit 1, repeat from beginning seven times. 94th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty five times, knit 2, repeat from beginning seven times. 95th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty six times, knit 1, repeat from beginning seven times. 96th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty six times, knit 2, repeat from beginning seven times. 97th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty seven times, knit 1, repeat from beginning seven times. 98th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty seven times, knit 2, repeat from beginning seven times. 99th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty eight times, knit 1, repeat from beginning seven times. 100th round—* Make 1, knit 3, * make 1, knit 2 together, repeat from * thirty eight times, knit 2, repeat from beginning seven times.

The lace for edging the doyle is knitted with some of the same materials as is the mat itself, but two knitting pins only are required. Cast on 26 stitches. 1st row—Knit 7, pur 1. 2nd row—Slip 1, knit 1, * make 1, knit 2 together, repeat from * seven times, knit 5, make 2 (by putting the thumb twice round the pin), knit 2 together, knit 1. 3rd row—Knit 3, pur 1, knit 4, pur 1. 4th row—Slip 1, knit 1, make 1, knit 2 together, knit 1, * make 1, knit 2 together, repeat from * five times, knit 5, make 2, knit 2 together, knit 2 together, make 2, knit 1. 5th row—Knit 2, pur 1, knit 3, pur 1, knit 3, pur 1. 6th row—* Make 1, knit 2 together, repeat from * six times, knit 3, knit 2 together, make 2, knit 2 together, make 2, knit 2 together, knit 2 together. 7th row—Knit 2, pur 1, knit 2, pur 1, knit 2, pur 1, knit 3, pur 1. 8th row—* Make 1, knit 2 together, repeat from * four times, make 1, knit 4, slip 1, knit 2 together, draw the slipped stitch over, thus decreasing 2, knit 2, knit 2 together, knit 2 together, make 2, knit 2 together, knit 2 together, draw the last stitch knit but one over the last stitch knitted, thus decreasing 3. 9th row—Slip 1, knit 1, pur 1, knit 3, pur 1, knit 2, pur 1. 10th row—Knit 1, * make 1, knit 2 together, repeat from * five times, knit 4, decrease 2, make 2, knit 2 together, knit 2 together. 11th row—Knit 3, pur 1, knit 3, pur 1. 12th row—Slip 1, knit 1, make 1, knit 2 together, knit 1, * make 1, knit 2 together, repeat from * five times, knit 9. Repeat from the last row fifty-five times, making fifty-six points of lace in all. Sew up into a ring, and then stitch this neatly to the centre, allowing seven points of the lace to each of the eight divisions of the mat. Press with a warm iron, first laying the work inside a damp cloth; this will greatly add to the fresh appearance of the knitting.

Infant's Boot, with Strap.

A HINT TO KNITTERS.—Knitting needles that have become rusty should be cleaned either with emery paper, rotten stone and oil, or with a little paraffin and emery powder mixed. When not likely to be used for some time needles should be taken to prevent them going rusty. They may be lightly rubbed over with grease and packed in tissue paper, or in a chamois leather case.

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LEAD CUSHION, OR DOOR-STOP.

An excellent lead cushion or door-stop can be made from a brick; and this, as its place is often upon the floor, should be covered with knitting in very bright colours, to contrast sharply with those of the carpet.

Having obtained a brick, any great imperfections there may be in it should be filled up with lumps of wadding, the object being to make the finished article as neat and trim as possible. The brick should, further, be tidily packed up in a sheet of wadding, the extra thickness of it at the ends being cut away.

The cushion then only requires covering. It should first have dark-coloured beige or serge stretched all over it, and then the knitting. The measurements of a brick are—length, nine inches, and breadth, four and a half inches; but when the wadding is put over it the cushion will be slightly larger. Use about 4 oz. of four-ply fingering, 2 oz. of each of two colours, and four knitting needles, No. 12. Suppose the two colours chosen to be brown and rose. Four sections of knitting will be required, an oblong piece for the top and another for the bottom of the cushion, a long strip to bind round the four sides of it, and a handle to stretch across the top.

Begin with the piece for the top; use two only of the knitting needles. Cast on 32 stitches with the brown fingering. **1st and 2nd rows**—Plain. **3rd row**—Knit 2, * knit 1, putting the thread twice round the pin, thread forward as if for purling, slip 1, pass the thread back; repeat from * thirteen times, knit 2. Knit five more rows in double knitting like third row, always remembering to knit the first two and the last two stitches of each row plain. Join the pink wool, and with it work six rows like third row. Work six rows of brown and six rows of pink (alternately) seven more times—ninety-six rows of double knitting in all, counting from the third row. Then knit six more rows of double knitting in brown, two rows of plain knitting in the same colour, and cast off. This completes the section for the top of the cushion.

For the bottom of the cushion use a pair of pins and brown wool only. Cast on 32 stitches, knit 2 plain rows, then a hundred and two rows in double knitting, like the third row of the cover as described just above. Finish by working two plain rows and cast off.

To make the strip to stretch round the sides of the brick use some brown and some rose-coloured fingering and a pair of the needles. Begin with brown wool; cast on 19 stitches and knit one plain row. **1st pattern row**—Knit 2, * with rose knit 3, with brown knit 3, repeat from * once, with rose knit 3, with brown knit 2. **2nd row**—With brown knit 2, * with rose knit 2, with brown knit 3, repeat from * once, with rose knit 3, with brown knit 2. **3rd row**—Like first row. **4th row**—Like second row. **5th row**—With brown knit 2, * knit 3, with rose knit 3, repeat from * once, with brown knit 3. **6th row**—With brown knit 2, * knit 3, with rose knit 3, repeat from * once, with brown knit 3. **7th row**—Like fifth row. **8th row**—Like sixth row. Repeat from the first row twenty-two times; then knit one plain row with brown and cast off.

For the handle of the lead cushion cast on 33 stitches, 11 on each of three needles, using brown wool. Knit 6 rounds plain with brown, then six rounds plain with rose-coloured wool, repeat from * seven times, knit six rounds with brown wool and cast off.

The sections have now to be sewn together and to the covered brick. Stitch the handle on first, after having pressed it flat and stiffened it with a band of

card or buckram, wide enough to keep it well out without straining it. Stitch up the two ends after having pushed the stiffening into the knitting through one of them; then fix the handle across the top of the cushion in the position seen in the illustration. Join the strip intended to cover the sides of the cushion into a ring; slip it into position, put on the knitted top section and sew this to the knitted sides, working carefully all about the handle, and paying attention to the neatness of the corners and that the side-covering is not fuller on one side of the cushion than on others. Finally, sew the knitted section for the bottom of the cushion to the knitted sides of it.

If this be meant to serve as a lead cushion it can be additionally weighted with shot and sand, if wished; also, the top may be softly stuffed to make it suitable for a punchcushion. Ornamentation in the form of woollen pompons or tassels is easily added if desired.

RATTLE COVERED WITH LOOP KNITTING.

PROCURE a penny wicker rattle, a small quantity of three colours of single Berlin wool—say, yellow, orange, and red—and four steel knitting needles, No. 16. Cast on ten stitches with yellow wool, 4 on the first needle, 2 on the second, and 4 on the third needle. **1st round**—Plain. **2nd round**—Make 1, knit 2, repeat from * four times. **3rd round**—Knit 1, knit 2 loop stitches, repeat from * four times. Each loop-stitch should be worked thus: Insert the



Lead Cushion, or Door Stop.

right-hand needle as usual into the stitch to be knitted, pass the wool over the point of the right-hand needle and round the first finger of the left hand three times, and then again over the right-hand needle; then knit all four strands of wool in as one stitch. In each round following a loop round knit all four strands of each loop stitch together as one stitch. **4th round**—* Make 1, knit 3, repeat from * four times. **5th round**—* Knit 1, knit 4, repeat from * four times. **6th round**—* Make 1, knit 5, repeat from * four times. **7th round**—* Knit 1, knit 4 loop stitches, repeat from * four times. **8th round**—* Make 1, knit 5, repeat from * four times. **9th round**—* Knit 1, knit 6, repeat from * four times. **10th round**—* Knit 1, knit 6 loop stitches, repeat from * four times. **11th round**—* Knit 1, knit 7, repeat from * four times. **12th round**—* Make 1, knit 7, repeat from * four times. **13th round**—* Knit 1, knit 8, repeat from * four times. **14th round**—* Knit 1, knit 8 loop stitches, repeat from * four times. **15th round**—* Make 1, knit 9, repeat from * four times. **16th round**—* Make 1, knit 9, repeat from * four times. **17th round**—* Knit 1, knit 10, repeat from * four times. **18th round**—* Knit 1, knit 10 loop stitches, repeat from * four times. **19th round**—* Make 1, knit 11, repeat from * four times. **20th round**—* Make 1, knit 11, repeat from * four times. **21st round**—* Knit 1, knit 12, repeat from * four times. **22nd round**—* Knit 1, knit 12, repeat from * four times. **23rd round**—* Knit 1, knit 12, repeat from * four times. **24th round**—* Make 1, knit 13, repeat from * four times. **25th round**—* Knit 1, knit 13, repeat from * four times. **26th round**—* Make 1, knit 14, repeat from * four times. **27th round**—* Knit 1, knit 14, repeat from * four times. **28th round**—* Knit 1, knit 14 loop stitches, repeat from * four times. **29th round**—* Knit 1, knit 14 loop stitches, repeat from * four times. **30th round**—* Knit 2, knit 14 loop stitches, repeat from * four times. **31st round**—* Knit 2, knit 1 loop stitch, repeat from * all round. **32nd round**—* Knit 2 together, knit 13, repeat from * four times. **33rd round**—* Knit 2 together, knit 12, repeat from * four times. **34th round**—* Knit 2 together, knit 11, repeat from * four times. **35th round**—* Knit 2 together, knit 10, repeat from * four times. **36th round**—* Knit 2 together, knit 9, repeat from * four times. **37th round**—* Knit 2 together, knit 8, repeat from * four times. **38th round**—* Knit 2 together, knit 7, repeat from * four times. **39th round**—* Knit 2, knit 1 loop stitch, repeat from * all round. **40th round**—* Knit 5 rounds plain and cast off loosely. Run in and fasten



Ratte Covered with Loop Knitting.

off all ends of wool. Draw the piece of knitting loop side outermost over the top of the ratte, fitting the five corners of the knitting exactly over those of the ratte. Run a needleful of stout thread through the cast off stitches and draw them up closely round the base of the top of the mat.

To cover the handle work thus—Use two pins and cast on 8 stitches with red wool. **1st row**—Plain. **2nd row**—Plain. **3rd row**—Knit 2, knit 4 loop stitches, knit 2. **4th row**—Plain. Repeat the 3rd row; then work with orange wool repeat the four rows twice more. Work them yet again twice with yellow wool, then join the red wool and repeat from * twice. Cast off and twist the little band of knitting round the handle of the mat, sewing the red end of it to the base of the knitted top, and putting a few stitches here and there to secure the twist in place. Work over the little wicker loop at the end of the handle with button-hole stitch worked in red wool. Through the loop, thread and then tie a woollen cord made thus: Plait together six red, six orange, and six yellow strands of wool for a length of twelve inches. To each end of the plait tie two tassels, made by winding a triple strand (of red, orange, and yellow wool) fifteen times over three fingers of the left hand. Thread a piece of wool through this hank and tie tightly. Wind some more wool all round the hank to form a head for the tassel, cut the lower ends of it smooth, trim to shape, and affix firmly to the end of the plait.

KNITTED BATH SPONGE.

THIS bath sponge is made of unbleached knitting cotton, No. 8, and four steel needles, No. 3. Cast on 8 stitches, 2 on the first, 2 on the second, and two on the third pin, and knit **1st round**—Plain. **2nd round**—* Make 1, knit 1, repeat from * seven times. **3rd round**—Plain. **4th round**—* Make 1, knit 2, repeat from * seven times. **5th round**—Plain. **6th round**—* Make 1, knit 3, repeat from * seven times. **7th round**—* Make 1, knit 4, repeat from * seven times. **8th round**—* Make 1, knit 5, repeat from * seven times. **9th round**—Plain. **10th round**—* Make 1, knit 6, repeat from * seven times. **11th round**—Plain. **12th round**—* Make 1, knit 7, repeat from * seven times. **13th round**—Plain. **14th round**—* Make 1, knit 8, repeat from * seven times. **15th round**—Plain. **16th round**—* Make 1, knit 8, repeat from * seven times.

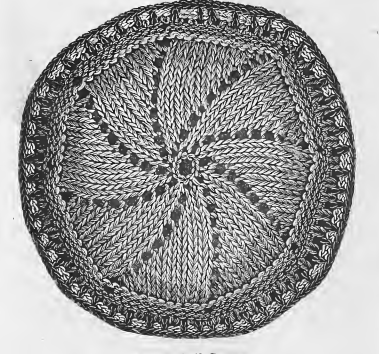
17th round—Plain. **18th round**—* Make 1, knit 9, repeat from * seven times. **19th round**—Plain. **20th round**—* Make 1, knit 10, repeat from * seven times. **21st round**—Plain. **22nd round**—* Make 1, knit 11, repeat from * seven times. **23rd round**—Plain. **24th round**—* Make 1, knit 12, repeat from * seven times. **25th round**—* Make 1, knit 13, repeat from * seven times. **26th round**—* Make 1, knit 13, dropping one of each of the two made stitches of the previous row; repeat from * seven times. **27th round**—Plain. Cast off.

This forms a circular piece of knitting, measuring, if loosely worked, nine inches across. Make a second round in an exactly similar manner. Take a quantity of ends of white or unbleached cotton, scraps of white rag, and any other white, clean, and washable materials, or else pieces of sponge or small cheap sponges carefully cleaned and soaked, and heap these on the wrong side of one of the knitted circles, laying the second circle on the top to cover them. There should be enough stuffing to make a ball when the knitting is sewn up, but not so much as to make it hard or in the least lumpy. The pieces of knitting are to be sewn together with buttonhole stitches worked all round the edges through the holes made in working the twenty-fifth round. The thread with which they are sewn together is a chain about three yards long made with blue knitting cotton (No. 8) and a coarse bone crochet hook. This chain is threaded through the eye of a bodkin, and when the button-holing is completed and fastened off, the ends of it are tied up to form a loop by which to support the sponge.

A sponge made like this and filled with wash-leather and any small soft pieces is useful for cleaning windows. In any case it should always be hung up where the air can pass freely through it. When necessary, unplug the blue stitching, which is purposely made conspicuous, and wash and thoroughly dry the knitted sections, fill with new material, and again sew together.

SOCK AND SHOE PURSE.

THIS little purse is knitted in the shape of a sock and shoe. The materials required are a very small quantity of knitting silk of two colours—one light, the other dark, and four steel knitting needles, No. 15. Also a short length



Knitted Bath Sponge.

of fine fancy cord, a little narrow ribbon and a coarse steel crochet hook, No. 15.

The silks chosen for the model were silver grey for the leg and peacock blue for the foot part of the purse.

With grey silk cast on 48 stitches, 18 each on the first and on second needle, 12 on the third needle. **1st and 2nd rounds**—Plain. **3rd round**—* Make 1, decrease 2 (by working slip 1, knit 2 together, draw the slipped stitch over), make 1, knit 3, repeat from * all round. **4th round**—Plain. **5th round**—* Knit 3, make 1, decrease 2, make 1, repeat from * all round. Repeat from the second round four times. **22nd round**—Knit 18, decrease 2, knit 27. **23rd round**—* Make 1, decrease 2, make 1, knit 3, repeat from * twice. **24th round**—* Make 1, decrease 2, make 1, knit 3, repeat from * twice. **25th round**—* Knit 3, make 1, decrease 2, make 1, repeat from * twice, knit 1, make 1, decrease 2, make 1, knit 3, repeat from the last * three times, make 1, decrease 2, make 1. **26th round**—Plain. **27th round**—Like twenty-third round. **28th round**—Knit 18, decrease 2, knit 25. **29th round**—* Knit 3, make 1,

the top of the sock. Bring these extra lengths out one from the other at the back of the sock; sew the two ends of each piece of braid together, and finish them off with a small silk tassel or metal ball. Sew a smart little ribbon bow on the fore-part of the shoe.

KNITTED FLAP FOR THE BACK OF CORSETS.

MANY ladies who leave their corsets loosely laced do the back sew a flannel flap underneath the lacing to cover the spaces between the two back busks. The flannel has one disadvantage—it becomes crumpled with wear, especially if the staylaces are tightened from time to time. To obviate this discomfort a band of ribbed knitting stretched across the lacing and sewn down both its edges to the soft part of the corset beyond the bone has many advantages. It cannot curl up as does the flannel, preserves the wearer from cold, and is so elastic as to set well if the lacing is loosened or tightened. Use soft white wool, single Berlin or 4-ply Angora, and a pair of steel knitting needles, No. 12. Cast on 42 stitches and knit 1 row plain. 2nd row—*Knit 2, purl 2, repeat from * nine times, knit 1 row plain.

3rd row—*Purl 2, knit 2, repeat from * nine times, purl 2. Repeat the last two rows till the strip of knitting is the length of the corset, then knit 1 plain row, cast off, run in the ends, and stitch to the inside of the corsets in the manner directed.



COVER FOR COLOGNE BOTTLE.

THIS cover is intended to contain a bottle of eau de Cologne of the most usual size, but, by cutting the cardboard insertion of 1 oblong, according to the lacing, the little case serves well to contain a medicine bottle. In this case its value lies not so much in any ornamental properties that it may possess, but in the fact that where two kinds of drugs are employed it will serve to clearly distinguish one bottle from the other. The poison or liniment bottle can, by touch, be in an instant detected, even in the dark, from that containing the draught.

For a Cologne bottle-cover, cast first two circles of card a little larger than the base of the bottle; that is, measuring two inches across. Cover both of these with old-gold satin, sew together round the edges as if making a pincushion, and lay aside for the present. For the cover itself use fine old-gold macramé twine and a pair of steel knitting needles, No. 13. Cast on 31 stitches. 1st row—Plain. 2nd row—Slip 1, knit 2, * cast off 4 stitches, and cast on 4 stitches, turn the work back again, knit 3, repeat from * three times. Knit five plain rows, slipping the last stitch of every row. Repeat from the second row seven times. 5th row—Like second row. 6th row—Like third row. Knit three plain rows and cast off. Sew the cast on and cast off rows together; close one end of the little tube thus made by sewing of the silk-covered circles already mentioned. Through the four rows of six holes, made by one end of the second and third rows thread scarlet ribbon, lacing it in and out, as shown in the illustration, and tying the ends into bows—two bows on one side of the bottle, the other two exactly opposite. Before tying the uppermost ribbon, slip the bottle into its stand, and draw the ends up round the neck of the bottle (which is thus secured in its place), and then make the bows. Any preferred colours can be substituted.

Cover for Cologne Bottle.

knit 2, repeat from * three times. 3rd row—Slip 1, knit 2, * turn the work and cast on 4 stitches, turn the work back again, knit 3, repeat from * three times. Knit five plain rows, slipping the last stitch of every row. Repeat from the second row seven times. 5th row—Like second row. 6th row—Like third row. Knit three plain rows and cast off. Sew the cast on and cast off rows together; close one end of the little tube thus made by sewing of the silk-covered circles already mentioned. Through the four rows of six holes, made by one end of the second and third rows thread scarlet ribbon, lacing it in and out, as shown in the illustration, and tying the ends into bows—two bows on one side of the bottle, the other two exactly opposite. Before tying the uppermost ribbon, slip the bottle into its stand, and draw the ends up round the neck of the bottle (which is thus secured in its place), and then make the bows. Any preferred colours can be substituted.

BEADED PENWIPER.

THIS knitted penwiper was adapted from an exceedingly old crochet pattern in which also beads were introduced.

A very small quantity of navy blue knitting silk will be required in working this model; also a short length of steel grey knitting silk, some small, round, gilt beads, and some tannet-blue china beads. Use four steel knitting needles, No. 17. Thread the blue beads upon the grey silk, the gilt beads upon the blue, and with the latter silk cast on 7 stitches; 2 stitches on each of two pins, 3 stitches on the third. 1st round—*and all following necessarily slip a bead closed up to the needles and then knit a stitch repeat from * having a bead pushed closely up to it before it is knitted, repeat from * six times. 6th round—*Make 1, knit 1, 2 beads (that is two stitches, each time). 8th round—*Make 1, knit 1, 3 beads, repeat from * six times. 10th round—*Make 1, knit 1, 4 beads, repeat from * six times. 12th round—*Make 1, knit 1, 5 beads, repeat from * six times. 14th round—*Make 1, knit 1, 6 beads, repeat from * six times. 16th round—*Make 1,

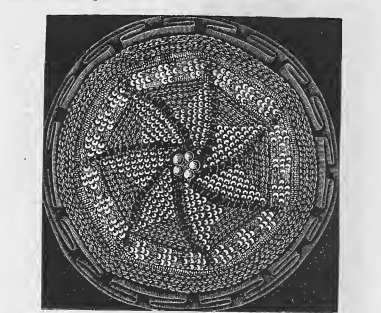
knit 3, 5 beads, repeat from * six times. 18th round—*Make 1, knit 5, 4 beads, repeat from * six times. 20th round—*Make 1, knit 7, 3 beads, repeat from * six times. 22nd round—*Make 1, knit 9, 2 beads, repeat from * six times. 24th round—*Make 1, knit 11, 1 bead, repeat from * six times. 26th round—With grey silk—*Make 1, purl 13, repeat from * six times. 28th round—*Make 1, knit 1, 2 beads, knit 3, 2 beads, knit 3, 2 beads, knit 1, repeat from * six times. 30th round—*Make 1, knit 1, 4 beads, knit 1, 4 beads, knit 1, 4 beads, repeat from * six times. 32nd round—*Make 1, knit 3, 2 beads, knit 3, 2 beads, knit 3, 2 beads, knit 1, repeat from * six times. 34th round—*Make 1, purl 17, repeat from * six times. 36th round—With blue silk—*Make 1, purl 18, repeat from * six times. 38th round—*Make 1, purl 19, repeat from * six times. 39th round—Plain knitting. 40th round—Purl (no increasing), cast off.

The piece of knitting must be coated with the fingers until it is quite round; it will measure about 3 or 3½ inches across. To make it up for a penwiper cut a circle of card the same size; cover this with blue or grey silk, and sew the knitting down to it. Glue a row of Japanese leather paper on the wrong side of the card to hide the raw edges of the silk and the stitches.

Cut some rounds of wash-leather or of cloth to form the actual penwiper band, and serve as the bottom of it, glue two circles of the leather paper together right side outermost. Flye the various sections one over the other—first the paper then the cloth, and on the top the knitting, and fasten all together by stitching through the middle, adding an ornamental button or spangle. A paper-fastener to hide the sewing can also be used, or rather this, if long enough to pierce through all the folds of the penwiper, and to open out on the under side of it, will do away with the necessity for the stitches.

TOILET TIDY.

MATERIALS required: a small quantity of Stratts' knitting cotton, any colour but white, and a few yards of the same cotton (No. 8) in some other tint; four steel needles, No. 14. Suppose the colours selected to be blue and red; with the blue cast on 60 stitches, 20 on each of three needles, and knit 20 rounds plain. 21st round—*Make 2, knit 2 together, repeat from * all round. 22nd round—Plain, dropping one of each of the two made stitches of the previous row. 33rd to 40th rounds—in all. Plain. 41st round—Join the red cotton and knit plain. 42nd, 43rd, & 44th rounds—Purl. 45th round—Cut off the red, and work again with blue cotton—Plain. 46th round—*Make 1, knit 2 together, repeat from * all round. Work forty-four rounds more like 46th round. 91st round—*Knit 2 together, repeat from * all round. 92nd round—Plain. 93rd round—



Beaded Penwiper.

* Make 2, knit 2 together, repeat from * all round. 94th round—Plain, dropping one of each of the two made stitches of the previous round. 95th round—Plain.

Cast off an in in the end of blue cotton, also the ends of the red cotton. To finish off this tidy at the top turn the first twenty rounds knitted over into the wrong side of the work, which is then folded all round just where the row of holes (made in working the twenty-first row) comes. These holes make a little ornamental finish for the top. Cut a strip of stiff white card-board nine inches long by 1½-inch wide, join it into a ring, and put this ring inside the knitted hem of the tidy, sewing the stitches of the cast-on round, stitch by stitch, to those of the 41st (the first red) round. Run a narrow red satin ribbon through the holes made in working the 93rd round, pull it up tightly and tie it in a bow, adding to it several ends or streamers made from some of the same ribbon, knot a three-inch long tassel of the two colours of knitting cotton. Twist up a piece of white card-board (crystal board does well) in the form of a "sugar-paper"; insert this in the tidy to keep it of a good and even shape. Take yet some more red ribbon and sew three six-inch lengths of it to the top of the tidy to serve as a loop by which to hang it up. Put these ribbons

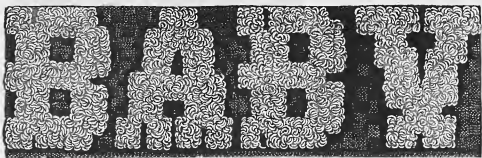
Like fifteenth row. **20th row**—With fawn pur 5, knit 6, pur 5, * 1 loop stitch blue, knit 1, repeat from * once, 1 loop stitch blue, pur 5, fawn, repeat from the first * once, with fawn knit 5, pur 5, knit 5. **21st row**—With fawn pur 5, knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, knit 1 fawn, repeat from the first * once, pur 5, knit 5, 22nd row—Like twentieth row. **23rd row**—Like twenty-first row. **24th row**—Like twentieth row. **25th row**—Like twenty-first row. **26th row**—With fawn knit 5, pur 5, knit 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, knit 5 fawn, repeat from the first * once, pur 5, knit 5, pur 5. **27th row**—With fawn knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, pur 5, pur 5, repeat from the first * once, with fawn knit 5, pur 5. **28th row**—Like twenty-sixth row. **29th row**—Like twenty-seventh row. **30th row**—Like twenty-sixth row. **31st row**—Like twenty-seventh row. Repeat the twentieth and five following rows. **38th row**—With fawn knit 5, pur 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, knit 1 fawn, repeat from the first * twice, knit 5, pur 5. **39th row**—With fawn knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, knit 1 fawn, repeat from the first * twice, pur 5, fawn. **40th row**—Like thirty-eighth row. **41st row**—Like thirty-ninth row. **42nd row**—Like thirty-eighth row. **43rd row**—Like thirty-ninth row. **44th row**—With fawn pur 5, knit 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, with fawn knit 5, pur 5, knit 5, repeat from the first * once. **45th row**—With fawn pur 5, knit 5, pur 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, with fawn pur 5, knit 5, knit 1 blue, with fawn pur 5, knit 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from the last * once, knit 1 blue, with fawn pur 5, knit 5.

row—Like thirty-third row. **36th row**—Like thirty-second row. **37th row**—Like thirty-third row. Work again the twenty-sixth and five following rows. **44th row**—With fawn pur 5, knit 5, pur 5, knit 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, with fawn * knit 5, pur 5, repeat from the last * once, knit 5. **45th row**—With fawn * pur 5, knit 5, repeat from * once, pur 5, * knit 1 blue, knit 1 fawn, repeat from last * once, knit 1 blue, with fawn pur 5, knit 5, pur 5, knit 5. **46th row**—Like forty-fourth row. **47th row**—Like forty-fifth row. **48th row**—Like forty-fourth row. **49th row**—Like forty-fifth row. **50th row**—With fawn knit 5, pur 5, knit 5, pur 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, with fawn * pur 5, knit 5, repeat from the last * once, pur 5. **51st row**—With fawn * knit 5, pur 5, repeat from * once, knit 5, * knit 1 blue, knit 1 fawn, repeat from the last * once, knit 1 blue, * knit 5, knit 5, repeat from the last * once. **52nd row**—Like fifty-third row. **53rd row**—Like fifty-first row. **54th row**—Like fifty-third row. **55th row**—Like fifty-first row. **56th row**—Pur 5, knit 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, pur 5, fawn, repeat from the first * once, knit 5, pur 5, knit 5. **57th row**—Pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, knit 1 fawn, repeat from the first * once, pur 5, knit 5. **58th row**—Like fifty-sixth row. **59th row**—Like fifty-seventh row. **60th row**—Like fifty-sixth row. **61st row**—Like fifty-seventh row. **62nd row**—With fawn * knit 5, pur 5, repeat from * all along. Work five more rows like sixty-second row, and cast off.

CARROT PINCUSION.

To make this cushion, which is in the shape of a Brobdingnagian carrot, the following materials will be required—1 oz. pale scarlet, 11 oz. deep orange, 1½ oz. dark yellow, and 1 oz. pale yellow single Berlin wool, Squirrel brand. The lints should be so chosen as to bear a reasonable resemblance to those of a real carrot. Use 4 steel knitting needles, No. 15.

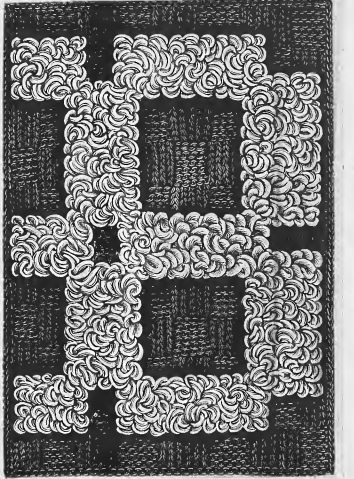
Begin with the pale red wool. Cast on 2 stitches on the first needle, 4 on the second, and 2 on the third—8 in all. **1st round**—Plain. **2nd round**—Increase by working knit 1 and pur 1 in every stitch. **3rd round**—Plain (6 stitches on needles). **4th round**—Increase, knit 1, repeat from * 6th round. **5th round**—Plain. **6th round**—Increase, knit 2, repeat from * seven times. **7th round**—Plain. **8th round**—Increase, knit 3, repeat from * seven times. **9th round**—Plain. **10th round**—Increase, knit 4, repeat from * seven times. **11th round**—Plain. **12th round**—



Letters for a Bassinette Rug.

46th row—Like forty-fourth row. **47th row**—Like forty-fifth row. **48th row**—Like forty-fourth row. **49th row**—Like forty-fifth row. **50th row**—With fawn knit 5, pur 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, with fawn pur 5, knit 5, pur 5, repeat from the first * once. **51st row**—With fawn knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, with fawn knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from the last * once, knit 1 blue, with fawn knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from the last * once. **52nd row**—Like fifty-third row. **53rd row**—Like fifty-first row. **54th row**—Like fifty-third row. **55th row**—Like fifty-first row. **56th row**—With fawn pur 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, pur 5, repeat from the first * three times, knit 5. **57th row**—With fawn pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, knit 1 fawn, repeat from the first * three times. **58th row**—Like fifty-sixth row. **59th row**—Like fifty-seventh row. **60th row**—Like fifty-sixth row. **61st row**—Like fifty-seventh row. **62nd row**—With fawn knit 5, pur 5, repeat from * all along. Work five more rows like the sixty-second row, cast off.

For the letter Y, work the first seven rows according to the directions given for knitting letter A. **8th row**—With fawn pur 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, pur 5, fawn, repeat from the first * three times, knit 5. **9th row**—With fawn, pur 5, knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, knit 1 fawn, repeat from the first * three times. **10th row**—Like eighth row. **11th row**—Like ninth row. **12th row**—Like eighth row. **13th row**—Like ninth row. **14th row**—With fawn, knit 5, pur 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, with fawn pur 5, knit 5, pur 5, repeat from the first * once. **15th row**—With fawn knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, repeat from the beginning of the row once, with fawn knit 5, pur 5. **16th row**—Like fourteenth row. **17th row**—Like fifteenth row. **18th row**—Like fourteenth row. **19th row**—Like fifteenth row. **20th row**—With fawn pur 5, knit 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, with fawn knit 5, pur 5, knit 5, repeat from the first * once. **21st row**—With fawn pur 5, knit 5, pur 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, knit 1 fawn, repeat from * once, pur 5, knit 5. **22nd row**—Like twentieth row. **23rd row**—Like twenty-first row. **24th row**—Like twentieth row. **25th row**—Like twenty-first row. **26th row**—With fawn knit 5, pur 5, knit 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, with fawn knit 5, pur 5, knit 5, pur 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, pur 5, pur 5, repeat from the first * once, with fawn knit 5, pur 5. **28th row**—Like twenty-sixth row. **29th row**—Like twenty-seventh row. **30th row**—Like twenty-sixth row. **31st row**—Like twenty-seventh row. **32nd row**—With fawn pur 5, knit 5, pur 5, * 1 loop stitch blue, knit 1 fawn, repeat from * once, 1 loop stitch blue, pur 5, fawn, repeat from the first * once, knit 5, pur 5, knit 5. **33rd row**—With fawn pur 5, knit 5, pur 5, knit 5, * knit 1 blue, knit 1 fawn, repeat from * once, knit 1 blue, knit 1 fawn, repeat from the first * once, pur 5, knit 5. **34th row**—Like thirty-second row. **35th**



Working Size of Letters for Bassinette Rug.

times, knit 2, purl 3. **79th row**—Knit 3, * purl 2, knit 6, repeat from * nine times, purl 2. **80th row**—Like seventy-eighth row. **81st row**—Like seventy-ninth row. **82nd row**—Knit 2 together, knit 5, * purl 2, knit 4, repeat from * eight times, purl 2, knit 5, knit 2 together. **83rd row**—* Purl 6, knit 2, repeat from * nine times, purl 2. **84th row**—* Knit 6, purl 2, repeat from * nine times, knit 6. **85th row**—Like eighty-third row. **86th row**—Purl 2 together, * knit 2, purl 6, repeat from * nine times, knit 2, purl 2 together. **87th row**—Knit 1, * purl 2, knit 6, repeat from * nine times, knit 1. **88th row**—Purl 1, * knit 2, purl 6, repeat from * nine times, knit 2, purl 1. **89th row**—Like eighty-seventh row. **90th row**—Knit 2 together, knit 5, * purl 2, knit 4, repeat from * eight times, purl 2, knit 5, knit 2 together. **91st row**—* Purl 6, knit 2, purl 6, repeat from * eight times, knit 2, purl 4. **92nd row**—Knit 4, * purl 2, knit 6, repeat from * eight times, * purl 6, knit 2, repeat from * eight times, purl 4. **93rd row**—Like ninety-first row. **94th row**—Knit 2 together, * purl 6, knit 2, repeat from * eight times, purl 4, knit 2 together. **95th row**—Purl 1, * knit 6, purl 2, repeat from * eight times, knit 6, purl 1. **96th row**—Knit 1, * purl 6, knit 2, repeat from * eight times, purl 6, knit 1. **97th row**—Like ninety-fifth row. **98th row**—Knit 2 together, knit 1, * purl 2, knit 6, repeat from * eight times, purl 2, knit 1, knit 2 together. **99th row**—Purl 2, * knit 2, purl 6, repeat from * eight times, knit 2, purl 2, * knit 2, purl 2, purl 4, knit 2 together. **100th row**—Knit 2, * purl 2, knit 6, repeat from * eight times, purl 2, knit 2, purl 2. **101st row**—Like ninety-ninth row. **102nd row**—Purl 2 together, purl 4, * knit 2, purl 6, repeat from * seven times, knit 2, purl 4, purl 2 together. **103rd row**—Knit 5, * purl 3, knit 6, repeat from * seven times, purl 2, knit 5. **104th row**—Purl 5, * knit 2, purl 6, repeat from * seven times, knit 2, purl 6. **105th row**—Like hundred-and-third row. **106th row**—Purl 2 together, purl 1, * knit 6, purl 2, repeat from * seven times, knit 6, purl 2 together. **107th row**—Purl 2, * knit 2, purl 6, repeat from * eight times, knit 2. **108th row**—Purl 2, knit 6, repeat from * eight times, purl 2. **109th row**—Like hundred-and-seventh row. **110th row**—Purl 1 together, purl 2, * knit 2, purl 6, repeat from * seven times, knit 2, purl 2, purl 2 together. **111th row**—Knit 3, * purl 2, knit 6, repeat from * seven times, purl 2, knit 3. **112th row**—Purl 3, * knit 5, purl 6, repeat from * seven times, knit 2, purl 3. **113th row**—Like hundred-and-ninth row. **114th row**—Plain. Cast off.

Knit a second section in an exactly similar way. The knitting will set in ribs or ridges at first, but when made up is seen to be in a somewhat novel dice or broken square pattern. Make the cosy the shape shown in the illustration, cutting two sections of buckram and six of wadding; three layers of the latter should be put on each side to make it of the requisite thickness. The lining should be of silk or of quilted satin. The buckram serves to give a little firmness to the cosy and to support the knitting, which must on no account be overstrained but set easily over it. If the worker find it too difficult a task to make the whole article for herself, she should buy an inexpensive cosy ready-made, and cover it with the knitting, first doubling the thickness of the wadding, as this is too often insufficient. When securing the cosy up the sides the inch or so of loop knitting at the bottom should not be stitched together, but left free to give a little extra play. Finally, edge the top and sides of the cosy with a wool cord made thus: Take a strand of crimson, one of scarlet, and one of yellow wool together, and with a coarse crocheted hook work them up as if they were a single thread into a long chain. Then, using this as if it were one strand of wool, crochet it again into one thick chain long enough to be sewn up the sides and along the top of the cosy. Add tassels or pompous made of the three wools if wished.

KNITTED SPONGE NET.

THE following directions are for making a small-sized sponge net which measures only eight inches across; if a larger one be desired, all that is necessary is to use longer pieces of cane, to cast on more stitches, and to knit in more rows.

The pattern is such an exceedingly simple one that even a comparatively inexperienced worker will find it quite easy thus to adapt it. For the sponge net, as here figured, take two pieces of split cane, one twenty-four, the other fourteen long. These are obtainable from any basket or chair maker, or at most oilshops. If the cane prove inflexible it should be soaked in water for a longer or shorter time until it is pliant enough to bend easily into a cane. Use each piece of cane be fastened into a ring and covered with scarlet braided larch round it. The sponge net itself is made of fawn-coloured *fine* macramé twine; about three-quarters of a ball of this will be required for each net.

Cast on loosely 60 stitches, 20 on each of 3 needles, and knit 1st round—Plain. **2nd round**—* Make 3 by putting the thread three times round the needle; knit 2 together; repeat from * all round. **3rd round**—Plain. **4th round**—* Repeat from 2nd round. **5th round**—Make 2 stitches and knit 2 stitches slip only. Repeat from the second round twenty-eight times. **60th round**

—* Make 3 (in the usual way), knit 2 together, knit 2 together, draw the first * 2 together; stitch over the second, thus decreasing 2, make 3, knit 2 together, make 8, knit 2 together, make 3, knit 2 together, repeat from * five times. **61st round**—Like third round. **62nd round**—Like second round. **63rd round**—Like third round. **64th round**—* Make 3, decrease 2, make 3, knit 2 together, make 3, knit 2 together, repeat from * five times. **65th round**—Like third round. **66th round**—Like second round. **67th round**—Like third round. **68th round**—* Make 3, decrease 2, make 3, knit 2 together, repeat from * five times. **69th round**—Like third round. **70th round**—Like second round. **71st round**—Like third round. **72nd round**—* Make 3, decrease 2, repeat from * all round. Knit one more round like this, and a further decrease a little end of thread. With this end of coarse new draw in the case of stitches a little and sew on a tassel of twine, made by winding a length of it thirty times round three fingers of the left hand. The left hand loop together at one end of it and again three-quarters of an inch below it, to form the head of the tassel. Cut the other end, trim to shape, smooth it down and sew to the cast-off stitches. Take the smaller circle of cane, put it in the bag-like piece of knitting, push it down gently to the bottom, and there sew it into place. Sew the second braided-covered ring inside the top of the bag, turning the knitting inside to form a deep hem over the cane circle.

Cut fifteen pieces of the macramé twine, each half a yard long; tie these together at one end, divide into three lots of five strands each, plait them together and tie the three plaited together by their other ends above the top of the bag at equal distances from each other. The three plaited together by their other ends below the bag and hide the knots with a knot made of some of the same scarlet braid as covered the rings. The sponge net is now complete, and can be suspended by the plaited strands.

KNITTED COVER FOR MEDICINE BOTTLE.

THIS cover is intended to contain a bottle of medicine when it is packed for travelling. The knitting is thick enough to preserve the glass from breaking, and takes up less room, and is more slightly than the paper which is generally employed for the purpose.

Another use to which such a cover may be put is to distinguish one of two bottles from the other, in cases where a draught and a blinnet or poisonous mixture are prescribed for a patient. In such cases bottles of similar size and shape; if one bottle is covered with knitting the nurse will know at once, even if working in a darkened room, which is the harmless, which is the dangerous drug. The knitting will prove a more effectual reminder than any poison label could be.

To make such a knitted cover use a small quantity (about $\frac{1}{2}$ oz.) of dark-coloured single Berlin wool and a yet shorter length of bright-coloured wool of the same make. Dark and pale blue, grey and pink, sage green and amber, or crimson and salmon-colour may be suggested as forming effective mixtures. The wool for the knitting must be of the same quality as the other wool, and should be employed. Begin with the dark wool. Cast on 60 stitches, 20 on each of three needles and purl one round. **2nd, 3rd, and 4th rounds**—Plain. **5th, 6th, and 7th rounds**—Purl. **8th round**—* Purl 2 together, make 2, purl 2 together, repeat from * all round. **9th round**—Purl 2, knit 1, * purl 3, knit 1, repeat from * sixteen times, purl 1. **10th, 11th, and 12th rounds**—Plain. **13th, 14th, and 15th rounds**—Plain. **16th, 17th, and 18th rounds**—Purl. **19th, 20th, and 21st rounds**—Plain. **22nd, 23rd, and 24th rounds**—Purl. **25th round**—* Knit 1, putting the thread twice round; repeat from * all round. **26th round**—* Thread forward as if for purling, slip 1, dropping one of the two loops made in the last row, pass the thread back, knit 1, putting the thread twice round; repeat from * all round. Repeat the last two rounds thirty-four times—seventy pattern rounds in all—remembering to work the knitted stitches each with two loops, one of which is dropped when the thread is passed in the following round. **95th round**—Join the purl wool and with it complete the bottle-cover. **96th round**—Purl. **96th round**—* Knit 2, purl 1, purl 2 together, repeat from * all round. **97th round**—* Knit 2, purl 2, repeat from * all round. Work like second round. **102nd round**—* Knit 2, knit 2 together, repeat from * all round. **103rd round**—* Knit 2, purl 1, repeat from * all round. Work four more rounds like hundred-and-ninth round. **107th round**—* Knit 2, purl 1, repeat from * all round. Work four more rounds like hundred-and-sixth round. **114th round**—* Knit 2 together; repeat from * all round. Cast off. Draw up the work the right side out, and run a coloured ribbon through the row of holes made by knitting the eighth round. * Put

Knitted Sponge Net.

If for purling, slip 1, pass the thread back and repeat from * all round. **26th round**—* Thread forward as if for purling, slip 1, dropping one of the two loops made in the last row, pass the thread back, knit 1, putting the thread twice round; repeat from * all round. Repeat the last two rounds thirty-four times—seventy pattern rounds in all—remembering to work the knitted stitches each with two loops, one of which is dropped when the thread is passed in the following round. **95th round**—Join the purl wool and with it complete the bottle-cover. **96th round**—Purl. **96th round**—* Knit 2, purl 1, purl 2 together, repeat from * all round. **97th round**—* Knit 2, purl 2, repeat from * all round. Work like second round. **102nd round**—* Knit 2, knit 2 together, repeat from * all round. **103rd round**—* Knit 2, purl 1, repeat from * all round. Work four more rounds like hundred-and-ninth round. **107th round**—* Knit 2, purl 1, repeat from * all round. Work four more rounds like hundred-and-sixth round. **114th round**—* Knit 2 together; repeat from * all round. Cast off. Draw up the work the right side out, and run a coloured ribbon through the row of holes made by knitting the eighth round. * Put



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WELDON'S PRACTICAL KNITTER.

(THIRTY-THIRD SERIES.)

Designs for Jersey, Mittens, Gaiters, Dog's Coat, &c.

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CHILD'S GAITER.

KNITTED IN GRUB STITCH.

Worked with 2 ozs. of royal blue Andalusian wool and a pair of No. 15 steel knitting needles, and will suit a child of from two to three years of age, the length of leg being 9½ inches. Larger gaiters can be made by employing 4 thread fingering, or Berlin fingering, instead of Andalusian. Commence at the Top of the leg by ribbing 2 plain, 3 puri, for 3 rows. Par 1 plain rows. Par 2 rows, and in the last of these increase 4 stitches—i.e., 2 stitches somewhere at the beginning and 2 at the end of the row: so you get 76 stitches on the needle. 1st row of Grub Stitch—Knit 1, puri 1, and repeat the same to the end. Do 3 more rows the same. 5th row—Reverse the pattern—Puri 1, knit 1, and continue alternately to the end. Do 3 more rows the same. Remember that the first stitch of every row should be slipped to make a smooth edge, and repeat the above eight rows until in all 24 rows are accomplished; you will see the position of the "grubs" is reversed after every fourth row, the heel and toe which comes over the stitch that was previously puri. In the 25th row, and also in the 29th, 33rd, 37th, 41st, and 45th rows, a decrease is made at the beginning and at the end of the row, but otherwise the pattern is kept intact as before: when the decreases are all effected, the work is reduced to 64 stitches on the needle. Proceed, still working in grub stitch, until you find 16 sets of stitches in all down the leg of the gaiter. Knit 2 plain rows. Par 2 rows.

For the Ankle—Still 64 stitches on the needle. Work in ribbing, 1 stitch plain and 1 stitch puri, until 20 rows are done of this narrow rib. Now, for the Heel—Rib the first 16 stitches for 16 rows. Cast off 15; pick up and knit 9 stitches along the side of the heel flap, and rib along the 18 stitches to the end of the left-hand needle. Turn, and now form the opposite side of the heel by ribbing the first 15 stitches for 16 rows. Cast off 14; pick up and puri 9 stitches along the side of the heel flap, puri 1, and knit 1 alternately sixteen times, puri 11 stitches at the end: here are 53 stitches on the needle.

For Gussets and Feet—1st row—Knit 9, knit 2 together on gusset, rib 31 instep stitches (beginning and ending with 1 puri), and at gusset slip 1, knit 1, pass the slipped stitch over, knit 9. 2nd row—Puri 10, rib 31 instep stitches (beginning and ending with knit 1), puri 10. 3rd row—Knit 8, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 8. 4th row—Puri 9, rib 31, puri 9. 5th row—Knit 7, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 7. 6th row—Puri 8, rib 31, puri 8. 7th row—Knit 6, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 6. 8th row—Puri 7, rib 31, puri 7. 9th row—Knit 5, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 5. 10th row—Puri 6, rib 31, puri 6. 11th row—Knit 4, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 4. 12th row—Puri 5, rib 31, puri 5. 13th row—Knit 3, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 3. 14th row—Puri 4, rib 31, puri 4. 15th row—Knit 2, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 2. 16th row—Puri 3, rib 31, puri 3. 17th row—Knit 1, knit 2 together, rib 31, slip 1, knit 1, pass the slipped stitch over, knit 1. 18th row—Puri 2, rib 31, puri 2 together. 19th row—Knit 1 and puri 1 alternately, and at the end slip 1, knit 1, pass the slipped stitch over: here are 33 stitches on the needle. 20th row—Puri 1 and knit 1 alternately, and end puri 1. 21st row—Knit 1 and puri 1 alternately, and end knit 1. Repeat the last two rows six times, or until the foot attains the required length. Cast off tightly. Sew up the leg with the gaiter; and work a row of double crochet to strengthen the foot. A strap may be attached if desired.

STOCKING TOP.

WELLINGTON STRIPE.

Our engraving represents an exceedingly pretty turnover knitted in an open-striped pattern with wool of two colours: in this pattern the second colour, being the lightest, is not sparingly introduced; in fact, its use is confined to certain few narrow divisional stripes, which run perpendicularly between the stripes, and as it is so knitting, but as it is so employed in the portion of the stocking leg which sets beneath the turnover, glimpses of it are practically discernible through the open holes of the pattern, and the effect is very good and pleasing. This stocking top presents 22 dillies in working.

To Make a Pair of Stockings you will require 8 ozs. of navy-blue and 2 ozs. of ruby-red 4-ply fingering wool, Beehive brand, or Paton's, or other good reliable manufacture, and four No. 16 steel knitting needles. After winding the wool as usual, cut from off the red ball twelve lengths, each length measuring about three-quarters of a yard. Begin the Turnover by casting on, with navy wool, 32 stitches upon each of three needles, leaving a total of 96 stitches in the round. Work with navy wool in ribbing, knit 1 and puri 1 for 4 rounds. 5th round—Still using navy, knit 1 stitch, pass the wool 3 times round the needle and puri 2 together, knit 1, puri 1; now drop the navy wool, take up one strand of red, and with red knit the two next stitches; then drop red, and resume navy and puri 1 stitch; repeat from * to the end of the round; and when the round is finished you will find you have the twelve pieces of red wool joined on, each in its respective place, for knitting twelve distinct stripes of red up the turnover; the ends of red wool may all hang inside the circle of the knitting, in readiness to be taken up, each in its turn, when wanted. 6th round—Entirely with navy—Knit 4 stitches (knit one thread only of the made stitch of the previous round and let the other thread fall), puri 1, knit 2 (these will be the two red stitches of previous round), puri 1, and repeat the same to the end. 7th round—Use both colours, * with navy knit 4 and puri 1, take up the red wool and knit 2 stitches with red, resume navy and puri 1 stitch, and repeat from * to the end. 8th round—Entirely with navy—Knit 4 stitches, puri 1, knit 2, puri 1, and repeat the same. 9th round—Use both colours, * with navy knit 1 stitch, pass the wool three times round the needle and puri 2 together, knit 1, puri 1, take up red wool and knit 2 stitches with red, resume navy and puri 1 stitch, and repeat from * to the end. 10th round—Same as the sixth round. 11th round—Same as the seventh round. 12th round—Same as the eighth round. Now repeat the four pattern rounds—that is, repeat from the ninth round to the twelfth round inclusive nine times; and you will then be able to count eleven holes up the turnover, which now will be sufficiently deep. Knit 4 plain rounds with navy. Turn the knitting inside out, so the side that has hitherto been the wrong side of the knitting will now come outside; in the long ends of red wool will consequently come to the outside, and these are all to be neatly darned in, the darning process may, however, take place now or presently as you like. Knit 4 more plain rounds with navy; here the smooth side of the knitting will appear on the side that previously was wrong; break off navy wool. Take the ball of red wool and proceed in all plain knitting, round and round, for 44 rounds, for the part that is to lie underneath the turnover. The red wool is to be broken off when this is accomplished. Navy wool is to be joined on, and you will knit a plain round with navy, in the course of which increase 7 stitches on the first needle and 7 stitches on the third needle, and so get 110 stitches in the round for commencing the leg.



Child's Gaiter, Knitted in Grub Stitch.

For the Leg—Worked entirely with navy wool. 1st round—Puri 3, knit 17, * puri 3, knit 11, repeat four times from *; and end puri 3, knit 17. 2nd round—Puri 1, knit 1, puri 1, knit 17, * puri 1, knit 1, puri 1, knit 11, repeat four times from *; and end puri 1, knit 1, puri 1, knit 17. Repeat these two rounds until 44 rounds are knitted; you may count by the dotted stitch in the middle of the narrow parted stripe, there will be 22 dots. The seam at the

back of the leg is represented by the purled stripe at the beginning of the first needle. **45th round—First Decrease**—In this round you have to decrease in the centre of each wide rib thus: Pur1 3, knit 7, knit 2 together, knit 8, * pur1 3, knit 7, knit 2 together, knit 8, * repeat four times from *, and end pur1 3, knit 8, knit 2 together, knit 7; the stitches are reduced to 103 in the round. **46th round—Purl 1**, knit 1, pur1, knit 16, * pur1 1, knit 1, pur1, knit 10, knit 7, * and end pur1 1, knit 1, pur1, knit 16, Rib 4 rounds. **51st round—Decrease** at the beginning and at the end of the round—that is, in the centre of the two widest stripes only. Do the same at the beginning and end of the 57th round; keeping the ribbing regular in the intermediate rounds. **52nd round—Decrease** now in the centre of each wide rib, thus: pur1 3, knit 6, knit 2 together, knit 6, * pur1 3, knit 4, knit 2 together, knit 4, repeat four times from *; and end pur1 3, knit 6, knit 2 together, knit 6, * the stitches are reduced to 92 in the round. **64th round—Purl 1**, knit 1, pur1, knit 13, * pur1 1, knit 1, pur1, knit 9, repeat four times from *; and end pur1 1, knit 1, pur1, knit 13. Rib 4 rounds. **69th round—Decrease** at the end of the round—that is, in the centre of the two widest stripes only. Do the same at the beginning and end of the 76th round; keeping the ribbing regular in the intermediate rounds. **81st round—Decrease** again in the centre of each wide rib, thus: pur1 3, knit 4, knit 2 together, knit 5, * pur1 3, knit 3, knit 2 together, knit 4, repeat four times from *; and end pur1 3, knit 5, knit 2 together, knit 4; the stitches are reduced to 81 in the round. **82nd round—Purl 1**, knit 1, pur1, knit 10, * pur1 1, knit 1, pur1, knit 8, repeat 4 times from *, and end pur1 1, knit 1, pur1, knit 10. Rib 4 rounds. **87th round—Decrease** at the beginning and at the end of the round—that is, in the centre of those stripes on each side of seam only. Do the same at the beginning and end of the 93rd round; keeping the ribbing regular in the intermediate rounds. **99th round—Decrease** once again in the centre of each wide rib, thus: pur1 3, knit 3, knit 2 together, knit 3, and repeat the same to the end of the round; the stitches are now reduced to 70 in the round. **100th round—Purl 1**, knit 1, pur1, knit 7, and repeat the same. Continue the ribbing for 36 more rounds for the ankle, retaining 70 stitches in the round.

For the Heel—Purl the 3 seam stitches, knit 7, pur1, knit 6; turn the work, slip the first stitch, pur1 5, knit 1, pur1, knit 1, * pur1 7, knit 1, pur1 1, knit 1, repeat until you have purl 6; here you have 35 stitches on one needle for the heel; divide the remaining 35 stitches into 20 stitches, or, for a small narrow foot, 20 to stand until the heel is finished. Work the heel forwards and backwards in the ribbed pattern for 30 rows; then a plain row and a purl row alternately for 16 rows. Or, if you like, do the heel in double knitting. **To Turn the Heel**—Slip the first stitch, knit 22, slip 1, knit 1, pass the slipped stitch over; turn the work, slip the first stitch, pur1 11, pur1 2 together; * turn, slip 1, knit 1, pur1 1, knit 1, pass the slipped stitch over; turn, slip 1, pur1 11, pur1 2 together; and repeat until all the side stitches are knitted in, and 13 stitches remain on the needle for the top of the heel.

For the Gassets and Foot—Lat round—On first needle knit 13 heel stitches, and on the same needle pick up and knit 25 stitches on the side of the heel flap; on second needle work 35 instep stitches in continuation of the rib; on third needle pick up and knit 25 stitches down the opposite side of the flap, and knit 7 stitches of the top of the heel; 100 stitches in the round. **2nd round—Plain**, excepting on the instep, where continue the ribbing as usual. **3rd round**—On the first needle knit plain and take 2 stitches together at the end; rib along the second or instep needle; on the third needle, slip 1, knit 1, pass the slipped stitch over, knit plain to the end. Repeat the last two rounds until the stitches are reduced to 70 stitches, or, for a small narrow foot, 66 stitches in the round. Proceed upon these stitches until the foot is the desired length. Work the toe in the ordinary way.

CHERRY LEAF PATTERN.

This pattern is characterised in the simplicity and regularity of its "leaves," which are grouped closely together and form an effective groundwork, traversed and intersected by diagonal lines of small holes. Worked with wool the pattern is desirable for the centres of shawls and cloaks, neck handkerchiefs, veils, and other articles of fine cotton, or, for a small narrow foot, is lace-like, and suitable for small antimacassars, bread-tray cloths, pin cushion covers, &c. Commence by casting on whatever number of stitches you consider necessary for the width of the article you are making. There are 12 stitches in a pattern, therefore it may be any multiple of 12, together with 7 additional stitches to keep the edges even. Knit a foundation of 4 plain rows, 1st **Pattern row**—Purl 3, knit 5, * make 1, knit 3, pur1 2 together, knit 1, pur1 2 together, knit 3, make 1, knit 1, repeat from *; and at the end of the row knit the 3 last stitches. **2nd row** and every alternate row—Knit 3,

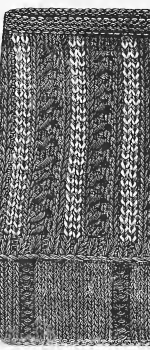
pur1 along, and end knit 3. **3rd row**—Slip 1, knit 4, * make 1, knit 2, pur1 2 together, knit 1, pur1 2 together, knit 2, make 1, knit 3, repeat from *; and end knit 2. **5th row**—Slip 1, knit 5, * make 1, knit 1, pur1 2 together, knit 1, pur1 2 together, knit 1, make 1, knit 6, repeat from *; and end knit 1. **7th row**—Slip 1, knit 6, * make 1, slip 1, knit 1, pass the slipped stitch over, knit 1, knit 2 together, make 1, knit 7, and repeat from * to the end. **9th row**—Slip 1, knit 7, * pur1 2 together, knit 1, pur1 2 together, pass * to the end. **11th row**—Slip 1, knit 8, * pur1 2 together, knit 1, pur1 2 together, pass * to the end. **13th row**—Slip 1, knit 9, * pur1 2 together, knit 1, pur1 2 together, pass * to the end. **15th row**—Slip 1, knit 3, * pur1 2 together, knit 1, make 1, knit 5, make 1, knit 1, pur1 2 together, knit 1, repeat from *; and end knit 3. **17th row**—Slip 1, knit 3, * knit 2 together, make 1, knit 7, make 1, slip 1, knit 1, pass the slipped stitch over, knit 1, repeat from *; and end knit 3. **19th row**—Slip 1, knit 3, knit 2 together, * make 1, knit 9, make 1, slip 1, knit 2 together, pass the slipped stitch over, repeat from *; and at the end, after make 1, knit 9, make 1, slip 1, knit 1, pass the slipped stitch over, knit 3. **20th row**—Knit 3, pur1 along, and end knit 3. Repeat from the first row. When a sufficient length of knitting is done finish with 4 plain rows, and cast off.

INFANT'S KNITTED SHIRT.

This small garment is made on the same principle as an infant's cambric shirt, being open down the front; therefore when dressing and undressing the babe it is much easier to put on and take off this shirt than to perform the operation with those vests which pass over the head: it is also warmer on the chest, as the fronts overlap some way down the arms. The shirt is knitted in a neat ridged style; it is very soft against the skin, and is very elastic. Engraving shows back of shirt.

Required: 2 ozs. of 3-ply Lady Lenny wool, a pair of No. 10 bone knitting needles, and 2 yards of narrow silk ribbon. Begin lengthways for the Front of the Shirt. Cast on 80 stitches, and knit 2 rows. **2nd row**—Purl. **3rd row**—Purl. **4th row**—Plain. These four rows comprise the first pattern, and are to be repeated throughout. As you work you will observe how the ridges form themselves, alternately raised and depressed, two rows in every ridge. Continue for 34 rows, and then at the end of the thirty-fourth row, which is a purl row, ending on the side where the tag of wool hangs, cast on 20 additional stitches for the shoulder. Work 10 rows on the 80 stitches. Then cast off the 20 shoulder stitches, and do 6 rows for under the arm. Here again cast on 20 shoulder stitches, and work 10 rows on 80 stitches. Then cast off the 20 shoulder stitches; and now, still keeping the same order of knit and purl, cast on 20 stitches on the needle, work 54 rows for the back. Shape the other shoulder-piece like the first. After that is accomplished, and the stitches are restored to 60 on the needle, work 34 rows or 38 rows for the other half of the front. Cast off moderately loosely. Join the shoulder-strap by means of a small seam across the top. Work a row of double crochet along each front margin of the shirt, that is, upon the cast-on and upon the cast-off stitches, and carry the same along the neck; break off the wool.

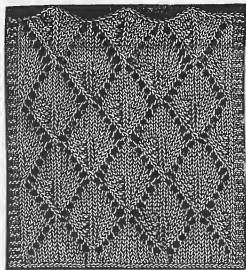
For the Edge on the top of the Shirt—Hold the wrong side of the row of double crochet towards you, and begin on the neck at a distance of about three raised ridges from the corner; do 1 treble on a double crochet stitch, * 1 chain, miss one stitch, 1 treble on the next double crochet from the opposite corner. Turn the work, and now complete the edge by a series of tiny Scallop, doing one double crochet in the first space and the second, then 3 chain, insert the hook in the second chain from the needle and draw the wool through (loosely), wool over the needle and draw through 3 stitches on the needle, 1 double crochet in the next space, and repeat from * to the end. Fasten the end of the thread to strengthen the armholes, and finish these with an edging like that on the neck. Run a piece of ribbon through the treble stitches of each armhole, and draw a tiny bow on each shoulder-strap. Another piece of ribbon, run through the treble stitches of the neck, and is tied in a bow in front. Two short ribbons are sewn on the margin of the left front, one near the neck and the other about level with the infant's waist, and corresponding ribbons are sewn inside the right front at a distance of four raised ridges from the neck; these are used to retain the shirt in place upon the chest and stomach.



Stocking Top. Wellington Stripe.

FLITWICK PATTERN.

A HANDSOME wide striped pattern, suitable for working with coarse or fine cotton, as preferred, or with wool. Select knitting needles of convenient size, and cast on 36 stitches for the first stripe, and 24 stitches for every additional stripe until you have a sufficient number; then put 6 extra stitches for the edge. Knit 6 plain rows for a foundation. 1st Pattern row—Slip 1, knit 4, knit 2 together, knit 2, make 1, knit 6; * make 1, knit 3 together, make 1, knit 5, make 1, knit 3 together, make 1, knit 5, 2 together, knit 2, make 1, knit 5, repeat from *; and end knit 3. 2nd row—Slip 1, knit 2, purl 7, make 1, purl 2 together; * purl 20, make 1, purl 5, purl 2 together, and repeat from *; and at the end purl 1, knit 3. 3rd row—Slip 1, knit 2, knit 2 together, knit 2; * make 1, knit 11, make 1, knit 1, knit 1 together, make 1, knit 3, make 1, knit 3 together, make 1, knit 2 together, knit 2, repeat from *; and end make 1, knit 11. 4th row—Slip 1, knit 2, purl to within 3 stitches of the end, knit 3. 5th row—Slip 1, knit 8, make 1, knit 2, slip 1, knit 1, pass the slipped stitch over, knit 2; * make 1, knit 3 together, make 1, knit 3, make 1, knit 3 together, make 1, knit 2, slip 1, knit 1, pass the slipped stitch over, knit 2, repeat from *; end knit 3. 6th row—Slip 1, knit 2, purl 1, purl 2 together backwards, purl 2; * make 1, purl 20, purl 2 together backwards, purl 2, repeat from *; and when 10 stitches from the end



Cherry Leaf Pattern.

make 1, purl 7, knit 3. In order to purl 2 together backwards, you must purl the first of the 2 stitches, slip it again upon the left-hand needle, and pass the second stitch over it, then repeat the stitch upon the right-hand needle. 7th row—Slip 1, knit 10, make 1, knit 2, slip 1, knit 1, pass the slipped stitch over, knit 3; * make 1, knit 3 together, make 1, knit 3, make 1, knit 3 together, make 1, knit 8, make 1, knit 2, slip 1, knit 1, pass the slipped stitch over, knit 3; and repeat from * to the end. 8th row—Slip 1, knit 2, purl to within 3 stitches of the end, knit 3. Repeat from the first row. When a sufficient length is accomplished do 6 plain rows and cast off.

LADY'S MITTENS.

FANCY WAVE SETTER UP THE BACK OF THE HAND.

THESE MITTENS have a nice length of ribbing to go up the arm and therefore will keep the wrists comfortably warm; a pretty fancy knit wave stitch pattern runs up the back of the hand, but the palm and the thumb are in plain stocking stitch. Required: 15 oz. of navy blue Andalusian wool, or a 2-oz. packet of Victoria or other fine knitting yarn, and four No. 16 steel knitting needles.

For the Left-hand Mitten—Cast 18 stitches on each of three needles, making a total of 54 stitches in the round. Work the Wrist in ribbing, knit 4, purl 2, the same round and round for 50 rounds. Knit 2 plain rounds.

For the Hand—1st round—Knit 15, knit 2 together, knit 5, make 1, knit 2 together, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit plain 23 stitches to the end of the round. 2nd round—Knit 10, purl 25, knit 18. 3rd round—Here begin to increase for the thumb—Knit 4, make 1 (by passing the wool in the ordinary manner over the needle), knit 2, make 1, knit 9, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit plain 23 stitches to the end of the round. 4th round—Knit 12, purl 23, knit 18. 5th round—Knit 17, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit 23. 6th round—As fourth round. 7th round—Knit 4, make 1, knit 4, make 1, knit 9, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit 23. 8th round—Knit 14, purl 25, knit 18. 9th round—Knit 19, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit 23. 10th round—As eighth round. 11th round—Knit 4, make 1, knit 5, make 1, knit 9, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit 23. 12th round—Knit 16, purl 25, knit 18. 13th round—Knit 21, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch

over, knit 23. 14th round—As twelfth round. 15th round—Knit 4 make 1, knit 8, make 1, knit 9, and continue the cast on pattern as before. 16th round—Knit 18, purl 25, knit 18. 17th round—Knit 23, and continue the round in pattern. 18th round—As sixteenth. 19th round—Knit 4, make 1, knit 10, make 1, knit 9, and continue in pattern as usual. 20th round—Knit 20, purl 25, knit 18. 21st round—Knit 25, then proceed in pattern. 22nd round—As twentieth. 23rd round—Knit 4, make 1, knit 12, make 1, knit 9, and continue in pattern as before. 24th round—Knit 22, purl 25, knit 18. 25th round—Knit 27, and proceed in pattern. 26th round—As twenty-fourth. 27th round—Knit 4, make 1, knit 14, make 1, knit 9, and thence work onward in pattern. 28th round—Knit 24, purl 25, knit 18. 29th round—Knit 29, and proceed in pattern. 30th round—As twenty-eighth. 31st round—Knit 4, make 1, knit 16, make 1, knit 8, and continue in pattern as before. 32nd round—Knit 26, purl 25, knit 18. 33rd round—Knit 31, then proceed in pattern. 34th round—As thirty-second. 35th round—Knit 4, make 1, knit 18, make 1, knit 9, and work onward in pattern as usual. 36th round—Knit 28, purl 25, knit 18. 37th round—Knit 33, then proceed in pattern. 38th round—As thirty-sixth. 39th round—Knit 4, make 1, knit 20, make 1, knit 8, and thence proceed in pattern as before. 40th round—Knit 30, purl 25, knit 18. 41st round—Knit 35, and proceed in pattern. 42nd round—As fortieth round. 43rd round—Knit 4, slip the 22 thumb stitches upon a piece of thread, there to wait until the hand is finished, cast on 5 stitches, knit 4, and work on pattern to the end of the round as usual; here are 56 stitches in the round. 44th round—Knit 19, purl 25, knit 18. 45th round—Knit 18, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit 23. 46th round—Knit 15, purl 25, knit 18. Repeat the last two rounds ten times. Cast off loosely. Resume the 22 stitches belonging to the thumb, arranging them upon three needles, and on the third needle pick up 6 gusset stitches upon the five that were before cast on. 1st round—Knit plain round. 2nd round—Plain, and decrease by knitting together 2 stitches on each side of the gusset. Repeat these two rounds twice, and the gusset will be quite absorbed. Now knit plain, upon 22 stitches, round and round, for 12 rounds; then cast off loosely.

For the Right-hand Mitten—Cast on 54 stitches, divided as before upon three needles. For ribbing, work purl 2, knit 4, and repeat the same round



Infant's Knitted Shirt.

and round for 50 rounds. For 1st round of the Hand—Knit 23, knit 2 together, knit 5, make 1, knit 2 together, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit 23. 2nd round—Knit 2, purl 2, knit 1, purl 2, knit 3rd round—In which the thumb is commenced; the increases now take place at the end of the round instead of at the beginning; thus, knit 23, knit 2 together, knit 5, make 1, knit 1, make 1, knit 5, slip 1, knit 1, pass the slipped stitch over, knit 9, make 1, knit 1, make 1, knit 2, make 1, knit 4. 4th round—Knit 18, purl 25, knit 12. Thus, you see, you work the pattern on the back of the hand, precisely the same as upon the first mitten; the sole difference is that you now knit the plain palm stitches at the beginning of the rounds, and form the thumb within the four last stitches.

GAITERS FOR A YOUNG CHILD.

Our model gaiters are intended for a young child of about eighteen months or two years, and are most beautifully worked in a close fancy stocking stitch, shape as the seam to show the calf and leg to the greatest advantage. Procure a 2-oz. packet of Saxony wool or beehive yarn, and four steel knitting needles, No. 14, and the gaiter will measure 9 inches in length; should you wish for a larger size, you may substitute a thicker wool and No. 12 needles.

2nd row—Slip 1, pur 1, * knit 2, pur 1, repeat from *; and when 4 stitches from the end, knit 2, pur 1. Repeat these two rows until 20 rows are done. The side with the one raised stitch is the right side of the ribbing. **21st row**—The pattern, beginning on the side by the tag. Knit plain. **22nd row**—Purl. **23rd row**—Plain. **24th row**—Slip 1, pur 1, * knit 2, pur 1, repeat from *; and when 4 stitches from the end, knit 2, pur 1. Repeat these four rows until 92 rows of pattern, counting 23 lines, are done. **Next row**—For the Shoulder—Knit 24, knit 2 together; turn the work, pur 25; knit 23, knit 2 together; turn, slip 1, pur 1, * knit 2, pur 1, repeat from *, and end knit 2, pur 1, * knit 2, pur 1, 2 together; turn, pur 23; knit 21, knit 2 together; turn, slip 1, pur 1, * knit 2, pur 1, 2 together; turn, slip 1, pur 1, * knit 2, pur 1, repeat from *, and end knit 2, pur 1, * knit 2, pur 1, 2 together; turn, pur 19; knit 17, knit 2 together; turn, slip 1, pur 1, * knit 2, pur 1, repeat from *, and end knit 2, pur 1, * knit 2, pur 1, 2 together; turn, knit 25; slip 1, pur 1, * knit 2, pur 1, repeat from *, and end knit 2 together; break off the wool. Resume where divided, and after casting off 17 stitches for the neck, knit plain to the end, and there will be 26 stitches on the needle. For the other Shoulder—Purl 24, pur 2 together; turn, knit 25; slip 1, pur 1, * knit 2, pur 1, repeat from *, and end knit 2 together; turn, knit 24; pur 22, pur 2 together; turn, knit 23; slip 1, pur 1, * knit 2, pur 1, repeat from *, and end knit 1, knit 2 together; turn, knit 22; pur 20, pur 2 together; turn, knit 21; slip 1, pur 1, * knit 2, pur 1, repeat from *, and end knit 2, pur 1, * knit 2, pur 1, 2 together; turn, knit 20; pur 18, pur 2 together; turn, knit 19; slip 1, pur 1, * knit 2, pur 1, repeat from *, and end pur 2 together; cast off 18 stitches; and break off the wool; this finishes the back. For the Front—Cast on 89 stitches, and work similarly to the back until 64 rows of the pattern, 16 lines, are done. **65th row**—Knit plain 31 stitches, cast on 9 stitches for the under side of the opening; turn the work, knit 3 stitches, pur 2. **67th row**—Knit plain 40 stitches; turn, slip 1, knit 7, pur 1, * knit 2, pur 1, repeat from *, and end knit 2, pur 1. **68th row**—Knit plain 40 stitches; turn, slip 1, knit 7, pur 1, * knit 2, pur 1, repeat from *, and end knit 2, pur 1. Repeat the last four rows until counting from the bottom of the pattern you have worked 22 lines and 3 rows besides. **Next row**—Cast off 14 stitches by the front opening, * knit 2, pur 1, repeat from *, and end knit 2, pur 1; here there are 26 stitches on the needle for the shoulder, which is to be shaped by the instructions for the first shoulder of the back of the vest. Resume by the front opening, and in continuation of the back of the vest. **69th row**—Knit 25 stitches; turn, pur 3 stitches, knit 6 for the edge. **70th row**—Knit 28; turn, slip 1, pur 1, knit 2 and pur 1 alternately two times, knit 6. Repeat the last four rows; the only difference being that in the twelfth of these short rows a buttonhole is to be formed in the edge; thus, instead of knitting 6, knit 2, make 1, knit 2 together, knit 2. When 23 lines of the pattern are accomplished, you will be in the next row cast off 12 stitches by the front opening, and knit plain to the end; and here are 26 stitches on the needle, on which to knit the shoulder similarly to the second shoulder that is worked on the back of the vest. Sew up the shoulders, and sew likewise the sides of the vest from the bottom as far as the eighteenth line of the pattern, leaving space at the top for the armholes. For the Neck—1st row—Hold the right side of the vest towards you, and pick up and knit 12 on the twelve cast-off stitches of the front, pick up 21 stitches on the shoulder, pick up 17 on the back, pick up 21 on the other shoulder, and pick up 14 cast-off stitches on the other side of the front; 55 stitches in all. **2nd row**—Plain. **3rd row**—Knit 5, * pur 2 together, turn, knit 8, repeat from * to the end; here 75 stitches. **4th row**—Knit plain to within 4 stitches of the end, then make 1, knit 2 together, knit 2, for another buttonhole. **5th row**—Knit 8, * knit 2 together, knit 5, repeat from *, and

at the end knit also the 4 last stitches; here 86 stitches are on the needle.

6th row—Plain. Cast off.

For the Sleeves—Begin at the wrist by casting on 26 stitches. Rib, as at the bottom of the vest, for 16 rows. Work 12 rows of the pattern. **13th row**—Plain, and to widen the sleeve increase 1 stitch at the beginning and 1 stitch at the end of the row. Continue in pattern, and increase likewise in the 21st, 29th, 37th, 45th, 49th, 53rd, 57th, and 61st rows, when there will be 54 stitches on the needle; the increased stitches are brought in the regular course of the pattern as soon as possible after being formed. **62nd row**—Purl as usual. **63rd row**—To shape the top of the Sleeve—Knit 44 stitches; turn, slip 1, knit 2 and pur 1 alternately three times; turn, knit 31; turn, pur 28; turn, knit 25; turn, slip 1, knit 2 and pur 1 alternately seven times; turn, knit 19; turn, pur 16;



Little Rose-Leaf Petticoat.

turn, knit these 16 stitches, * pick up a thread in the gap and knit the thread with the next stitch of the left-hand needle, knit 2 more stitches, repeat from * three more times, then knit to the end; still 54 stitches on the needle. **64th row**—Knit plain, and when you come to the gaps on the opposite side of the sleeve treat them in the same manner. **65th row**—Purl; 54 stitches. **66th row**—Plain. Cast off loosely. Knit the other sleeve similarly. Sew the sleeves up, and put them in the armholes. Sew on the buttons, and stitch the under edge in its place.

APPLE LEAF PATTERN.

HERE is a lovely old pattern which at one time was greatly in vogue for long window curtains, antimacassars, chesscloths, traycloths and other articles, and possibly if worked in its modernized form, from the following reliable instructions, the pattern may regain much of its popularity; it certainly looks handsome knitted with coarse cotton, but if fine material is employed, as for instance, Arden's No. 20 crocheted cotton and No. 16 steel needles, its appearance is particularly light and lacy. Observe the accompanying engraving, and notice how the leaves run in continuous lines one above the other; a mid rib is clearly visible in the centre of each leaf and is so contrived as to pass like a slender stem from leaf to leaf perpendicularly upwards without break or bend, while a trellis of open holes meanders first to the right and then to the left between the leaves.

Commence work by casting on a sufficient number of stitches, some multiple of 16, and also 4 stitches extra to ensure a firm edge. Knit a foundation of 6 plain rows. **1st pattern row**—Slip 1, knit 1, * slip 1, knit 1, pass the slipped stitch over, knit 3; make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 1; make 1, knit 2 together, make 1, knit 2 together, make 1, knit 3, knit 2 together, repeat from * to the end of the row, and there knit the 2 last stitches. **2nd row**—Knit 2, pur 1 along, knit 2 at end. Repeat these two rows three times. **9th row**—Slip 1, knit 1, * slip 1, knit 1, pass the slipped stitch over, knit 2; make 1, knit 2 together, make 1, knit 2 together, make 1, knit 3; make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 2, knit 2 together, repeat from *; end knit 2. **10th row**—(and every alternate row)—Same as the second row. **11th row**—Slip 1, knit 1, * slip 1, knit 1, pass the slipped stitch over, knit 1; make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 5; make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 1, knit 2 together, repeat from *; and knit 2. **13th row**—Slip 1, knit 1, * slip 1,

Drawers for a Child.

knit 1, pass the slipped stitch over, make 1, knit 2 together, make 1, knit 2 together, make 1, knit 7; make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 2 together, repeat from *; and end knit 2. **15th row**—Slip 1, knit 2, * make 1, knit 2 together, make 1, knit 2 together, make 1, knit 3, knit 2 together, knit 4; make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, repeat from *; and when you get within 5 stitches of the end, omit slip 1, knit 1, and instead do make 1, knit 3. **17th row**—Slip 1, knit 2, * make 1, knit 2 together, make 1, knit 2 together, make 1, knit 3, knit 2 together, slip 1, knit 1, pass the slipped stitch over, knit 3; make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 1, pass the slipped stitch over, make 1, knit 1, repeat from *; and at the end of the row will be 2 stitches to knit. Repeat this row and the ensuing pair row alternately three times. **23th row**—Slip 1, knit 3, * make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, knit 2, knit 2 together, slip 1, knit 1, pass the slipped stitch over, knit 2; make 1, knit 2 together, make 1, knit 2 together, make 1, knit 3, repeat from *; and at the end knit the 1 last stitch. **27th row**—Slip 1, knit 4, * make 1, slip 1, knit 1, pass the slipped stitch over, make 1,

knitting. **40th row**—Knit 38, decrease, knit 2, decrease, knit 38. **51st row**—Knit 37, decrease, knit 2, decrease, knit 38. **53rd row**—Knit 36, decrease, knit 2, decrease, knit 38. **55th row**—Knit 35, decrease, knit 2, decrease, knit 38. **57th row**—Knit 34, decrease, knit 2, decrease, knit 38. **59th row**—Knit 33, decrease, knit 2, decrease, knit 38. **61st row**—Knit 32, decrease, knit 2, decrease, knit 32. **63rd row**—Knit 31, decrease, knit 2, decrease, knit 31. **65th row**—Knit 30, decrease, knit 2, decrease, knit 30. **67th row**—Knit 29, decrease, knit 2, decrease, knit 29. **69th row**—Knit 28, decrease, knit 2, decrease, knit 28. **71st row**—slip 1, knit 1, pass the slipped stitch over, knit 8, slip 1, knit 1, pass the slipped stitch over, knit 15, slip 1, knit 1, pass the slipped stitch over, knit 2, knit 2 together, knit 15, knit 2 together, knit 8, knit 2 together; thus six decreases are made in this row, and future decreases are made in the same way. **72nd row**—Decrease, knit 7, decrease, knit 15, decrease, knit 15, decrease, knit 7, decrease. **75th row**—Decrease, knit 6, decrease, knit 11, decrease, knit 2, decrease, knit 11, decrease, knit 6, decrease. **77th row**—Decrease, knit 5, decrease, knit 9, decrease, knit 9, decrease, knit 5, decrease. **79th row**—Decrease, knit 4, decrease, knit 7, decrease, knit 2, decrease, knit 7, decrease, knit 4, decrease. **81st row**—Decrease, knit 3, decrease, knit 5, decrease, knit 5, decrease, knit 3, decrease, knit 3, decrease, knit 2, decrease. **83rd row**—Decrease, knit 1, decrease, knit 1, decrease. **87th row**—Decrease 6 successive times. **88th row**—Cast off the remaining 6 stitches. Fasten off; this finishes the Crown.

For the Curtain—Hold the right side of the bonnet towards you, and for the 1st row of the curtain, pick up and knit 50 stitches round the lower edge of the bonnet, that is, 19 stitches on each side of the front piece of knitting, and 52 stitches on the sloped crown. **2nd row**—Knit plain. **3rd row**—To contract the crown—Knit 19, knit 2 together 26 successive times, knit 19; here 64 stitches on the needle. Knit 3 plain rows. **7th row**—Knit 8, increase 1, knit 8, increase 1, * knit 6, increase 1, * knit 3, increase 1, repeat four times from *; end knit 8. Knit 3 plain rows. **11th row**—Knit 8, increase 1, knit 5, increase 1, * knit 6, increase 1, knit 5, increase 1, repeat from *; and end knit 8; here 88 stitches. Knit 6 plain rows, knit another plain row, in which decrease a stitch at the beginning and a stitch at the end of the row. Do 4 rows of ribbing like that on the front of the bonnet, there being 88 stitches on the needle. Cast off loosely. Gather up the thirty cast-on stitches of the crown, and sew them closely into the small open space.

For Edges—Take the crochet needle, and commence with 1 double crochet in a stitch of the knitting, * 6 chain, 1 double crochet in the fifth chain from the needle, 1 chain, miss two stitches of the knitting, 1 double crochet in the next, and repeat from *; working entirely round the bonnet, so forming a series of picots. Work a second row of picots in the same way, doing the double crochet in the picot of former row. Crochet two 8-inch lengths of cord. Make 45 chain, and work 1 double crochet in each stitch; fasten off. Run these cords in from the nineteenth stitch of the sides to the centre of the back of the crown above the curtain, draw them in, and tie. Finish the ends of the cords with pompons, make thus: Cut two rounds of cardboard about the size of a penny, cut a small ring, in the centre, then pass the wool round until no more space is left in the ring; cut the wool by the margin of the cardboard, pass a strong thread round the ring and tie securely, and with a piece of wool in a rug needle sew the pompon to the end of the crochet cord. Make two more pompons and sew them on the bonnet just in front of the poke of the crown.



Child's Underserv. With High Neck and Long Sleeves.

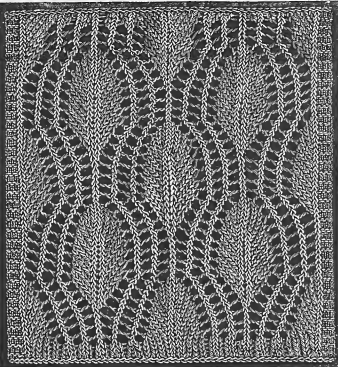
slip 1, knit 1, pass the slipped stitch over, make 1, knit 1, knit 2 together, slip 1, knit 1, pass the slipped stitch over, knit 1; make 1, knit 2 together, make 1, knit 2 together, make 1, knit 5, and repeat from * to the end of the row. **39th row**—Slip 1, knit 5, * make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over; make 1, knit 2 together, slip 1, knit 1, pass the slipped stitch over; make 1, knit 2 together, make 1, knit 2 together, make 1, knit 7, repeat from *; and end with 6 only to knit. **41st row**—Slip 1, knit 1, slip 1, knit 1, pass the slipped stitch over, knit 3, * make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over, make 1, slip 1, knit 1, pass the slipped stitch over; make 1, knit 2 together, make 1, knit 2 together, make 1, knit 3, knit 2 together, knit 4, repeat from *; and at the end instead of 4 there will be 2 only to knit. **42nd row**—Knit 2, puri alone, knit 2 at end. Repeat the pattern from the first row. When the work reaches the required length, you will finish by knitting 6 plain rows; and cast off.

THE HILDA BONNET.

Our engraving represents a pretty and close-fitting bonnet made after the Dutch style, with a "poke" on the top of the crown. It suits a girl from one to two years of age.

Materials required: 2½ ozs. of white single Berlin wool, a pair of No. 10 bone knitting needles and a small bone crochet needle, 1 finger's length of white sarcenet and 14 fingers' length of thin silk, 1 yard of inch-wide white ribbon for strings, and 8 yards of baby ribbon for trimming.

Commence for the **FRONT** of the Bonnet by casting on 74 stitches. **1st row**—Knit 2 and puri 2 alternately all along the row, and end with knit 2. **2nd row**—Puri 2 and knit 2 alternately, and end with puri 2. Repeat these two rows. Then knit 30 plain rows. This completes the front of the bonnet. The next row—being the **35th row**—begins the crown—Knit 28, knit 3 stitches together for six consecutive times, knit 28; here 62 stitches on the needle. **36th row**—Plain. **37th row**—Knit 21, here are 52 stitches on the needle for the poke at the top of the crown, knit 31; here are 92 stitches on the needle. **38th row**—Plain. **39th row**—Knit 43, slip 1, knit 1, pass the slipped stitch over, knit 2, knit 2 together, knit 43. **40th row**—Plain. **41st row**—Knit 42, slip 1, knit 1, pass the slipped stitch over, knit 2, knit 2 together, knit 42. **42nd row**—Plain. **43rd row**—Knit 41, slip 1, knit 1, pass the slipped stitch over, knit 2, knit 2 together, knit 41. **44th row**—Plain. **45th row**—Knit 40, slip 1, knit 1, pass the slipped stitch over, knit 2, knit 2 together, knit 40. **46th row**—Plain. **47th row**—Knit 39, decrease as instructed above, knit 2, decrease as above, knit 39. **48th row**—and every alternate row—Plain



Apple Leaf Pattern

slipped stitch over, pur 1, repeat 5 times from *; and end slip 1, knit 2 together, pass the slipped stitch over, pur 4, knit 2 together, knit 1. 122nd row—Knit 49; the wheat ear insertion is now finished. 123rd row—Slip 1, knit 2 together, knit 43, knit 2 together, knit 1. 124th row—Knit 2, pur 43, knit 2. 125th row—Slip 1, knit 2 together, knit 41, knit 2 together, knit 1. 126th row—Knit 45. 127th row—Slip 1, knit 2 together, pur 39, knit 2 together, knit 1. 128th row—Knit 49. 129th row—Slip 1, knit 2 together, knit 37, knit 2 together, knit 1. 130th row—Knit 2, pur 37, knit 2. 131st row—Holes—Slip 1, knit 2 together, knit 2, then make 1 and knit 2 together sixteen times, knit 1, knit 2 together. 132nd row—Knit 2, pur 35, knit 2. 133rd row—Slip 1, knit 2 together, knit 33, knit 2 together, knit 1. 134th row—Knit 37. 135th row—Slip 1, knit 2 together, knit 31, knit 2 together, knit 1. 136th row—Knit 35. 137th row—Slip 1, knit 2 together, knit 2, make a knob, knit 5, make a knob, knit 5, knit 2 together, knit 1. 138th row—Knit 33. 139th row—Slip 1, knit 2 together, knit 27, knit 2 together, knit 1. 140th row—Knit 31. 141st row—Slip 1, knit 2 together, knit 5, make a knob, knit 13, make a knob, knit 5, knit 2 together, knit 1. 142nd row—Knit 29. 143rd row—Slip 1, knit 2 together, knit 23, knit 2 together, knit 1. 144th row—Knit 27. 145th row—Slip 1, knit 2 together, knit 5, make a knob, knit 9, make a knob, knit 5, knit 2 together, knit 1. 146th row—Knit 25. 147th row—Slip 1, knit 2 together, knit 19, knit 2 together, knit 1. 148th row—Knit 23. 149th row—Slip 1, knit 2 together, knit 5, make a knob, knit 5, make a knob, knit 5, knit 2 together, knit 1. 150th row—Knit 21. 151st row—Slip 1, knit 2 together, knit 15, knit 2 together, knit 1. 152nd row—Knit 19. 153rd row—Slip 1, knit 2 together, knit 6, make a knob, knit 6, knit 2 together, knit 1. 154th row—Knit 17. 155th row—Slip 1, knit 2 together, knit 11, knit 2 together, knit 1. 156th row—Knit 15. 157th row—Slip 1, knit 2 together, knit 9, knit 2 together, knit 1. 158th row—Knit 13. 159th row—Slip 1, knit 2 together, knit 1, knit 2 together, knit 1. 160th row—Knit 11. 161st row—Slip 1, knit 2 together, knit 6, knit 2 together, knit 1. 162nd row—Knit 9. 163rd row—Slip 1, knit 2 together, knit 5, knit 2 together, knit 1. 164th row—Knit 7. 165th row—Slip 1, knit 2 together, knit 1, knit 2 together, knit 1. 166th row—Knit 5. 167th row—Slip 1, knit 2 together, knit 2 together. 168th row—Knit 3. 169th row—Slip the first stitch, knit 2 together, pass the slipped stitch over. Break the cotton, and draw the end through, and make the square is finished. Knit three more squares in the same way. Place these four squares together, with all four cornering points meeting in the centre, and sew them straight across, making one larger square. Work on in this manner until there are sufficient for a quilt, when they may easily be sewn side by side to the size required.

THE OLD-FASHIONED SHELL AND FEATHER PATTERN.

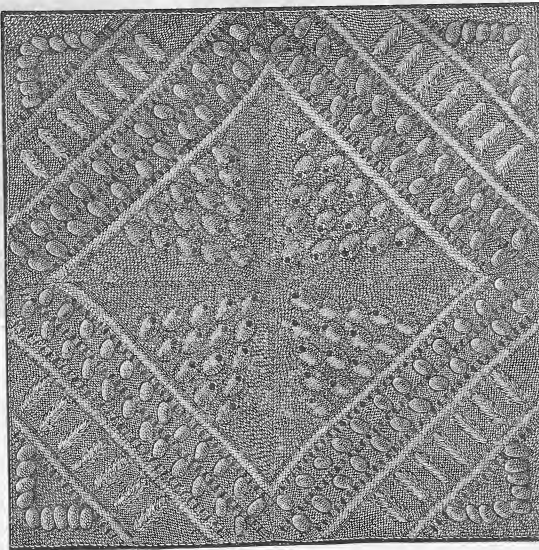
The shell and feather is one of the oldest knitting patterns in existence, having been handed down from generation to generation, yet it remains to this day a universal favorite, so pretty is it, and so useful for an endless variety of purposes. It looks equally well knitted with wool or with cotton, and among the articles for which it may be employed we will mention the shawl and scarfs, sofa blankets, hot-covers, long window curtains, antimacassars, cushion tops, the bottoms of petticoats, and the fronts of stockings and socks. Knitting needles of bone or steel must be selected to accord in size with the material, remembering that coarse needles will make the work very much more open than fine ones, therefore in the case of an inexperienced worker it will be as advisable to experiment on a small example before commencing the actual article.

Our engraving represents the real old-fashioned Shell and Feather Pattern comprising 26 stitches. There are smaller varieties of the pattern which will be detailed later. For this large pattern it is necessary to cast on some multiple of 26 stitches, together with 5 additional edge stitches; thus 83, 109, 135, 161, &c. are the numbers. Commence by knitting 4 plain rows. **1st Pattern row**—Slip 1, knit 1, pur 1. * knit 25, pur 1, repeat from *. and knit plain the last 2 stitches. **2nd row**—Slip 1, knit 2. * pur 15, knit 1, repeat from *. and knit plain the last 2 stitches. **3rd row**—Same as first. **4th row**—Same as second. **5th row**—Slip 1, knit 1, pur 1, knit 2 together four times successively, knit 1; make 1 and knit 1 alternately eight times; now four times in succession slip 1, knit 1, and pass the slipped

stitch over; then pur 1; repeat from *. and knit plain the last 2 stitches of the row. **6th row**—Slip 1, knit 2. * pur 25, knit 1, repeat from *. and knit plain the last 2 stitches. **7th row**—Slip 1, knit 1, pur 1; * knit 25, pur 1, repeat from *. and knit plain the last 2 stitches. **8th row**—Same as the sixth row. Repeat from the fifth row to the eighth row for the length required. Finish with 4 plain rows, and cast off. The test of correctness in this pattern is to see that the stitches which you *pur* in the fifth row and the seventh row form a continuous line, like a seam, up the back of the work.

A smaller Shell and Feather Pattern is produced as follows—Cast on any number of stitches forming a multiple of 20, together with 5 additional edge stitches. Knit 4 plain rows. **1st Pattern row**—Slip 1, knit 1, pur 1. * knit 19, pur 1, repeat from *. and knit plain the last two stitches. **2nd row**—Slip 1, knit 2. * pur 19, knit 1, repeat from *. and knit the last 2 stitches. **3rd row**—Same as first. **4th row**—Same as second. **5th row**—Slip 1, knit 1, pur 1. * knit 2 together three times successively, knit 1; make 1 and knit 1 alternately six times; now three times in succession slip 1, knit 1, and pass the slipped stitch over; then pur 1; repeat from *. and knit plain the last 2 stitches of the row. **6th row**—Slip 1, knit 2. * pur 19, knit 1, repeat from *. and at the end knit 2. **7th row**—Slip 1, knit 1, pur 1. * knit 19, pur 1, repeat from *. and knit plain the last 2 stitches. **8th row**—Same as the sixth row. Repeat from the fifth row to the eighth row for the length required. Finish with 4 plain rows, and cast off.

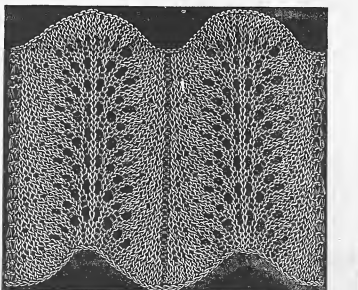
A still smaller Shell and Feather Pattern requires only 14 stitches for each pattern, or any multiple of 14, together with 5 additional stitches for the edge. Knit 4 plain rows. **1st pattern row**—Slip 1, knit 1, pur 1. * knit 13, pur 1, repeat from *. and knit plain the last 2 stitches. **2nd row**—Slip 1, knit 2. * pur 13, knit 1, repeat from *. and at the end knit 2. **3rd row**—Same as first. **4th row**—Same as second. **5th row**—Slip 1, knit 1, pur 1. * knit 2 together, knit 2 together, knit 1; make 1 and knit 1 alternately four times; slip 1, knit 1, pass the slipped stitch over, slip 1, knit 1, pass the slipped stitch over, pur 1; repeat four *. and knit plain the last 2 stitches of the row. **6th row**—Slip 1, knit 2. * pur 13, knit 1, repeat from *. and at the end knit 2. **7th row**—Slip 1, knit 1, pur 1. * knit 13, pur 1, repeat from *. and knit plain the last 2 stitches. **8th row**—Same as the 6th row. Repeat from the fifth row for the length required, and continue until a sufficient length is knitted: then work 4 plain rows, and cast off.



The Kerry Pattern. Square for Quilt.

Another variety of Shell and Feather Pattern, in which the shell is produced in "raised" stitches, is knitted as follows: Cast on 17 stitches for each pattern, or any multiple of 17, and also 6 additional stitches for edge stitches. Knit 6 plain rows. **1st row**; knit a row; **2nd row**; 1st Pattern row—Knit 3, * pur 2 together three times successively; make 1 and knit 1 alternately five times, make 1 (row passing the wool under round the needle); knit the next three times successively; repeat from *; and knit plain the last three stitches. **2nd row**—Knit 3, pur 1 to within 3 stitches of the end, and knit those. **3rd row**—Plain. **4th row**—Same as second row. Repeat these four rows. Finish with 6 plain rows, and cast off.

We gave an example of a small and pretty shell pattern in No. 4, and a striped shell appears in No. 36 of *Weldon's Practical Needlework Series*. Socks knitted in shell stitch will be found in No. 18 and in No. 49. A baby's Spencer is in No. 17. An infant's petticoat in No. 41. Front of lady's undersleeve in No. 82. Bottom of child's petticoat in No. 96; and a doll's frock in No. 108.



The Old-Fashioned Shell and Feather Pattern.

CHILD'S PRETTY DRESS.

WITH HIGH NECK BODICE AND LONG SLEEVES.

OUR engraving shows a pretty little dress for a child about three years of age; the skirt measures 8 inches in length, inclusive of the waistband, and the entire length from the bottom of the skirt to the shoulder is 16 inches; length of sleeve, 8 inches. The skirt, which is fluted and edged with lace, is worked shortways in similitude of a flounce, and the waistband and hodie are added thereupon.

Required: 6 ozs. of best white Berlin fingering, a pair of No. 9 bone knitting needles, four pearl buttons, and 1 yard of ribbon for the neck. Begin with the SKIRT; and for the FLOUNCE cast on 25 stitches. **1st row**—Slip 1, knit 30, make 1, knit 2 together, make 1, knit 2. **2nd row**—Knit 6, pur 30. **3rd row**—Slip 1, knit 31, make 1, knit 2 together, make 1, knit 2. **4th row**—Knit 7, pur 30. **5th row**—Slip 1, knit 32, make 1, knit 2 together, make 1, knit 2. **6th row**—Plain, 38 stitches. **7th row**—Slip 1, pur 29, knit 4, make 1, knit 2 together, make 1, knit 2. **8th row**—Plain, 39 stitches. **9th row**—Slip 1, pur 29, knit 3. **10th row**—Cast off 4, knit 34. Repeat the above pattern until 193 rows are done, forming 19 raised and 19 depressed ridges or flutes. Then cast off all the stitches loosely, but retain the last stitch upon the needle, and pick up, along the even edge at the top of the flounce, 2 stitches on each depressed and 2 stitches on each raised ridge (knitting each stitch as you pick it up), and these stitches, together with 1 additional stitch picked up at the end of the line (upon the foundation stitch), will amount to 78 stitches on the needle. **2nd row**—Pur 3, pur 2 together, * pur 2, pur 2 together, repeat from * and knit pur 1; now the stitches are reduced to 60 on the needle; this is the number for the waistband. **1st row**. **2nd row**. **6th row**—Holding the wrong side of the knitting towards you, proceed in "spotted" knits. Pur the 3 first stitches together and work 3 in the next stitch, which is done by knitting 1 in the usual manner, and then keeping the original stitch still upon the left-hand needle do a pur 1 and a knit 1 also in it; again pur 3 stitches together, and again knit 1 and a knit 1 also in it; and repeat the same to the end of the row. **7th row**—Pur 60 stitches on the needle. **8th row**—Reverse the position of the spots, knit 1 and pur 1 and knit 1 in the first stitch, pur the next 3 stitches together, and continue the same to the end. **9th row**—Pur 1, 10th row—Pur the 3 first stitches together, knit 1 and pur 1 and knit 1 in the next, and work in like manner to the end. **2nd row**. **1st row**. **14th row**—Pur 1, pur 2 together, * pur 2, pur 2 together, repeat from * and end pur 1; here are 55 stitches on the needle.

For the Body Front—**1st row**—Holding right side of work towards you, pur 55. **2nd row**—Slip 1, pur 1, knit 1, then pur 1 and knit 1 alternately three times, knit 1, pur 1, knit 1, then pur 1 and knit 1 alternately three times, knit 1, pur 1, knit 1,

pur 1 and knit 1 alternately three times. **47th row**—Pur 55. **48th row**—Knit 1 and pur 1 alternately three times, knit 43, pur 1 and knit 1 alternately three times. **49th row**—Pur 7, knit 41, pur 7. **50th row**—Knit 1 and pur 1 alternately three times, knit 1; * knit 1 and pur 1 and knit 1 in the next stitch, pur 3 stitches together, repeat from * nine times, and again knit 1 and pur 1 and knit 1 in the next stitch; then knit 1, pur 1 and knit 1 alternately three times. **51st row**—Pur 57. **52nd row**—Knit 1 and pur 1 alternately three times, knit 1; * pur 3 together, knit 1 and pur 1 and knit 1 in the next, repeat from * nine times, pur 3 together; knit 1, pur 1 and knit 1 alternately three times. **53rd row**—Pur 55. **54th row**—As fifth row. **55th row**—Pur 7, knit 43, pur 7. **56th row**—Knit 1 and pur 1 alternately three times, knit 1, pur 3 together, knit 1 and pur 1 and knit 1 in the next, pur 3 together; knit 1, pur 3 together, knit 1 and pur 1 and knit 1 in the next, pur 3 together; knit 1, pur 1 and knit 1 alternately three times. **57th row**—Pur 13; turn, and now work for the Shoulder only. **58th row**—Slip the first stitch, knit 1 and pur 1 and knit 1 in the next, pur 3 together, knit 1 and pur 1 and knit 1 in the next, knit 1, pur 1 and knit 1 alternately three times. **59th row**—Pur 15. **60th row**—Slip the first stitch, pur 3 together, knit 1 and pur 1 and knit 1 in the next, pur 3 together; knit 1, pur 1 and knit 1 alternately three times. **61st row**—Pur 13. Repeat the last four rows. Then cast off the 13 shoulder stitches. Slip 27 front stitches upon any spare needle. Then on the remaining stitches work for the opposite shoulder in continuation of the 57th row—Pur 13. **58th row**—Knit 1 and pur 1 alternately three times, knit 1; knit 1 and pur 1 and knit 1 in one stitch, pur 3 together, knit 1 and pur 1 and knit 1 in one stitch, pur 1. **59th row**—Pur 15. **60th row**—Knit 1 and pur 3 alternately three times, knit 1; pur 3 together, knit 1 and pur 1 and knit 1 in one stitch, pur 3 together, pur 1. **61st row**—Pur 13. Repeat from the 57th row. Cast off the 13 shoulder stitches. Now the front of "dress is finished all but the neck, which will be attended to later.

The Back of the Dress is now to be worked by following the above instructions implicitly until you reach the completion of the fourteenth row of the waistband; here are 55 stitches on the needle. For the Body—**1st row**—Holding the right side of the work towards you—Pur 30 stitches; turn the work. **2nd row**—Slip 1, pur 4, knit 1, pur 1 and knit 1 alternately twelve times to the end of the row. Repeat these two rows twenty-one times. **45th row**—Pur 4. **46th row**—Slip 1, pur 22, knit 1, pur 1 and knit 1



Child's Pretty Dress. High Neck Bodice and Long Sleeves.

alternately three times. **47th row**—Pur 30. **48th row**—Slip 1, pur 4, knit 19, pur 1 and knit 1 alternately three times. **49th row**—Pur 7, knit 17, pur 6. **50th row**—Slip 1, pur 4, knit 1, * knit 1 and pur 1 and knit 1 in the next stitch, pur 3 stitches together, repeat from * three times, and again knit 1 and pur 1 and knit 1 in the next stitch; then knit 1, pur 1 and knit 1 alternately three times. **51st row**—Pur 32. **52nd row**—Slip 1, pur 4, knit 1, * pur 3 together, knit 1 and pur 1 and knit 1 in the next stitch, repeat from * three times, pur 3 together; knit 1, pur 1 and knit 1 alternately three times. **53rd row**—Pur 30. **54th row**—As fifth row. **55th row**—Pur 7, knit 19, pur 6. **56th row**—Slip 1, pur 4, knit 13, pur 3 together, knit 1 and pur 1 and knit 1 in the next, pur 3 together; knit 1, pur 1 and knit 1 alternately three times. **57th row**—Pur 13; turn, and work the shoulder similarly to the corresponding shoulder of the front. Slip the 17 back stitches upon a spare needle.

For the Other Half of the Back—**1st row**—Pick up and knit 5 stitches behind the plain knit edge of the half you have already done, and pur 25 stitches to the end of the left-hand needle. **2nd row**—Slip 1, pur 1, knit 1, then pur 1 and knit 1 alternately eleven times, pur 5. **3rd row**—Pur 30. **4th row**—Same as second row. Repeat these two rows twenty times.

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WELDON'S PRACTICAL MACRAMÉ AND BEAD WORK.

(FIRST SERIES.)

New and Original Designs for making Bead Curtains, Blinds, &c.

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MACRAMÉ AND BEAD WORK.

WITH No. 80 of *Weldon's Practical Needlework Series* we entered into the subject of making Japanese curtains with beads and bangles in true Japanese style, and we gave many new and handsome designs for the same, with clear descriptions of the method of working. It became, and still remains, a very fashionable work. Those who take it up find it a most interesting and useful occupation. Curtains made in this way are artistic and effective; indeed, for town houses they are especially desirable, as they do not catch the dust and dirt, and, moreover, are exceedingly durable.

Our present issues go still further into the subject, and treats of the very latest phase of this fascinating work, whereby blinds and curtains, valances and drapes, can be made by threading beads and bangles upon macramé string. In such a way as to produce the most lovely patterns in every variety of shade and colour, and when these are hung up and the light shines upon the beads and bangles it causes them to glitter and sparkle with charming radiance, so that they look bright and cheerful and pleasing to the eye, as if enchaîné with all the colours of the rainbow. Long curtains composed of beads and bangles form a perfect screen without in any degree obstructing the light, and if just the right length (almost, but not quite touching the floor), and placed in a French window, they will admit a current of air and sway gently to and fro in the breeze with a calm, easy motion, that induces a delightful sense of ease and repose.

The designs in this paper are new and original; the very simplest are pretty and effective, many are really beautiful; it would be invidious to single out one more than another for particular praise; intending workers must carefully consider the engravings and choose for themselves. A great point to be remembered is to use beads in such colours as will harmonise with the room.



Round Glass Bead.

REQUISITES FOR CURTAIN MAKING.

The requisites for making bead and bangle curtains are readily summed up; they consist of four items only—viz., a bar of wood, a ball or two of colored macramé string, and a supply of beads and bangles; also some tin-tacks.

Now, as regards the Bar of Wood, only one bar is required for one curtain, and it must be prepared by a carpenter, who should make it from $\frac{3}{4}$ inch to 1 inch square, i.e., thick, and pierce it with holes at regular intervals, getting about three holes in every inch, or eighteen holes in a 6-inch length; the holes must be sufficiently large to accommodate the macramé string which will be passed through them; and the bar of wood will, of course, vary in length according to the size (width) of the window or door for which the curtain is intended. After the holes are pierced, the bars should be painted black, or any colour to suit the room.

Beads are procurable in hanks or in packets. They are specially manufactured by Messrs. Faedl, Phillips, & Sons, and are termed "art solids;" they comprise a wide range of variety in colour—chalk white, milky white and clear glass, light and dark gold, several shades of blue, two or three greens, ruby red and dark red, coral, canary, lemon, amber, and opal; some beads are opaque, and others are transparent; the transparent are the best for curtain work, because the light can glitter through. The various shades are identified by initial letters; pattern cards are on view in all the best fancy repositories, and selections can be made therefrom and procured to order.

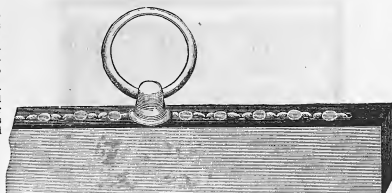


Wooden Bar.

The "pen" size is the size used for the designs in this book; although in many patterns a small, flat bead can be introduced with good effect. The small beads are likewise useful to place as a finish at the bottom of the strings to effectually prevent the larger beads from slipping over the knot.

Bangles, or "tubular beads," are to be had in 1-inch and 2-inch lengths, both opaque and transparent, and hollow all the way up, to admit of string passing through; these are splendid for curtains, and may be freely used, as they are light weighted, and the transparent ones very bright and sparkling. The colours are clear white, milky white, lemon, amber, old gold, green, peacock blue (a greenish blue), royal blue, brown (a very pretty shade), ruby red, &c.

Macramé string is employed to pass through the beads and bangles to suspend them in fringed lengths hanging from the bar; in some patterns the macramé is not visible, being completely covered by the beads and bangles;



The Wooden Bar with Ring.

but in other patterns certain lengths of string are left visible and form a part of the pattern—of course, a subordinate part, but with the advantage that a saving is effected in the number of beads and bangles.

GENERAL INSTRUCTIONS FOR BEAD AND BUGLE WORK.

We will suppose you have procured the requisite materials of macramé string, a bar or bars of wood, beads, and bangles. The next consideration will be to arrange the strings upon the bar of wood. When you are ready to cut a string you must measure, and always allow double the length that you desire the string to be when finished—in fact, allow a little more than double, because a portion is absorbed by passing through the bar, and also a portion is probably used in "knots." Thus, for a curtain 1 yard in length cut 2 yards

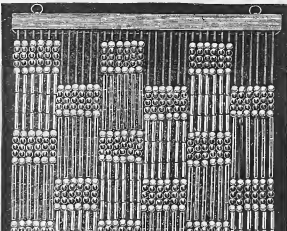
and 6 inches of macramé; for a curtain 2 yards in length cut 4 yards and 6 inches; and for a curtain 3 yards in length cut 6 yards and 8 inches; always double, because the cut string is to make two working strings. The number of strings will depend greatly upon the width of the particular pattern you decide on working. You can cut a good lot to begin with, and add more as needed. Place the bar of wood on the table before you, and, beginning on the left-hand side, pass the first string up through the first hole and down through the second hole; pass the second string up through the third hole and down through the fourth hole; pass the third string up through the fifth hole and down through the sixth hole; and so on, always drawing the string through till both ends are of equal length. If you do this rightly, you will find a string hanging dependent from every hole, and it is on these strings that the bugles and beads are to be threaded. Look on the top of the bar, and you will see a line of string, like running stitches, passing from hole to hole; get some tin-tacks and drive one through each "stitch" of string into the bar, and this will effectively hold the string and keep it from slipping. When all this is accomplished you proceed to thread the beads and bugles in accordance with the pattern you have selected. Any surplus length of string is clipped off after the last knot is tied. It is, however, very awkward, in fact well nigh impossible, to make a neat join if your string happens to fall short of the necessary length.

The curtain, when finished, may be hung by supporting the bar upon two large nails driven for that purpose into the wall, or hinged for the purpose of door, or two picture-frame rings may be screwed into the bar, for the purpose of hanging it in its place.

KYBER CHECK PATTERN.

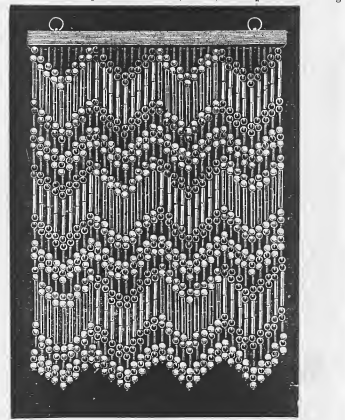
Here is a pretty all-over pattern, in which the beads, being the prominent feature, are arranged in groups, slanting, as it were, diagonally across the design. The pattern is comparatively easy to work, as no knots are required excepting those at the ends of the strings; it is effective for short window curtains, and may be used for long curtains if desired. Procure the necessary bar (or bars) of wood, pierced with holes, as previously instructed; a ball or two of écu macramé string; some opal beads, shade O; and royal blue beads, shade F; also bugles of clear white glass, amber, green, brown, royal blue, and peacock blue. Cut the macramé string into the required lengths, and arrange it upon the bar, allowing 24 strings to accommodate a pattern, and 6 strings over to keep the pattern even.

Take the 1st string.—Thread 1 opal bead, 3 blue beads, 1 opal bead; 3 amber bugles, 1 opal bead, 3 blue beads, 1 opal bead, 3 peacock bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 white bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 brown bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 green bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 royal blue bugles; and repeat the same to the end of your string; push up close against the bar, and tie a double knot on the end of the string to secure the whole; you see the bugles run, amber, peacock, white, brown, green, royal blue—and the same sequence is preserved throughout; the check is produced by the lines of beads which intersect the bugles. Do 5 more consecutive strings in the same arrangement of beads and bugles as the first string. 7th string.—Thread



Kyber Check Pattern.

1 opal bead, 3 blue beads, 1 opal bead, 3 royal blue bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 amber bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 peacock bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 white bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 brown bugles; 1 opal bead, 3 blue beads, 1 opal bead, 3 green bugles; and repeat the same; when the string is nearly full, push up the beads and bugles to within 2½ inches of the bar—that is to say, leave 2½ inches of string visible below the bar; then tie the knot at the end of the string; and you will find the series of five successive beads will everywhere hang midway between those beads that are threaded upon the first six strings—in fact, the three blue beads should hang on the same level with the centre one of the three bugles. Do 5 more strings the same exactly as the seventh string. 13th string.—Thread 1 opal bead, 3 blue beads, 1 opal bead, 3 brown bugles; again 5 beads as before, then 2 green bugles; again 5 beads, then 3 royal blue bugles; again 5 beads, then 2 amber bugles; again 5 beads, then three peacock bugles; again 5 beads, then 3 white bugles; and repeat the same to the end of the string; and push up close against the bar, and put a double knot to secure the whole; these beads will hang in the same position, and in level lines with those beads that occupy positions upon the first six strings. Do 5 more strings the same as the thirteenth string. 19th string.—Thread 1 opal bead, 3 blue beads, 1 opal bead, 3 white bugles; again 5 beads in the same order, then 3 brown bugles; again 5 beads, then 3 green bugles; again 5 beads, then 3 royal blue bugles; again 5 beads, then 3 amber bugles; again 5 beads, then 3 peacock bugles; and repeat the same; push all up until within 2½ inches of the bar, that is, leave 2½ inches of string



Cascade Pattern.

visible, and knot in position; these beads and bugles hang upon precisely the same level as the beads and bugles on strings seven to twelve inclusive. Do 5 more strings the same as the nineteenth string. After this, repeat from the beginning of the detail, and proceed until your strings, in number divisible by six, are all worked up.

CASCADE PATTERN.

THE accompanying engraving represents a handsome pattern for long window curtains for a dining-room or snuggerly, or to place at the foot of a staircase or at the entrance to a conservatory; the beads and bugles are in art shades of colour, and the arrangement of them in graceful cascades, or vandykes, is effective and pleasing to the eye, without being too elaborate. Procure a bar of wood of the required length, or two bars if for a pair of curtains, and have holes pierced through in the way explained on page 3. Get also two or three balls of bright yellow macramé string; a supply of beads, royal blue shade F; light blue, shade V; old gold, shade H; and light gold, shade G; and some amber and royal blue bugles. Cut the macramé string into such lengths as you consider necessary, and place it on the bar, allowing 3 strings for each cascade, or any number of threads divisible by 18, as the second cascade is similar to the first, only in reversed colouring, therefore you may calculate on 18 strings being required for every repetition of the pattern.

Commence working upon the 1st string.—Here thread 1 royal blue bead,

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1 light blue bead, 2 royal blue huggles, 1 light blue head, 1 royal blue head, push this sequence up close against the bar, and support with a knot; thread 1 light blue head, 1 old gold head, 1 light blue head, and push these to within $\frac{1}{2}$ inch of the former knot, that is, leave $\frac{1}{2}$ inch of string visible between the knot that is made and the topmost head of this small sequence, and support with a knot; * thread 1 old gold head, 1 light gold head, 2 amber huggles, 1 light gold head, 1 old gold head, push this sequence to $\frac{1}{2}$ inch of the former knot, and support these with a knot; thread 1 light blue head, 1 old gold head, 1 light blue head, push to $\frac{1}{2}$ inch of the former knot, and hold these in place with a knot; thread 1 royal blue bead, 1 light blue head, 2 royal blue huggles, 1 light blue head, 1 royal blue head, push this sequence to $\frac{1}{2}$ inch of the former knot, and support these with a knot; thread 1 light blue head, 1 old gold head, 1 light blue head, push to $\frac{1}{2}$ inch of the former knot, and hold these in place with a knot, and repeat from * to the end of the string; observe that between each series of heads you leave $\frac{1}{2}$ inch of macramé string visible; the same spacing must be kept true and regular throughout. **2nd string.**—Thread the same order of heads and huggles, but as the cascade is now about to fall, a $\frac{1}{2}$ inch of macramé string is to be left visible under the bar; and in consequence every sequence will hang $\frac{1}{2}$ inch lower than the corresponding sequence on the first string, and the string itself will necessarily hang $\frac{1}{2}$ inch longer for the proper rendering of the vandyked edge as you see it in the engraving. **3rd string.**—Thread the same order of heads and huggles, but now leave 1 inch of macramé visible below the bar, which will have the effect of carrying the sequences still a trifle lower all down the string.

macramé string visible under the bar; and tie all knots level with the knots of the eighth string. **12th string.**—Thread the same order of heads and huggles, but leave 1 inch of string visible under the bar, and tie all knots level with the knots of the seventh string. **13th string.**—Thread the same order of beads and huggles, but leave $1\frac{1}{2}$ inches of string visible below the bar, and tie all knots level with the knots of the sixth string. **14th string.**—Again thread the same order of heads and huggles; but leave $1\frac{1}{2}$ inches of string visible below the bar; this is the lowest string of the cascade; all knots are to be tied on the same level with the knots of the fifth string. **15th string.**—Work like the thirteenth string, and be careful to tie the knots on the same level. **16th string.**—Work like the twelfth string, and tie the knots level with the knots of the same. **17th string.**—Like the eleventh string, and knot on the same level. **18th string.**—Like the tenth string, and knot level with the knots thereof. This completes the second cascade. Now work the 19th string to correspond with the first string; and proceed thence regularly through the pattern until all the strings are used up.

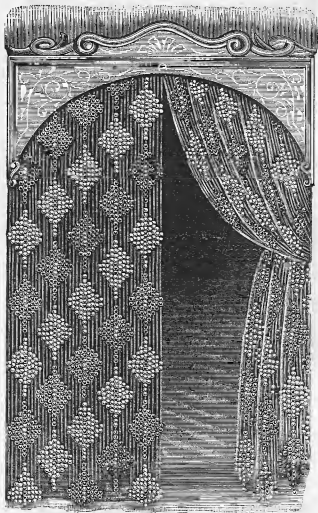
DIAMOND PATTERN.

This pattern is executed entirely with beads of two nicely contrasting colours; it is massive and important looking; not difficult to work, but attention must be devoted to the correct position of the beads in shaping the diamonds, and also to the measurement of the various spaces of string that are left visible between the diamonds. The requisites for working consist of a bar of wood pierced with holes in the ordinary manner; a ball of yellow macramé string; and a supply of beads, opal, shade 0, and pale transparent blue, shade 1; or other colours according to taste. Cut the string into pieces the length necessary for the article you are intending to make, and place them on the bar, allowing 9 strings for the first diamond, and 8 strings for each successive diamond; or counting by the patterns, so as to get both sides of the work alike, put on 25 strings for the first pattern, and 16 strings for each repetition of the pattern.

Begin upon the 12th string—which, being the middle string of the first pattern, is the most convenient string when to measure the spaces of macramé string which are left visible between the diamonds. Here thread 3 opal beads and 3 blue beads, push these up close against the bar and tie a knot to hold them in position, these form the half of a diamond; * for a

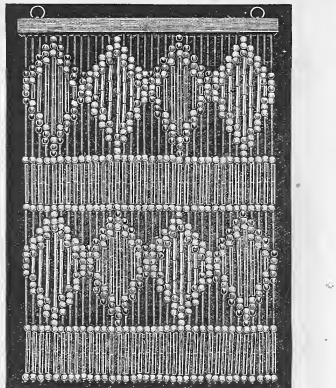
Diamond Pattern.

4th string.—Thread the same order of beads and huggles, but now leave $1\frac{1}{2}$ inches of macramé visible below the bar. **5th string.**—Again thread the same order of beads and huggles, but now leave $1\frac{1}{2}$ inches of string visible below the bar; this is the lowest string of the cascade. **6th string.**—Work like the fourth string, and carefully keep on the same level. **7th string.**—Like the third string, and level therewith. **8th string.**—Like the second string, and on precisely the same level. **9th string.**—Like the first string, and level therewith. This completes one cascade. **10th string.**—Reverse the colours, and begin another cascade. Thread 1 dark gold bead, 1 light gold head, 2 amber huggles, 1 light gold head, 1 dark gold head, push this sequence up close to the bar, and support with a knot; thread 1 light blue head, 1 old gold head, 1 light blue head, and push these up until they come to $\frac{1}{2}$ inch of the former knot, and support these with a knot; thread 1 royal blue head, 1 light blue head, 2 royal blue huggles, 1 light blue head, 1 royal blue head; push this sequence to $\frac{1}{2}$ inch of the former knot, and support these with a knot; thread 1 light blue head, 1 old gold head, 1 light blue head, push to $\frac{1}{2}$ inch of the former knot, and hold these in place with a knot; thread 1 old gold head, 1 light gold head, 2 amber huggles, 1 light gold head, 1 old gold head, push this sequence to $\frac{1}{2}$ inch of the previous knot, and support these with a knot; thread 1 light blue head, 1 old gold head, 1 light blue head, push to $\frac{1}{2}$ inch of the former knot, and hold them in place with a knot, and repeat from * to the end of the string; the sequences of heads and huggles that you have threaded upon this string will stand exactly level with those of the ninth string. **11th string.**—Thread the same order of beads and huggles, but leave $\frac{1}{2}$ inch of



An Archway Curtain.

whole diamond, thread 9 opal beads, 3 blue beads, and 9 opal beads, push these up to a distance of 1½ inches from the knot. You have already made, and tie a knot to hold these securely; and, for another diamond, thread 9 blue beads, 3 opal beads, and 9 blue beads, and push these up to a distance of 1½ inches from the last knot, and again tie a knot to keep these firmly in place; and repeat from * till you get to the end of the string; take notice and see that you have 21 successive beads for the centre of each diamond, and that the spaces of string between the diamonds all measure precisely the same length, viz., 1½ inches. **12th string**—Thread 9 blue beads, and push the same up close to the bar, and tie a knot; * thread 16 opal beads, push these up as nearly as possible level with the central beads of the first diamond of the middle string, and knot; thread 16 blue beads, and push these level with the central beads of the next diamond of the middle string, and knot; and repeat from * to the end of the string. **Work the 14th string** the same as the twelfth string. **11th string**—Thread 7 blue beads, and push the same up close to the bar, and tie in a knot; * thread 12 opal beads, and push these up level with the twelve centre opal beads of the previous string, and knot; thread 12 blue beads, and push these level with the twelve centre blue beads of the previous string, and knot; and repeat from * to the end. **Work the 15th string** the same as the eleventh string. **10th string**—Thread 3 blue beads, and push the same up close to the bar, and tie a knot; * thread 6 opal beads, and push these up level with the six centre opal beads of the previous string, and knot; thread 6 blue beads, and push these level with the six centre blue beads of the previous string, and knot; and repeat from * to the end. **Work the 16th string** the same as the tenth string. **9th string**—Thread 2 blue beads, and push the same up close to the bar, and tie a knot; * thread 2 opal beads, and place them level with the centre of the space of macramé that you left between two points of the diamonds when working the thirteenth string, and knot in place (these two beads are for the purpose of commencing another diamond); again thread 2 opal beads, and push these up level with the two centre opal beads of the previous string, and knot, thread 2 blue beads, and place them level with the centre of the next space of macramé that you left between the points of diamonds when working the thirteenth string, and knot (these two beads, and thus begin another diamond); again thread 2 blue beads, and push these up level with the two centre blue beads of the previous string, and knot; and repeat from * to the end; in this way you finish up one set of diamonds and begin another set of diamonds upon the same string.

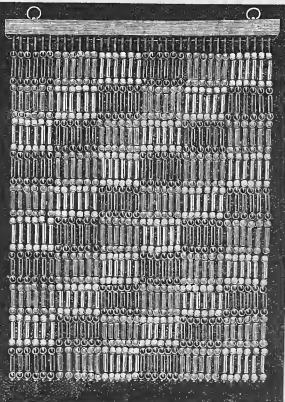


Jungle Pattern.

Work the 17th string to correspond with the ninth string. **8th string**—Thread 6 opal beads, and push them up till the two middle beads stand level with the solitary pair of opal beads on the ninth string, and knot; thread 6 blue beads and push these up until the two middle beads stand level with the solitary pair of blue beads on the ninth string, and knot; thread 6 blue beads to the end of the string. Go to the 18th string, and knot; and repeat the same middle beads stand level with the six opal beads that already are threaded in formation of a diamond, and knot securely; thread 12 blue beads and place them in the same way against the six blue beads that are threaded as a commencement of a blue diamond, and knot securely; and repeat in like manner to the end. Go to the 19th string and work in exactly the same way.

6th string—Thread 16 opal beads, and push these up until the twelve middle beads stand level with the twelve beads of the previous string, and knot securely; thread 16 blue beads, and arrange them in form of a diamond against the preceding twelve blue beads, and knot securely; and repeat similarly to the end. Go to the 20th string and work in the same manner.

5th string—The middle string of the present line of diamonds—Thread 9 opal beads, 3 blue beads, and 9 opal beads, and push these up until the three blue beads stand as nearly as possible in the centre of the opal diamond, and tie a knot; thread 9 blue beads, 3 opal beads, and 9 blue beads, and push these up until the three opal beads stand as nearly as possible in the centre of the blue diamond, and tie a knot; and repeat the same to the end. Go to the 21st string and work in exactly the same way. **4th string**—Thread 16



Diagonal Pattern.

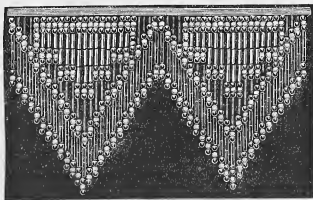
opal beads and push these in corresponding position with the sixteen opal beads that stand on the sixth string, and knot; thread 16 blue beads and place them in corresponding position with the sixteen blue beads that stand on the sixth string, and knot; and repeat the same to the end. **3rd string**—Thread 12 opal beads, and push these up until they stand level with the twelve opal beads that stand upon the seventh string, and knot; thread 12 blue beads and place these level with the twelve blue beads that stand upon the seventh string, and knot; and repeat the same to the end. **2nd string**—Thread 6 opal beads, and push them up until they are level with the six opal beads that stand upon the eighth string, and knot; thread 6 blue beads, and place these level with the six blue beads that stand upon the eighth string, and knot; and repeat the same to the end. **1st string**—Thread 2 opal beads, and push these up level with the exact centre of the diamond to finish this side of the opal diamond, and knot securely; thread 2 blue beads, and place these level with the centre of the blue diamond, and so finish this side of the blue diamond, and knot; and repeat the same to the end. Now work the **22nd string** exactly as you worked the sixth string. **23rd string**—The same as the seventh string. **24th string**—Same as the eighth string. **25th string**—Thread 2 blue beads, push these up close to the bar, and knot; these are the commencement of another half diamond; * thread 2 opal beads, and push them level with the two centre opal beads of the preceding string, and knot, and thus bring the opal diamond to completion; again thread 2 blue beads, and place them level with the two blue beads that stand upon the seventh string, and knot (these two beads are for the purpose of commencing another diamond); thread 2 blue beads, and push these up until they are level with the two blue beads of the preceding string, and knot, and thus bring the blue diamond to completion; again thread 2 blue beads, and place them level with the two blue beads that stand upon the seventh string, and knot (and thus begin another diamond); and repeat from * to the end of the string. You must now copy from the work that you have done. Thread the **26th string**—so that it may correspond with the tenth string; the **27th string**—like the eleventh string; and so on, in continuation of the pattern, until all your strings are used, and the work arrives at completion.

AN ARCHWAY CURTAIN.

This illustration is merely to show how any of the designs in this issue can be utilized as patterns for doorways, arched, etc., the design being the Diamond pattern, which makes up very effectively.

JUNGLE PATTERN.

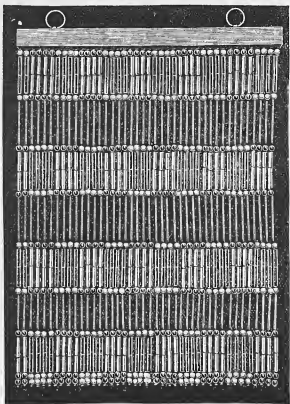
This design now under consideration is particularly pretty and effective, and equally suitable for long curtains for a hall or bay window, or for short



Short Valance.

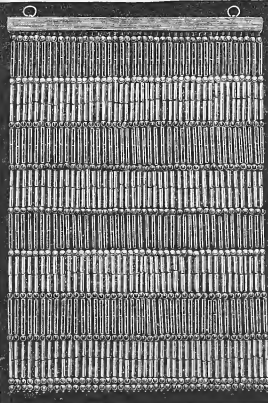
curtains, or for hanging in front of a fireplace, as in either position the pattern will show itself to advantage. Required—a bar of wood of appropriate length, or two bars if for a pair of curtains, and see that holes are pierced for the reception of the working strings; any number of holes divisible by nine. Procure also two or four balls of bright yellow macramé string; a supply of beads—old gold, shade H; light gold, shade G; royal blue, shade F; and light blue, shade V; also royal blue bugles and amber bugles. Or green may be substituted if blue does not tone with the surroundings amongst which the curtain will be placed. Cut the macramé string into long lengths, and pass it through the holes of the bar, as explained on page 3; allow 18 strings for the working of two patterns. There are practically 9 strings in a pattern, for the second pattern is a *face-simile* of the first, only in different color.

Begin working upon the 5th string, which is the middle string of the first pattern. Here thread 1 royal blue bead, 1 light blue bead, 1 old gold bead, 4 royal blue bugles, 1 old gold bead, 1 light blue bead, 1 royal blue bead; push these to the top of the string close against the bar, and support them with a



Easy Pattern for Beginners.

knot; then thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push these close up, and support them with a knot; next thread 1 old gold bead, 1 light gold bead, 1 light blue bead, 4 amber bugles, 1 light blue bead, 1 light gold bead, 1 old gold bead, push these up close, and tie a knot; then thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push close up and tie a knot; and repeat the same sequences of beads and bugles to the end of the string. 4th string—Thread 1 royal blue bead, 1 light blue bead, 1 old gold bead, 3 blue bugles, 1 old gold bead, 1 light blue bead, 1 royal blue bead, push these up until the sequence stands at medium distance (not quite so high as the top nor quite so low as the bottom) relatively to the sequence upon the fifth string, and support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push these level with the same upon the fifth string, and tie a knot level with that knot; next thread 1 old gold bead, 1 light gold bead, 1 light blue bead, 3 amber bugles, 1 light blue bead, 1 light gold bead, 1 old gold bead, push them up until the sequence is relative to the sequence upon the fifth string, and support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push up, and knot level with the corresponding knot upon the fifth string; and repeat the same sequence of beads and bugles to the end of the string. 5th string—Thread 1 royal blue bead, 1 light blue bead, 1 old gold bead, 2 blue bugles, 1 old gold bead, 1 light blue bead, 1 royal blue bead, push these up until the two blue bugles stand perfectly level with the two middle bugles of four on the fifth string, and support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push these level with the same upon the former strings, and tie a knot



Simple Pattern in Beads and Bugles.

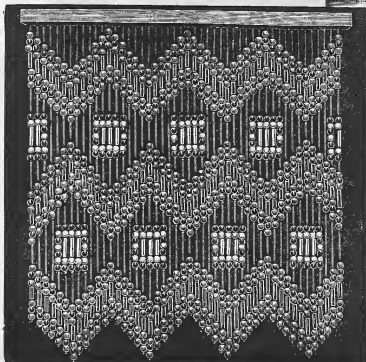
level with those knots. Next thread 1 old gold bead, 1 light gold bead, 1 light blue bead, 2 amber bugles, 1 light blue bead, 1 light gold bead, 1 old gold bead, and push these up until the two amber bugles stand perfectly level with the two middle bugles of four on the fifth string, and support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push these level with the same upon the former strings, and tie a knot level with those knots; and repeat the same to the end of the string. 2nd string—Thread 1 royal blue bead, 1 light blue bead, 1 old gold bead, 1 blue bugle, 1 old gold bead, 1 light blue bead, 1 royal blue bead, push these up until the blue bugle stands level with the one middle bugle of three on the fourth string, and support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push up, and tie a knot level with the corresponding knot on the former strings; next thread 1 old gold bead, 1 light gold bead, 1 light blue bead, 1 amber bugle, 1 light blue bead, 1 light gold bead, 1 old gold bead, and push these up until the amber bugle stands level with the one middle bugle of three on the fourth string, and support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push up, and tie a knot level with the corresponding knot on the former strings; and repeat the same to the end of the string. 1st string—Thread 1 royal blue bead, 1 light blue bead, 1 old gold bead, 1 light blue bead, 1 royal blue bead, push up until the three centre beads stand level with the one bugle upon the former string, and support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push up, and tie a knot level with the corresponding knot on the former strings; next thread 1 old gold bead, 1 light gold bead, 1 light blue bead, 1 light gold bead, 1 old gold bead, and push these up until the three

centre beads stand level with the one amber bugle upon the former string and, support with a knot; thread 1 old gold bead, 2 blue bugles, 1 old gold bead, and push up, and tie a knot level with the corresponding knots on the former strings; and repeat the same to the end of the string. **6th string**—The same as the fourth string. **7th string**—Same as the third. **8th string**—Same as the second. **9th string**—Same as the first. These 9 strings constitute one pattern. You will observe the "band" of 1 gold bead, 2 blue bugles, and 1 old gold bead, comes exactly straight and level, upon every string alike. Go to the **14th string**—Change the colours thus: thread 1 old gold bead, 1 light gold bead, 1 light blue bead, 1 amber bugle, 1 light blue bead, 1 light gold bead, 1 old gold bead, push these to the top of the string close against the bar, and support them with a knot; thread the band as usual, and knot; thread 1 royal blue bead, 1 light blue bead, 1 old gold bead, 4 blue bugles, 1 old gold bead, 1 light blue bead, 1 royal blue bead, push these up close, and tie a knot; and thread the band as usual and tie a knot level with the other knots; and repeat the same to the end of the string. Work the 13th, 12th, 11th, and 10th strings in these colours, but shaping the diamonds as on the 4th, 3rd, 2nd, and 1st strings. Work the 15th, 16th, 17th, and 18th strings in these colours, shaping the diamonds as on the 13th, 12th, 11th, and 10th strings. The "band" will run in a straight, unbroken line across the work from left to right. These 18 strings are to be repeated until all the strings are used up.

DIAGONAL PATTERN.

OUR engraving shows an effective design for either a small or a large piece of work; in this the beads and bugles are grouped in nicely contrasting shades of colour, and arranged to form a diagonal pattern. Required, a bar of wood pierced with holes as previously stated; a ball of écoré macramé string; some chalk-white beads, shade A; old gold beads, shade H; royal blue beads, shade F; and some clear white glass bugles, royal blue bugles, and brown bugles. Cut the macramé string in the necessary lengths and thread the same into the bar, in the way previously explained. Allow 6 strings for every sectional division of diagonal design, or 18 strings for a complete pattern.

Commence with the **1st string**—On this thread 1 white bead, 1 white bugle, 1 white bead; 1 gold bead, 1 brown bugle, 1 gold bead; 1 blue bead, 1 blue bugle, 1 blue bead; repeat the same to the end of the string; then push up close to the bar, and secure the whole by tying a double knot at the end of the string. Thread the five following strings in the same way. **7th string**—Change the colours: thread 1 blue bead, 1 blue bugle, 1 blue bead; 1 white bead, 1 white bugle, 1 white bead; 1 gold bead, 1 brown bugle, 1 gold bead; repeat the same to the end of the string, and knot securely. Do the next five strings in the same way. **13th string**—Again change the colours: thread 1 old gold bead, 1 brown bugle, 1 gold bead; 1 blue bead, 1 blue bugle, 1 blue bead; 1 white bead, 1 white bugle, 1 white bead; repeat the same to the end of the string, and knot firmly as before. Work the five following strings in the same way. Now repeat the pattern from the first string; and work on until all the strings are covered with beads and bugles; the article will then be ready for use.

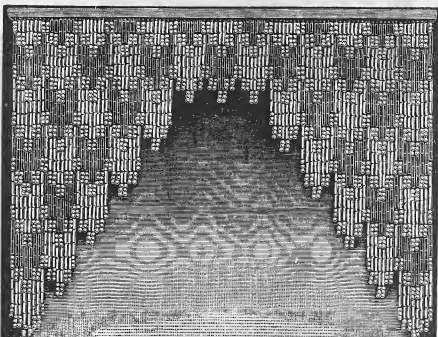


Riplet Pattern.

By a simple variation of this diagonal pattern an important-looking chevron or vandyke may be produced—thus: Work 24 strings as instructed above; work strings 25 to 30 to correspond with strings 13 to 18; work strings 31 to 36 to correspond with strings 7 to 12; and then work strings 37 to 42 the same as strings 1 to 6; which will produce one chevron or vandyke; and the same would need to be repeated until all the strings are used up.

SHORT VALANCE.

THIS valance is intended for the top of a window or portico, and it also looks exceedingly well for a mantel-drape, though for this latter purpose it would be advisable to dispense with the wooden bar, and commence upon a foundation cord. This beaded valance is sure to become a favourite. It is wonderfully pretty, and so sweet in colour. The materials required are fav-coloured macramé string; beads—old gold, shade H; light gold, shade G; lemon, shade P; opal, shade O; and amber and brown bugles. It takes 25 working strings to make a scallop, and these strings are graduated in length; the longest measures 12 inches, the shortest 5 1/2 inches; a little extra, however, should be allowed, as some is consumed in tying knots. Place your string in order upon the bar, or on a foundation made of blind-cord, whichever you intend using.



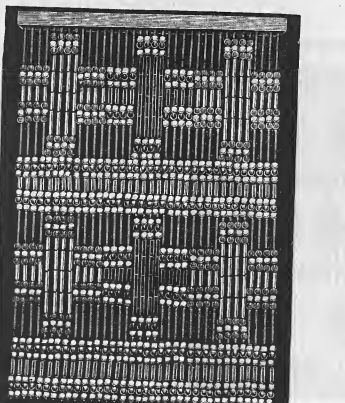
Archway Valance for Window or Portiere. Rainbow Pattern.

Work as follows: **1st string**—This is a short string. Thread 1 old gold bead, 1 opal bead, 1 old gold bead, 2 brown bugles, 1 old gold bead, 1 opal bead, 1 old gold bead, and push up close, and knot in position. **2nd string**—Thread 1 old gold bead, 1 opal bead, 1 old gold bead, 2 brown bugles, 1 old gold bead, 1 opal bead, 1 old gold bead; push up to 1 inch of the bar (that is, leave 1/2 inch of string visible), and knot securely; this string therefore hangs a trifle lower than the first string, and the slope is carried on till you get to the centre of the scallop. **3rd string**—Thread 1 old gold bead, 1 light gold, 1 old gold bead, 2 brown bugles, 1 old gold bead, 1 opal bead, 1 old gold bead, push up to 1 inch of the bar, and knot firmly. **4th string**—Same threading, but leave 1 1/2 inches of string visible below the bar. **5th string**—Thread gold bead, 1 opal bead, 1 old gold bead, 2 brown bugles, 1 old gold bead, 1 opal bead, 1 old gold bead, push up to about 3/4 inch below the knot, and knot. **6th string**—Thread 1 light gold bead, 1 lemon bead, 1 light gold bead, 1 amber bugle, 1 light gold bead, 1 lemon bead, 1 light gold bead, push up close, and knot; thread 1 old gold bead, 1 opal bead, 1 old gold bead, 2 brown bugles, 1 old gold bead, 1 opal bead, 1 old gold bead, push up to about 3/4 inch below the knot, and knot. **7th string** and **8th string**—Thread the same sequence as the previous string as far as the first knot, and tie a knot level with that knot; thread the next sequence also like that on the previous string, but leave on each string a small extra length of macramé string, so that the slope of the string is continued as before along the bottom of the scallop, and finish with a knot. **9th string**—Thread 1 light gold bead, 1 lemon bead, 1 light gold bead, 2 amber bugles, 1 light gold bead, 1 lemon bead, 1 light gold bead, push up close and knot; thread 1 old gold bead, 1 opal bead, 1 old gold bead, 2 brown bugles, 1 old gold bead, 2 brown bugles, 1 old gold bead, 1 opal bead, 1 old gold bead, and push up, leaving 1/2 inch space, and finish off. **10th string** and **11th string**—Do each of these strings thread like the ninth as far as the first knot, and tie a knot level with that knot; again thread on to the end, but each time leave a little extra length of string visible between the knot and the topmost bead, in

order to sustain the slope of the scallop. **12th string**—Thread 1 light gold bead, 1 lemon bead, 1 light gold bead, 3 amber bugles, 1 light gold bead, 1 lemon bead, 1 light gold bead, push up close, and knot; thread 1 old gold bead, 1 opal bead, 1 old gold bead, 2 brown bugles, 1 old gold bead, 1 opal bead, 1 old gold bead, push up to 1 inch distance of the previous knot, and finish off with a knot. **13th string**—This is the longest and the central string of the scallop—Thread the first sequence as on the twelfth string, and knot level with that knot; thread the next sequence and leave 1½ inch space of macramé visible between the knot and the second knot. **14th string**—Like the twelfth string, and finish with a knot. **15th string**—This is the longest and the central string of the scallop—that is, work the 15th string like the eleventh; the 16th string like the tenth; and so on till you reach the 24th string, which is a short string like the first. Work the 20th string also like the first; the 27th string like the second; and so on until a second scallop is completed. And proceed in similar scallops for the required length of the valance or drap.

EASY PATTERN FOR BEGINNERS.

This pattern is produced by threading beads and bugles in straight rows in blocks of colour; and spaces of macramé are left visible between the rows, and these spaces should be carefully measured, which will afford useful practice to beginners ere proceeding to work more difficult patterns. Though simple,



Chou Fou Pattern.

this pattern is pretty and effective, and will answer well for short window curtains, or to hang over a back window to obscure the view. Procure a bar of wood pierced with holes as represented on page 8 of the present issue; a ball of yellow macramé thread; some opal beads, shade O; green beads, shade G; amber beads, shade U; light blue beads, shade V; also some bugles shade E; amber bugles, shade U; and ruby red. Begin operations by cutting the macramé string into pieces sufficiently long for the work you intend doing; thread the strings into the bar in the manner already explained (see page 8); allowing 4 strings for each repetition of the pattern.

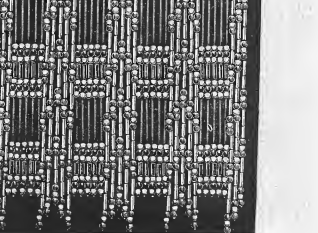
On the 1st string—Thread beads and bugles thus: 1 opal bead, 2 peacock blue bugles, 1 opal bead; push these close up to the bar and support them in place by tying a knot on the string, which will prevent them from slipping; * thread 1 green bead, 2 white bugles, 1 green bead, push up to within 2½ inches of the previous knot, and again tie a knot on the string; thread 1 amber bead, 2 red bugles, 1 amber bead, push up to within 2½ inches of the previous knot, and again confine in place by means of a knot; thread 1 blue bead, 2 white bugles, 1 blue bead, push up to within 2½ inches of the previous knot, and again hold in place by means of a knot; thread 1 opal bead, 2 peacock blue bugles, 1 opal bead, push up to within 2½ inches of the previous knot, and tie a knot to support these; and repeat from * until you reach the tenth; and so on till you reach the 17th string, and finish with a double knot. Work the three following strings in the same manner: the knots on these strings are to be precisely level with the knots made on the first string, and this rule is absolute throughout. **5th string**—Thread 1 green bead, 2 white bugles,

1 green bead; push these close up to the bar and tie a knot on the string to prevent them from slipping; * thread 1 opal bead, 2 peacock blue bugles, 1 opal bead, push up to 2½ inches of the previous knot, and again tie a knot; thread 1 blue bead, 2 white bugles, 1 blue bead, push up to within 2½ inches, and tie a knot; thread 1 amber bead, 2 red bugles, 1 amber bead, push up to within 2½ inches, and tie a knot; thread 1 green bead, 2 white bugles, 1 green bead, push up to within 2½ inches, and tie a knot; and repeat from * to the end of the string, put on an additional bead, and finish with a double knot. Do three more strings in the same manner. **9th string**—Thread 1 amber bead, 2 red bugles, 1 amber bead, push up close to the bar and tie a knot on the string to hold them in position; * thread 1 blue bead, 2 white bugles, 1 blue bead, push up to within 2½ inches of the previous knot, and again tie a knot; thread 1 opal bead, 2 blue bugles, 1 opal bead, push up to within 2½ inches of the previous knot, and tie a knot; thread 1 green bead, 2 white bugles, 1 green bead, push up to within 2½ inches, and tie a knot; thread 1 amber bead, 2 red bugles, 1 amber bead, push up to 2½ inches, and tie a knot; and repeat from * to the end of the string, where finish with an extra bead, and tie a double knot. Work the three following strings the same way. **13th string**—Thread 1 blue bead, 2 white bugles, 1 blue bead, push these close to the bar, and tie a knot; * thread 1 amber bead, 2 red bugles, 1 amber bead, push up to leave 2½ inches space of macramé, and tie a knot; thread 1 green bead, 2 white bugles, 1 green bead, push up to within 2½ inches, and tie a knot; thread 1 opal bead, 2 blue bugles, 1 opal bead, push up to leave 2½ inches space of macramé, and tie a knot; thread 1 blue bead, 2 white bugles, 1 blue bead, and repeat from * to the end of the string, and put on an extra bead, and finish with a double knot. Do three more strings in the same manner. Now work the 17th string the same as the first string, and continue the pattern thence, remembering that all the beads, bugles, and knots are to run in a perfectly straight line from the right hand to the left hand side of the curtain.

SIMPLE PATTERN IN BEADS AND BUGLES.

No difficulty will be experienced in working this pattern; it is absolutely simple and easy, and yet pleasing to the eye. The surface of the string is entirely covered with beads and bugles arranged in regular unvarying lines of colour; consequently very little consideration is needed to completely master the detail, for every string is threaded in precisely the same sequence. There are no spaces to be measured or allowed for, and no knotting is required, excepting the necessary knot at the extreme end of each string. If you are unwilling to make a short curtain, procure a bar of wood of the required length, and pierced with holes, as represented on page 8 of the present issue; or, if long curtains, procure two bars of wood, also a ball or two of cream-coloured macramé thread; some light gold beads, shade G; opal beads, shade O; green beads, shade E; and red beads, shade R; and some green, and milk white, and old-gold bugles.

Commence by cutting the macramé string into lengths suitable for the



Design in Blocks and Strips.

work you are intending to do; place the strings on the bar, or bars, in the manner that has already been explained (see page 3); the number of strings is immaterial—it may be even or uneven; any number will suit.

Having the strings in position on the bar, take the **1st string**, and begin to work as follows—Thread 1 gold bead, 2 green beads, 1 opal bead, 2 white beads, 1 green bead, 2 gold bugles, 1 red bead, 2 white bugles, and repeat the same to the end of the string, where finish with 1 additional bead, and tie a double knot at the top of the bar. Repeat the same sequence of string to be worked precisely the same as this string. Although this may be considered almost monotonous to work—threading every string with similar complement of beads and bugles—it is not at all so in appearance when finished, for the contrasting colours blend very prettily together, and the beads and bugles sparkle splendidly by daylight or lamplight.

RIPELET PATTERN.

A CHARMING and most effective pattern worked in ripelets, or waves, of all blue beads and bugles, and with also cubes of nicely contrasting colours dotted about at regular intervals in the interstices between the ripelets. Especially good for long curtains or any large piece of work, but also pretty for short blinds, or for fixing in front of an unadorned fireplace. A space of macramé string is everywhere visible between the ripelets and the cubes, and careful attention must be paid to keeping these spaces in true relative length throughout the piece of work; yet, on the other hand, these impart a certain air of lightness to the pattern, and render the curtain much less weighty than it would be if the strings were entirely covered with beads and bugles. **REQUIRED:**—one or two bars of wood, pierced with small holes for the reception of the working string; two or more balls of bright yellow macramé thread; a supply of beads, royal blue, shade F; light blue, shade V; old gold, shade H; and opal, shade O; also some royal blue bugles and old gold bugles. Or green beads and bugles may be substituted for blue, in which case select shades B and Q in beads. Cut the string into equal lengths and place it on the bar, allowing 13 strings for a pattern, and 1 string over to ensure the last string being the same as the first.

Commence upon the **1st string**—Here thread 1 light blue bead, 1 royal blue bead, 1 light blue bead, 1 royal blue bead, 1 light blue bead, 1 royal blue bead, 1 light blue bead, push this sequence up close against the bar, and secure it in position by tying a knot on the string. This is the beginning of the first **RIFPLE** or **WAVE** which runs horizontally across the curtain from left to right. Leave this string forth present, and follow the course of the ripelet on the next successive strings. **2nd string**—In continuation of the ripelet—Thread exactly the same sequence as you see upon the first string; push up to a distance of 1 inch from the bar, and knot. **3rd string**—Thread a similar sequence, push up to 1 inch from the bar, and knot. **4th string**—Thread the same sequence, push up to $\frac{1}{2}$ inches from the bar, and knot. **5th string**—Thread the same sequence, push up to 2 inches from the bar, and knot. **6th string**—Thread the same sequence, push up to within 24 inches of the bar, and knot. **7th string**—Again thread the same sequence, push up to 24 inches from the bar, and knot; this is the lowest fall of the ripelet, which now is to ascend in the same proportion as it before descended. **8th string**—Work to correspond with the sixth string. **9th string**—Thread the same sequence, push up to an equal level with the lowest fall of the ripelet, which is the fourth. **11th string**—Like the third. **12th string**—Like the second. **13th string**—Like the first string, close up against the bar. Then work the 14th string to correspond with the 1st, and proceed in regular order until the width of the bar is completed.

Now turn your attention to the **Cubes**. Return to the 13th string, and on this thread 1 gold bead, 1 opal bead, 1 old gold bugle, 1 opal bead, 1 gold bead, and push these up until the top of the bead is brought on an equal level with the lowest blue bead of the ripelet as seen on the sixth strings distant to the right and left, and knot in position; thread the same on the adjacent strings (being the 12th and 14th strings of the pattern), and knot on an equal level; then on the next adjacent strings (being the 11th and 15th strings of the pattern) thread 1 gold bead, 1 opal bead, 1 gold bead, 1 opal bead, 1 gold bead, 1 opal bead, 1 gold bead; push these up until the top of the bead is brought on an equal level with a "cube." Work another similar cube on the 23rd, 24th, 25th, 26th, and 27th strings. And so place a series of cubes, all on the same level, in the recesses between the ripelets. And upon the first 3 strings of the pattern, and also upon the last three strings, make cubes, as represented in engraving.

For the second series of **Ripelets**—Begin on the 7th string. Thread 1 light blue bead, 1 royal blue bead, 1 light blue bead, 1 royal blue bead, 1 light blue bead, 1 royal blue bead, 1 light blue bead; push this sequence up until the topmost blue bead stands on an equal level with the lowest gold bead of the cube, and knot in position. Thread the 6th and 8th

strings in the same way, and knot 1 inch lower. Thread the 6th and 8th strings in the same way, and knot $\frac{1}{2}$ inch lower. Thread the 3rd and 11th strings in the same way, and knot $\frac{1}{2}$ inch lower. Thread the 2nd and 12th strings in the same way, and knot $\frac{1}{2}$ inch lower. Thread the 1st and 13th strings in the same way, and knot $\frac{1}{2}$ inch lower. Thus you slope the ripelet strings in the same way, and keep the same ratio as the upper riplet, and if correctly managed you should find precisely the same space of string visible between this ripelet and the bottom of the cubes as previously between the ripelet and the cubes at the top. And be very careful to slope each ripelet in proper consecutive order, bringing the points all in equal depth.

For the **third series of Cubes**—Take the 7th string, and thread 1 gold bead, 1 opal bead, 1 gold bead, 1 opal bead, 1 gold bead, and push up until the top of the bead is brought on an equal level with the lowest blue bead of the ripelet, as seen on the sixth strings distant to the right and left, and knot in place; thread the same on the adjacent strings (being the 6th and 8th strings of the pattern) and knot on an equal level; then on the next adjacent strings (being the 5th and 9th strings of the pattern) thread 1 gold bead, 1 opal bead, 1 gold bead, 1 opal bead, 1 gold bead, push these up, and knot on the same level; which will complete the cube. The next cube will come upon the 17th, 18th, 19th, 20th, and 21st strings, keeping next cube the same on the same level. And continue the same cubes in each recess of the ripelet to the opposite side of the work.

Then, for another line of ripelets, begin on the 1st string by threading 1 light blue bead, 1 royal blue bead, 1 light blue bead, 1 royal blue bead, 1 light blue bead, 1 royal blue bead, and push this sequence up until the topmost bead is brought on an equal level with the lowest blue bead of the adjacent cube, and knot in position. Continue the ripelet, working in the same slope as the first ripelet under the bar; be sure and keep the fall and the rise in true symmetry throughout, proceeding in regular order until you reach the opposite side of the curtain.

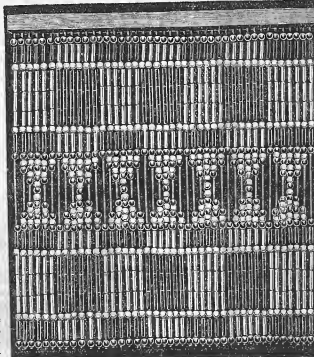
After this, you have to work another series of cubes; then another ripelet, or wave; and so on until your curtain attains the desired length. Finish each string with a double knot as a thorough preventive against the beads slipping off.

ARCHWAY VALANCE FOR WINDOW OR PORTIÈRE.

RAINBOW PATTERN.

A CHARMING design for an archway valance is worked in accordance with the engraving, and will be found most useful and elegant for the purpose; or it may be enlarged and utilised to form a window valance and long curtains, or to take the place of drapery to a drawing-room door or entrance to a conservatory; in either of these positions the light will glow and radiate upon the beads and bugles, and cause them to shine and sparkle in all the colours of a rainbow. The model valance hangs dependent from a bar of wood, 1 inch square, and 1 yard in length, in which 104 holes are pierced to receive 104 working strings, these being threaded through the holes in the same way. There are eight strings in a pattern. If you want a wider valance you must procure a longer bar, with more holes to permit of more strings, say 120, 136, or 152 strings; this will not affect the shape of the valance in any way. The pattern is very simple and easily learnt; the macramé string is entirely covered with bugles and beads, and the only knots are those tied to finish off the strings. The centre strings are only 8 inches in length, but they become gradually longer towards the ends of the bar, where they measure 28 inches. Procure several balls of cream macramé string, some opal beads, shade O, and a good supply of royal blue and ruby red bugles, or otherwise green and brown bugles. You may place the strings on the bar a few at a time, and add more as these get worked up.

Begin in the centre of the valance, which in our design is practically the 52nd and 53rd strings. Take the 52nd string and thread 2 blue bugles, 3 opal beads, 3 opal beads, and push up close to the bar, and finish with a knot. Work the same upon the 53rd string. On the 54th and 51st strings thread 1 light blue bead, 3 opal beads, 3 opal beads, 3 red bugles, 3 opal beads, and finish with a knot; all the sequences of beads and bugles are to be pushed up close against the bar. On the 55th string—Thread 1 red bugle, 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **44th and 46th strings**—Thread 2 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **42nd and 48th strings**—Thread 1 red bugle, 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **41st string**—Thread 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **40th string**—Thread 3 opal beads, 3 red bugles, 3 opal beads, 3 blue bugles,



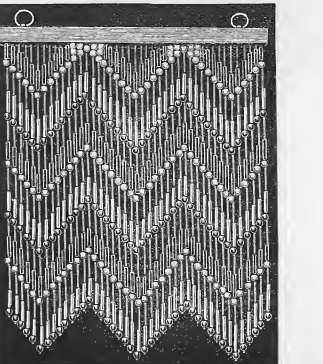
Criss-Cross Pattern.

3 opal beads, and knot. **38th and 39th strings**—Thread 1 blue bugle, 3 opal beads, 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **34th and 35th strings**—Thread the same sequence as 38 and 39. **33rd string**—Same as 40. **32nd string**—Thread 2 opal beads, 3 blue bugles, 3 opal beads, 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **30th and 31st strings**—Thread 1 red bugle, 3 opal beads, 3 blue bugles, 3 opal beads, 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **29th and 30th strings**—Thread 2 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and knot. **26th and 27th strings**—Thread the same sequence as 30 and 31. **25th string**—Same as 22. **24th string**—Thread 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and repeat from *, and knot. **22nd and 23rd strings**—Thread 1 blue bugle, 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, repeat from *, and knot. **20th and 21st strings**—Thread 2 blue bugles, 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and repeat from *, and knot. **18th and 19th strings**—Thread the same sequence as 22 and 23. **17th string**—Same as 21. **16th string**—Thread 3 opal beads, 3 blue bugles, 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and repeat from *, and knot. **14th and 15th strings**—Thread 1 red bugle, 3 opal beads, 3 blue bugles, 3 opal beads, and repeat from *, and knot. **10th and 11th strings**—Thread the same sequence as 14 and 15. **9th string**—Same as 10. **8th string**—Thread 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and repeat twice from *, and knot. **6th and 7th strings**—Thread 1 blue bugle, 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and repeat twice from *, and knot. **4th and 5th strings**—Thread 2 blue bugles, 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, and repeat twice from *, and knot. **2nd and 3rd strings**—Thread the same sequence as 6 and 7. **1st string**—Thread 3 opal beads, * 3 red bugles, 3 opal beads, 3 blue bugles, 3 opal beads, repeat twice from *, and knot. Now go to the 54th string and work it like the 5th string. Continue the other half of the valance to match the half that is already accomplished. If you have put any additional strings you must bring them into the ordinary course of the pattern.

CHOU FOU PATTERN.

This is a quaint and interesting pattern, suitable alike for long or short curtains, or for any purpose to which this class of hand and bugle work is adapted. Required: A bar of wood pierced with holes in the usual manner; a ball of bright yellow macramé string; some gold beads, shade G; green beads, shade E; opal beads, shade O; 5 blue beads, shade F; also some amber, green, and blue bugles. First of all, cut the macramé string into long lengths, and thread it through the holes of the bar, allowing 24 strings for each pattern. Some of the strings are entirely covered with a series of beads and bugles, while other strings have a certain portion of their surface left visible, and the beads and bugles forming the pattern are supported by knots tied in the string.

Begin upon the 5th string—Thread 1 gold bead, 1 opal bead, 1 gold bead,



Vandyke Pattern.

4 amber bugles, 1 gold bead, 1 opal bead, 1 gold bead; push these up to the top of this string, close to the bar, and knot the string to support the beads and bugles in position; and repeat from *. **3rd string**—Thread 1 opal bead, 1 opal bead, 1 green bead, 1 opal bead, and push up close to the former knot, and again tie a knot to support these in position; repeat the same until your string is full. Do the 4th, 7th, and 8th strings, exactly like the fifth, keeping the knots, beads, and bugles all level and true. Now go on upon the 4th string—Thread 1 gold bead, 1 opal bead, 1 gold bead, 1 amber bugle, 1 gold bead, 1 opal bead, 1 gold bead; push these up until they come in the centre of the line of four amber bugles of the fifth string, and knot; thread 1 opal bead, 1 green bead, 1 opal bead, 1 green bugle, 1 opal bead, 1 green bead, 1 opal bead, and push this level with the knot tied in the fifth and following strings, and tie a knot level with the knot tied in the same strings; repeat the same to the end of the string. Do the 3rd, 2nd, and 1st strings in exactly the same way, keeping the knots, beads, and bugles all level and true. Work the 9th, 10th, 11th, and 12th strings, in the same manner as the first four strings. **13th string**—Thread 1 opal bead, 1 blue bead, 1 opal bead, 2 blue bugle, 1 opal bead, 1 blue bead, 1 opal bead, and push this sequence up in position, and tie a knot level with the knot tied upon the twelfth string; thread 1 opal bead, 1 green bead, 1 opal bead, 1 green bugle, 1 opal bead, 1 green bead, 1 opal bead, and push up, and tie a knot level with the row of preceding knots; and repeat the same to the end. Do the 14th, 15th, and 16th strings exactly like the thirteenth string, keeping the knots, beads, and bugles, all level and true. **17th string**—Thread 1 opal bead, 1 blue bead, 1 opal bead, 4 blue bugles, 1 opal bead, 1 blue bead, 1 opal bead, and push these up, and knot them in position; thread 1 opal bead, 1 green bead, 1 opal bead, 1 green bugle, 1 opal bead, 1 green bead, 1 opal bead, and push up, and knot level with the row of preceding knots; and repeat the same to the end. Do the 18th, 19th, and 20th strings in exactly the same way, keeping the knots, beads, and bugles, all level and true. Work the 21st, 22nd, 23rd, and 24th strings to correspond with the thirteenth, fourteenth, fifteenth, and sixteenth strings. Now repeat the pattern on the other side of the bar that the last knot upon each string should invariably be a double knot, to effectually prevent the beads slipping off.

DESIGN IN BLOCKS AND STRIPES.

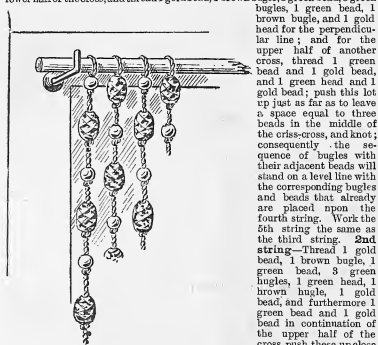
ALTHOUGH this design is extremely simple, it makes a cheerful, bright-looking piece of work by reason of the brilliancy of colour of the beads and bugles introduced into it, and also the blocks and stripes are distinct and well defined. Proceed a bar of wood of proper length, to suit the article you intend making, and let this be pierced with holes in the manner shown in the accompanying diagram. The green macramé string is very pretty, and looks well in our design from which the engraving is taken, while for beads we advise light transparent green, shade O; lemon shade G; opal, shade D; ruby red shade R; and blue shade B; also some amber, green, royal blue, and ruby red bugles. Cut your macramé strings the lengths desired, and place the same upon the bar, allowing ten strings for each repetition of the pattern, with one string over to admit of uniformity on both sides of the work.

Commence on the 1st string—Here thread 1 lemon bead, 1 green bead, 1 lemon bead, * 2 green bugles, 1 green bead, 1 green bead, 1 green bead, 1 lemon bead, and repeat from * to the end of the string and knot securely. **2nd string**—Thread 1 green bugle, 1 lemon bead, 1 green bead, 1 lemon bead, * 2 green bugles, 1 lemon bead, 1 green bead, 1 lemon bead, and repeat from * to the end of the string and knot securely; this string should hang some one inch longer than the first string, by reason of the bugle with which it is commenced. **3rd string**—Thread 2 green bugles, 1 lemon bead, 1 green bead, 1 lemon bead, and repeat the same to the end and knot; this string will again hang about 1 inch longer than the second string. **4th string**—Change the colours; thread 1 opal bead, 1 blue bead, 1 opal bead, 1 blue bugle, 1 opal bead, 1 blue bead, 1 opal bead; push these up to about 1 inch from the bar (i.e., leave the space one bugle unoccupied) thus the upper sequence of these beads will be exactly level with the three beads upon the second string, knot in position; thread 1 opal bead, 1 blue bead, 1 opal bead, 1 blue bugle, 1 opal bead, 1 blue bead, 1 opal bead; push these up to the top head of this sequence against the same level as the third group of beads upon the second string, leaving a space of from 2½ inches to 3 inches of clear macramé, and knot in position; thread the same sequence, and push up until the top head of this sequence attains the same level as the next alternate group (the fifth) upon the second string; and continue in this manner for the length required. Our engraving represents a length of four of these patterns. Work the four following strings exactly as the fourth string. **9th string**—Thread 2 green bugles, 1 lemon bead, 1 green bead, 1 lemon bead, and repeat the same to the end, and knot. This string corresponds with and is just the same length as the third string. **10th string**—Work precisely the same as the second string, and the same length. **11th string**—Like the first string, and the same length; and then repeat from the second string to the eleventh string, inclusive, for the width of the bar.

CRISS-CROSS PATTERN.

A VERY pretty pattern, indeed almost one of the prettiest patterns in this issue; it is formed by an arrangement of perpendicular lines of coloured beads and bugles interwoven with "crosses" composed entirely of white beads in the engraving. Requisites are a bar of wood pierced with holes in the manner instructed on page 3; a ball of two of apple-green macramé; some old gold beads, shade H; some green beads, shade G; and some amber and green bugles. Cut the macramé into pieces to make the curtain the length it is desired to be, and allow 7 strings for the first pattern, and 6 strings for every successive repetition of the same.

Commence upon the 4th string—which is the central string of the first pattern—Thread 1 gold bead, 1 brown bugle, 1 green bead, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead; * then 1 green bead and 1 gold bead alternately six times, making 13 beads in consecutive order for the centre of the criss-cross; then 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead, and repeat from * until the string is full, when push all up so far as it will towards the bar, and finish with a double knot. 3rd string—Thread 1 gold bead, 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead alternately six times to form the upper half of the cross; push these up close beneath the bar, and knot securely; now thread 1 gold bead, 1 green head, 1 gold bead, and 1 green bugle; lower half of the cross, and thread 1 gold bead, 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead alternately six times to form the lower half of another cross, thread 1 green head and 1 gold bead, and 1 green head and 1 gold bead; push this lot up just as far as to leave a space equal to three beads in the middle of the criss-cross, and knot; consequently the sequence of bugles with their adjacent beads will stand on a level line with the corresponding bugles and beads that already are placed upon the fourth string. Work the 5th string the same as the third string. 2nd string—Thread 1 gold bead, 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead in continuation of the upper half of the cross; push these up close beneath the bar, and knot them in position; now thread 1 gold bead and 1 gold bead; push these up to about 3 inches of the former knot. You will know the exact distance by the position of the bugles and beads, as these have to stand on a level line with those that are already placed on the perpendicular lines of the pattern; make a knot to secure them, and repeat from * to the end of the string, where finish with a double knot; you will see the macramé string visible along the 3-inch depth of the criss-cross pattern, and the effect is pretty, as it imparts an air of lightness when repeated in the usual course of the work. The 7th string is to be threaded exactly as instructed for the first string. 8th string—In pattern like the second string, but varying the colours of the bugles in the middle of the perpendicular lines, thus: Thread 1 gold bead, 1 green bugle, 1 green bead, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, then 1 green bead and 1 gold bead for the upper half of a cross, and push these up close to the bar, and secure them with a knot; * now thread 1 gold bead and 1 green bugle for the lower half of a cross; and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead for the upper half of the cross; push these up close to the bar, and secure them with a knot; * now thread 1 gold bead, 1 green bugle, and 1 green head for the lower half of the cross, and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead in continuation of the lower half of another cross, thread 1 green head and 1 gold bead, and 1 green head and 1 gold bead; push this lot up just as far as to leave a space equal to three beads in the middle of the criss-cross, and knot; consequently the sequence of bugles with their adjacent beads will stand on a level line with the corresponding bugles and beads that already are placed upon the fourth string. Work the same as the third string. 2nd string—Thread 1 gold bead, 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead in continuation of the upper half of the cross; push these up close beneath the bar, and knot them in position; now thread 1 gold bead and 1 gold bead; push these up to about 3 inches of the former knot. You will know the exact distance by the position of the bugles and beads, as these have to stand on a level line with those that are already placed on the perpendicular lines of the pattern; make a knot to secure them, and repeat from * to the end of the string, where finish with a double knot; you will see the macramé string visible along the 3-inch depth of the criss-cross pattern, and the effect is pretty, as it imparts an air of lightness when repeated in the usual course of the work. The 7th string is to be threaded exactly as instructed for the first string. 8th string—In pattern like the second string, but varying the colours of the bugles in the middle of the perpendicular lines, thus: Thread 1 gold bead, 1 green bugle, 1 green bead, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, then 1 green bead and 1 gold bead for the upper half of a cross, and push these up close to the bar, and secure them with a knot; * now thread 1 gold bead and 1 green bugle for the lower half of a cross; and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead for the upper half of the cross; push these up close to the bar, and secure them with a knot; * now thread 1 gold bead, 1 green bugle, and 1 green head for the lower half of the cross, and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead in continuation of the lower half of another cross, thread 1 green head and 1 gold bead, and 1 green head and 1 gold bead; push this lot up just as far as to leave a space equal to three beads in the middle of the criss-cross, and knot; consequently the sequence of bugles with their adjacent beads will stand on a level line with the corresponding bugles and beads that already are placed upon the fourth string. Work the same as the third string.



Details for the New Bead Bind.

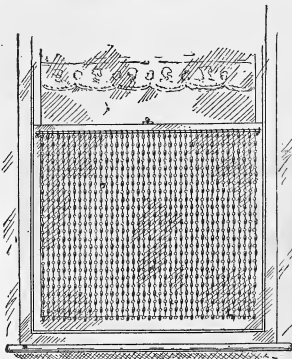
1 green head for the lower half of the cross; and 1 gold bead for the perpendicular line; and for the upper half of another cross thread 1 green head and 1 gold bead, and push this lot up so far as to leave a space equal to 7 beads in the middle of the criss-cross, and knot; and if done rightly you will find that here again the sequence of bugles with their adjacent beads will stand on a level line with the corresponding bugles and beads that already are placed upon the third, fourth, and fifth strings. Work the 6th string in accordance with the second string. 1st string—Thread 1 gold bead, 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead, push these up close to the bar, and knot them firmly; * again thread 1 gold bead, 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead; push these up to about 3 inches of the former knot. You will know the exact distance by the position of the bugles and beads, as these have to stand on a level line with those that are already placed on the perpendicular lines of the pattern; make a knot to secure them, and repeat from * to the end of the string, where finish with a double knot; you will see the macramé string visible along the 3-inch depth of the criss-cross pattern, and the effect is pretty, as it imparts an air of lightness when repeated in the usual course of the work. The 7th string is to be threaded exactly as instructed for the first string. 8th string—In pattern like the second string, but varying the colours of the bugles in the middle of the perpendicular lines, thus: Thread 1 gold bead, 1 green bugle, 1 green bead, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, then 1 green bead and 1 gold bead for the upper half of a cross, and push these up close to the bar, and secure them with a knot; * now thread 1 gold bead and 1 green bugle for the lower half of a cross; and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead for the upper half of the cross; push these up close to the bar, and secure them with a knot; * now thread 1 gold bead, 1 green bugle, and 1 green head for the lower half of the cross; and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead for the upper half of the cross; push these up close to the bar, and secure them with a knot; * now thread 1 gold bead, 1 green bugle, and 1 green head for the lower half of the cross, and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead in continuation of the lower half of another cross, thread 1 green head and 1 gold bead, and 1 green head and 1 gold bead; push this lot up just as far as to leave a space equal to three beads in the middle of the criss-cross, and knot; consequently the sequence of bugles with their adjacent beads will stand on a level line with the corresponding bugles and beads that already are placed upon the fourth string. Work the same as the third string. 2nd string—Thread 1 gold bead, 1 brown bugle, 1 green head, 3 green bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead in continuation of the upper half of the cross; push these up close beneath the bar, and knot them in position; now thread 1 gold bead and 1 gold bead; push these up to about 3 inches of the former knot. You will know the exact distance by the position of the bugles and beads, as these have to stand on a level line with those that are already placed on the perpendicular lines of the pattern; make a knot to secure them, and repeat from * to the end of the string, where finish with a double knot; you will see the macramé string visible along the 3-inch depth of the criss-cross pattern, and the effect is pretty, as it imparts an air of lightness when repeated in the usual course of the work. The 7th string is to be threaded exactly as instructed for the first string. 8th string—In pattern like the second string, but varying the colours of the bugles in the middle of the perpendicular lines, thus: Thread 1 gold bead, 1 green bugle, 1 green bead, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, then 1 green bead and 1 gold bead for the upper half of a cross, and push these up close to the bar, and secure them with a knot; * now thread 1 gold bead and 1 green bugle for the lower half of a cross; and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead for the upper half of the cross; push these up close to the bar, and secure them with a knot; * now thread 1 gold bead, 1 green bugle, and 1 green head for the lower half of the cross; and thread 1 gold bead, 1 green bugle, 1 green head, 3 brown bugles, 1 green head, 1 brown bugle, 1 gold bead, and furthermore 1 green head and 1 gold bead in continuation of the lower half of another cross, thread 1 green head and 1 gold bead, and 1 green head and 1 gold bead; push this lot up just as far as to leave a space equal to three beads in the middle of the criss-cross, and knot; consequently the sequence of bugles with their adjacent beads will stand on a level line with the corresponding bugles and beads that already are placed upon the fourth string. Work the same as the third string.

Round and Tonquin Beads.

VANDYKE PATTERN.

In this pattern we have a graceful and elegant vandyke, suitable either for long or short window curtains, for portières, or fireplace. Of course, accuracy is necessary in working, to keep the vandykes regular, but this is not at all difficult if reasonable care be taken; certain spaces of macramé which remain visible between the lines of the vandyke add much to the beauty of the pattern, and also render the work less weighty than if composed strictly of beads and bugles. Required: A bar of wood, or two bars, pierced with holes in the manner instructed on page 8; a supply of bright yellow macramé; some light gold beads, shade G, and some pale transparent blue beads, shade Va; also some milky white beads and some peacock blue bugles. Cut the macramé into pieces the length necessary for the work you intend doing, and place them on the bar, allowing 16 strings for the width of a vandyke, and 1 string over to keep the pattern even.

Commence on the 1st string—Here thread 1 peacock blue bugle, 1 gold bead, and push these up close to the bar, and confine them by tying a knot



The New Bead Bind.

on the string; * thread 1 white bugle and 1 blue bead, and push these up to within 11 inches of the knot (that is, leaving 14 inches of string visible), and hold these in position with a knot; then thread 1 peacock blue bugle and 1 gold bead, and push these up to within 11 inches of the former knot, and hold these likewise in position with a knot; repeat from * to the end of the string, where secure the whole with 2 knots, one tied over the other. 2nd string—Thread as before 1 peacock blue bugle and 1 gold bead; push these up, but not close to the bar, leave 1 inch of string between the bar and the bugle, and tie a knot; then proceed from * to the same as on the first string; and in consequence of connecting 1 inch lower you will find that each bugle and each bead in succession down the string will hang relatively lower than those on the first string, and in this manner the vandyke is effected. 3rd string—Leave 1/2 inch of macramé visible below

the bar, and carry on the bugles and beads as before. **4th string**—Leave 1 inch of macramé visible below the bar, and carry on the bugles and beads as before. **5th string**—Leave $\frac{1}{4}$ inches of macramé visible below the bar, and carry on the bugles and beads in continuation of the vandike. **6th string**—Leave $\frac{1}{4}$ inches of macramé visible below the bar, and carry on the bugles and beads in continuation of the vandike; this is the lowest point of the vandike. **7th string**—The vandike is now to rise as gradually as it before descended; this string is therefore to be worked to correspond with the fifth string. **8th string**—Same as the fourth string. **9th string**—Same as the third string. **10th string**—Same as the second. **11th string**—Same as the first. **12th string**—Thread 3 gold beads, push up close to the bar and knot in place; thread 1 white bugle and 1 blue bead, and push them up to within $\frac{1}{4}$ inches of the knot, and hold these in position with a knot; then thread 1 peacock blue bugle and 1 gold bead, and push these up to within $\frac{1}{4}$ inches of the knot, and tie a knot again to keep these in position, and repeat from * to the end of the string, where finish with a double knot as usual. **13th string**—Begin with two gold beads, which push close to the bar and knot in place, and proceed then as from * to * on the previous string. **14th string**—Beads with gold bead knotted up close to the bar, and continue as from * to * on the previous string; this is the highest point of the vandike. **15th string**—The vandike is now to slope gradually downwards; work this string like the thirteenth string. **16th string**—Work this string the same as the twelfth string. **17th string**—This must correspond with the first string. You then continue from the second string to the seventeenth string inclusive, straight on; and repeat the same for the width of your curtain.

THE NEW BEAD BLINDS.

WONDERFULLY pretty are the twine and bead blinds made after our design on page 12. Beads must be chosen to harmonise with the room. Blinds made entirely of amber beads have a charming effect, also the combination of amber and peacock blue beads arranged in seven rows of the one colour, and seven rows of the second. This makes 14 beads are required—the Tonsquin, which is an oblong faceted bead, and a small solid round bead, as we illustrate.

Beyond the beads you will require macramé twine, also a bamboo rod about as thick as one's little finger to tie the strands of the beads to, and these blinds are suspended by this rod, and on either side of the window you screw in a book, such as one uses for a kitchen dresser, and either end of rod rests on one, as left hand sketch shows on page 12.

The process of making is very simple. You first make a loop sufficiently large for the bamboo rod to pass through, and secure loop with a firm knot, then thread on an oblong or Tonsquin bead, and make another knot just $\frac{1}{4}$ inches below the knot of the loop. Pull knot well, so as to leave a little slackness or coming undone. Thread on a round solid bead, make a firm knot $\frac{1}{4}$ inch below the other knot, then thread on a Tonsquin bead and make a knot $\frac{1}{4}$ inches below it; thread on a round bead and make a knot 1 inch lower down, and thus you repeat until a sufficient length is done to reach from the centre of window to the lower part of these blinds are usually made to cover the entire bottom half of the window (see illustration). When sufficient lengths are done it is as well to touch the knot which forms the loop, also the bottom or fast knot, with some gann, as this hardens the knot and prevents its coming undone.

Each bead rests on a knot, showing between the beads a small portion of the twine. They are suspended on to the bamboo rod, so that the beads just touch each other, and no prettier blinds have been introduced. They are more novel and decidedly richer in effect than the reed and bead blinds, and give such a brightness to the room. They make sweetly pretty blinds for casement windows, and are very effective for landing windows, where they would be made the entire length of window. Diamond and other fancy designs can easily be arranged by using two or more coloured beads.

MEDALLION PATTERN.

The design, as represented in our engraving, is very effectively executed in beads and bugles, and although great accuracy is demanded to bring the medallions all in correct shape, the work is not so troublesome as it may be thought; either long or short curtains may be worked in this style; the pattern is bold and important-looking. Procure a bar of wood pierced with holes in the manner described on page 4, and of sufficient length for the article it is

intended to make; also a ball or two of fern macramé string; a supply of beads, green, shade F; old gold, shade H; and 2 gold beads, 2 peacock blue bugles and amber bugles. Cut the macramé string into the necessary lengths, and place it on the bar in readiness for working, allowing 15 strings to a pattern.

Begin upon the 8th string—because it is the central string of the pattern—and for the first medallion thread 2 gold beads, 2 amber bugles, 7 gold beads, 2 amber bugles, 2 gold beads, and push these close up against the bar, and knot them firmly in position; then repeat the same, and knot, and push these up till you find a 2-inch space of string visible below the former knot, and tie a knot to hold these, and repeat from * to the end of the string. **7th string**—Thread 2 gold beads, 2 amber bugles, 2 gold beads, and push these up to about $\frac{1}{4}$ of an inch from the bar, or just so far as to place the 5 gold beads level with the middle 5 beads of those that are already threaded on the eight string, and knot firmly; * thread the same consecutive lot, and push these also up in place, which you will know by the five middle beads, and knot, and repeat from * to the end.

Work the 9th string to correspond with the seventh. **6th string**—Thread 2 gold beads, 2 amber bugles, 3 gold beads, 2 amber bugles, 2 gold beads, and push these up until the three gold beads stand level with the middle three beads of the adjacent string, and knot firmly; * thread the same consecutive lot, and push these also up in place, which you will know by the three middle beads, and knot; and repeat from *; you should observe that the outer sides of the medallion are being gradually slanted towards the centre. Work the 10th string to correspond with the sixth. **5th string**—Thread 2 gold beads, 2 amber bugles, 1 gold bead, 2 amber bugles, 2 gold beads, and push up until the central gold bead stands on a level with the central bead of the former string, and knot firmly; * thread the same consecutive lot, and push these also up in place, with the central gold bead level with the central bead of the former string, and knot, and repeat from * to the end of the string. Work the 11th string to correspond with the fifth. **4th string**—Thread 2 gold beads, 3 amber bugles, and 2 gold beads and push up until the centre bugle comes perfectly level with the three gold beads that you see upon the sixth string (the three Tonsquin); and repeat from *.

Work the 12th string to correspond with the fourth. **3rd string**—Thread 2 gold beads, 3 amber bugles, and 2 gold beads, and push these up until they coincide with the three bugles of the second string, and knot; * then thread 1 opal bead, and place this alone in a central position, which you must calculate midway between the medallion above and the medallion that follows, and knot it securely; thread 2 gold beads, 3 amber bugles, and 2 gold beads, and push these to the correct position on the medallion, as stated above, and knot; and repeat from *. Work the 12th string to correspond with the fourth; the one solitary opal bead on these strings is to form the commencement of the small lozenge that is dotted between the medallions, as see engraving. **3rd string**—Thread 2 gold beads, 3 amber bugles, and 2 gold beads, and push these up until they coincide with the three bugles of the second string, and knot; * then thread 3 opal beads, and place these in a central position, with the middle bead on exactly the same level as the one solitary bead

of the former string, and knot; thread 2 gold beads, 2 amber beads, and 2 gold beads, and arrange these in correct position on the medallion as herebefore. **2nd string**—Thread 2 gold beads, 1 amber bugle, and 2 gold beads, and push up until the bugle comes precisely level with the centre bugle that you see upon the fourth string, and tie a knot to hold the sequence in position; * then thread 5 opal beads, and place them against the opal beads of the former string, the middle bead exactly level with the middle bead, and knot; thread 2 gold beads, 2 amber beads, and 2 gold beads, and push these up until the bugle comes level with the centre bugle that you see upon the fourth string, and tie a knot as usual; and repeat from *. Work the 14th string to correspond with the second. **1st string**—Thread 5 gold beads, and push these up so that the three centre beads w. a. s. d. level with the amber bugle on the second string, and knot; * thread 7 opal beads, push these up, and bring the middle bead exactly level with the middle opal bead of five upon the second string, and knot; thread with the one opal bead with which the lozenge was commenced, and tie a knot; thread 6 gold beads, and push these in place with the three centre beads standing level with the amber bugle on the second string, and knot as usual; and repeat from *. Work the 16th string to correspond with the first string. Thus one perpendicular line of medallions is finished. The pattern is now to be repeated, but the colour of the medallion is to be changed, substituting green beads for the opal beads where before you employed gold and amber; but still keep to opal for the lozenges. The third pattern will follow in the same colours as the first pattern. You had better begin the second pattern of medallions with the second string, and the third pattern upon the thirty-eighth string—these being the central strings of the medallions—and proceed with other medallions in due course, until the piece of work is completed.

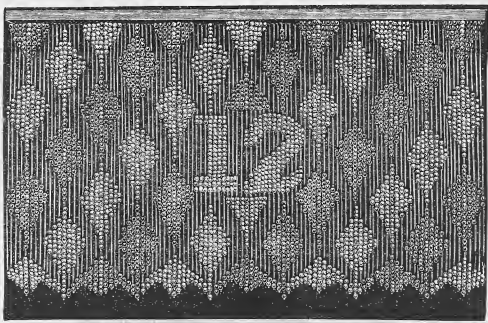
SHORT CURTAIN FOR A WINDOW OR GLASS DOOR.

This curtain is worked in diamonds with beads of two contrasting colours. The figure 12, which is in evidence in the centre, may denote the number of the house or the number of the room; or a monogram may be inserted, or the diamond pattern may be carried on uninterrupted. To make the curtain you will require a bar of wood about 1 yard and 4 inches in length, and pierced with 117 holes for the reception of 117 working strings; it takes 18 strings to form a pattern, and the extra 9 strings are to permit of an extra diamond, to correspond with the first, to ensure uniformity on both sides of the curtain. Get 2 balls of bright yellow macramé string; a good supply of green beads, shade B; and old gold beads, shade H; also some ruby red beads, shade R, which are to be used in forming the figures. Cut the strings into lengths measuring 45 inches, and thread them upon the bar in the usual manner.

Commence upon the 5th string—this being the middle string of the first diamond—Thread 3 gold beads, 9 green beads, push these up close against the bar, and knot firmly; thread 3 gold beads, 3 green beads, 9 gold beads, push up to the distance of 1 1/2 inches below the knot, and tie a knot; thread 9 green beads, 3 gold beads, 9 green beads, push up to the distance of 1 1/2 inches from the knot, and tie a knot; thread 9 gold beads and 3 green beads, and knot securely; this is the actual length of the curtain. 4th string—Thread 9 green beads, push

level with the middle of the next space of string, and knot; again thread 9 gold beads, and knot these level with the corresponding knot, this being the bottom edge of the curtain. Do string 18 in the same way. Then proceed with the formation of the diamonds on the intermediate strings, each diamond in colour as commenced, and the same arrangement of beads as in the diamonds that are already worked; all these strings to be edged with 2 gold beads, excepting the centre string, where end with 1 gold bead only. Continue the pattern on successive strings, paying the greatest attention to keeping the diamonds true and regular. When you get to the 46th string you will commence a line threaded similarly to the tenth string, but here omit the 2 gold beads that should come in the centre. In order to admit the figure 12 as represented in the engraving, the pattern must needs be broken from string 46 to string 72; on these strings, therefore, you had better thread beads to the accomplishment of the two diamonds, and to half the intermediate diamond; and knot each string.

Work the figures in red beads in this way—On strings 50, 51, 52, and 53, thread 23 red beads successively for the stem of figure 1, and knot. On strings 47, 48, and 49, put 2 beads at the top of the figure and 2 beads at the bottom, on level line, to form supports; and on strings 54, 55, and 56 put (for the same purpose) 3 beads at the bottom only. Strings 57 and 58 are void of beads. On string 59 the figure 2 begins; put 4 beads at the top of the figure, placing these level with beads five, six, seven, and eight in the stem of figure 1; and 3 beads at the bottom, level with three beads of figure 1; then ease round



Short Curtain for a Window or Glass Door.

up close against the bar, and knot in position; thread 15 gold beads, push these up the string until you find the centre three of this sequence standing level with three green beads on the former string, and knot; thread 15 green beads, push these up until the centre three of this sequence are level with the three gold beads on the former string, and knot; thread 9 gold beads, and knot these level with the corresponding knot on the former string, this being the bottom edge of the curtain. Do the 6th string the same as the fourth string. 3rd string—Thread 6 green beads, push up close to the bar, and knot; thread 10 gold beads, push these up the two centre of these come against the three centre beads of the former string, and knot; thread 10 green beads, and push these in similar position against the green beads of the former string, and knot; thread 6 gold beads, and knot these level with the corresponding knot on the former string. Do the 7th string in the same way. 2nd string—Thread 4 green beads, push up close to the bar, and knot; thread 6 gold beads, push these up level with the six centre beads of the gold diamond, and knot; thread 6 green beads, push these up level with the 6 centre beads of the green diamond, and knot; thread 4 gold beads, and knot these level with the corresponding knot on the former string. Do the 8th string in the same way. 1st string—Thread 2 green beads, push up close to the bar, and knot; thread 2 gold beads, push these up level with the two centre beads of the gold diamond, and knot; thread 2 green beads, push these up level with the two centre beads of the green diamond, and knot; thread 2 gold beads, and knot these level with the corresponding knot on the former string. Do the 9th string similarly to the first string, being careful to tie all the knots true and level. These nine strings comprise the first line of diamonds to go to strings 19, 20, 21, 22, 23, 24, 25, 26, and 27, and work a similar series of diamonds with the same coloured beads and on the same level. After this work an intermediate line of diamonds on strings 10, 11, 12, 13, 14, 15, 16, 17, and 18, beginning on string 10—Thread for the upper diamond, 2 green beads, and push these up the string until you find them level with the middle of the space that is visible on the next adjacent string, and knot firmly; thread for the centre diamond, 2 gold beads, and push these up level with the middle of the next space of string, and knot; thread for the lower diamond 2 green beads and push these

the head, and slant the stem of the figure (keeping the bottom level), until on string 72 the figure is brought to completion as seen in the engraving.

After this the diamond pattern is continued in its entirety, as instructed on string 1 and successive strings; and you may fill in the lower part of the blind, below the figures, at once, or when the remaining strings are completed.

Two picture-frame rings are sewed in the top of the bar of wood as an aid to hanging the blind in position.

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WELDON'S PRACTICAL POINT LACE.

* References to Engravings 1 to 38 refer to the 1st Series of Point Lace, which is No. 115 of "Weldon's Practical Needlework" Series.

No. 39.—PLAIN AND FANCY BRAIDS.

The illustration of lace braids that appeared in the 1st series does not show by any means a complete collection; indeed, so many and so varied are they that it would scarcely be possible to do this. In No. 39, therefore, is arranged a set of braids which will give a good idea of the kinds most in favour at the time of writing. It will be noticed that, whereas several of these are extremely coarse and thick, others are equally fine and lace-like. The braid marked A is of a very ordinary pattern, but it is far coarser than any that is used in combination with the delicate stitchery generally considered necessary for point lace making. It is to be had in white, but the specimen given here is écru. It can be made up into charming d'oyeys, pin cushion tops, and cushion covers. When employed for the last-named purpose, the curves of the pattern are connected with bars, and the open spaces are filled with handsome wheels and rings made of very fine washing gold thread. The effect of this against the solid-looking braid is excellent, and, if the proper sort of tinsel be selected, it will bear cleaning perfectly. A similar braid is given at C. This, however, is white and just a trifle wider. It is made of pure linen thread, and can be used very successfully for lace of bold design, such as is often placed along the margin of sheets, or round tea-cloths and sideboard slips.

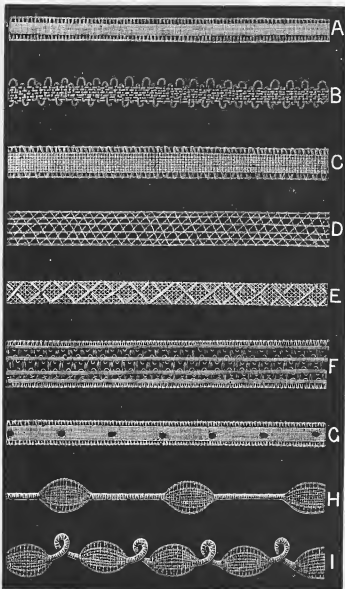
At B is shown an exceedingly effective coarse écru lace braid, having picots along each edge. This is often employed on the same piece of work with finer braid of the same tint, and the picots are often wrought together when rounding a curve to draw in the braid. This answers the same purpose as whipping the margin of the braid itself, which, in this coarse make, is best avoided if possible. Hence it will be found that angles can be shaped more easily than circles and loops with these thicker kinds of braid.

The braid at D works in very prettily with that at C, if the present fancy for combining white with écru is not objected to. The braid at D in itself bears great resemblance to one of the simpler lace stitches, so spaces traced out by it should, if possible, be filled in with stitches of a closer character. The openwork stitchery will be more effective when placed in juxtaposition with the braid at C. All this has to be thought of when a really good piece of work is contemplated.

At E is shown a very delicate little braid, which exactly reproduces the texture of many laces. Throughout its length runs a coarser and glossier thread, which traces out a series of little cornucopiae squares. This braid may be used either by itself or in combination with others of a thicker kind.

The braid at F is wider than any hitherto described, and is principally used as a heading for narrow edges, as its width renders it somewhat inappropriate for the lace itself.

An exceedingly pretty and effective coarse braid is that figured at G. It is better-coloured, and beautiful results may be produced either by employing it alone or with those at A or C. The holes which appear at intervals throughout its length add greatly to its appearance and redeem it from every suspicion of heaviness. If any of these coarse braids be employed, care must be specially taken to choose thread that is not very fine, or the wheels and bars will not only have a spidery appearance that is anything but pleasing, but they will be likely to tear away from the heavier braid. If well and carefully chosen, the materials of this kind will wear and wash practically for ever.



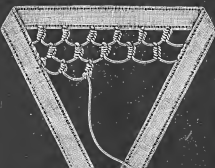
No. 39.—Plain and Fancy Braids.

A new variety of the Honiton lace braid is illustrated at H, and at first sight the worker will wonder how she can use it successfully with so long a cord between each medallion. Let her, however, try the effect of twisting each little length of cord into a picot as she sews down the braid, securing it with a stitch, and she will be at once pleased and surprised at the pretty effect produced. An example of this treatment of the braid will be found at L.

It is greatly the fashion at present to cut away the medallions from such braid as this and the finer makes and to apply them to black or white net or tulle. This is arranged upon bonnets and caps, fichus, evening bodices, and many others among the smaller articles of dress, to say nothing of sachets, needle-cases, photograph frames, book covers, and a host of other knick-knacks. Examples of this use of medallion braids will be given later on. Any of these braids can be had from Mr. William Barnard, 126, Edgware Road, London, W.

Nos. 40 and 41.—OPEN NETWORK POINT DE VENISE.

POINT DE VENISE, when employed as a point edging for braids having straight margins, has already been described by engraving 25 in No. 115 of



No. 40.—Open Network of Point de Venise.

Weldon's Practical Needlework, devoted to Point Lace. There it will be seen that it consists merely of the favourite Point de Bruxelles, into each loose loop of which are worked four tight stitches of ordinary buttonhole. In No. 40 is shown this same Point de Venise worked very slackly to form an open network which is suitable for use when a somewhat light and delicate effect is required, which will be a variation from Point de Bruxelles, of which the worker is very apt to grow weary.

Point de Venise as an open network is executed as follows:—Begin by working one loop of ordinary Point de Bruxelles, from left to right. Leave this loop rather slack, turn the needle round towards the left, and work four closely set buttonhole stitches into the loop already made. The first of these should rest against the margin of the braid, so as to make the beginning of what looks like a buttonhole bar. After making the last of these stitches, work another loop of Point de Bruxelles by the side of the first one, put four buttonhole stitches into it, and proceed thus along the whole row. Then turn and work back in the same way, of course putting the loop of Point de Bruxelles into the middle of the thread loop between the bars in the preceding row. Continue thus till the whole of the space is filled.

If a more raised and at the same time a less open effect is required, the loops of Point de Bruxelles may be much smaller and the buttonhole stitches should be rather looser. Also, they should be just so many as will almost entirely fill in the loop, leaving only a little space for the Point de Bruxelles that will have to be worked into it in the next row.

Point de Venise fills have an exceedingly pretty effect when they are combined with Point de Bruxelles, as in No. 41. Here the Point de Venise is worked much more closely than in the preceding example, and it appears only in every second line, the alternate rows consisting of simple Point de Bruxelles loops. This, though simple, is a particularly effective network, and it has the advantage of looking as well when made with fine as with coarse cotton.

So, too, Point de Venise may be combined with Spanish Point (see engraving 18), or with close Italian stitch (see engraving 13)—both in No. 115 of *Weldon's Practical Needlework*. It may also be carried out more softly by throwing a straight line of thread (as in Italian Stitch) across the space between each row of stitches. In short, these Point de Venise fillings are capable of much variation, and, although they have the appearance of being very complicated, they are in reality extremely easy and quick to work.

No. 42.—KNOT STITCH NETWORK.

Knot stitch makes an acceptable variation from Point de Bruxelles and other similar fillings. It is, too, quite easy to work, being merely one of the many forms of buttonholing. Worked as shown in the illustration (No. 42), it forms a somewhat close lattice all over the space devoted to it, the openings between the knots being only about half the size of the groups of close stitches. To work the lattice as shown here, begin with "a single loop of Point de Bruxelles made in the usual manner, and left about as loose as when an ordinary buttonhole network is to be arranged. By the side of this stitch work a second, but draw this up closely, allowing no loose loop to remain between them. Now turn the needle backwards, and make an ordinary buttonhole stitch in the first-worked loop of Point de Bruxelles. Draw this up rather firmly, so that the stitch rests close against the two that have already been made, and then make another loose loop of Point de Bruxelles like that with which the row was begun, repeating the above directions from *.

When the end of the row is reached, run the thread into the edge of the braid, so as to get it into the proper position for making the loops of the next row. * Make a loose loop of Point de Bruxelles, catching it into the loop that is found between two groups of knots of the preceding row, work a close buttonhole stitch by the side of it, then turn the needle back so as to get it in a convenient direction for making a tight buttonhole stitch into the first-made loop of Point de Bruxelles. Continue thus all along the row, repeating from the last *.

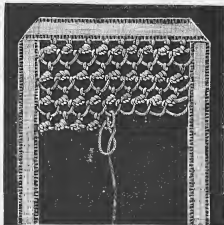
By thus working two close stitches into each loose loop, the open and solid patterns alternate regularly throughout, and so a chequered appearance is given to the filling.

It is possible by very simple means to make several variations in this knot stitch. If space will allow, for instance, a row of raised instead of a mere knot, by working two, or even three, of the sideways buttonhole stitches. This will give nearly the same effect, however, as the Point de Venise network in No. 40. Another change may be obtained by working three loops of Point de Bruxelles side by side to begin with instead of two. Of these, only the first one is left loose, as in the ordinary way of executing this stitch. It follows that in this case the needle will have to stretch backwards in making the sideways buttonhole stitch further than when only two loops of Point de Bruxelles are used as a foundation; therefore care will be needed to avoid drawing up the stitch too tightly, and thereby giving a muddy appearance to the filling. The loops between the groups, however, should be drawn up so as to set almost taut, but it is hardly necessary to remind a worker that they must not be strained in the slightest degree.



No. 42.—Knot Stitch Network.

and carry a buttonhole loop across to the corresponding space on the line of braid that runs along the top of the detail, or at right angles to the first-annal piece. This loop should be so loose that, when it is stretched to its widest by pulling the point of the needle into the centre of it, it forms—or rather encloses—a square space, which may be looped upon as the first or corner mesh of the netting. It will readily be found at the upper left-hand corner of the engraving, No. 43. With the thread over the edge of the braid, and bring the needle out at the same distance from the loop that



No. 41.—Point de Venise Network.

No. 43.—NETTING STITCH.

The reason for connecting this stitch with netting is at once seen, and when well and evenly executed it so exactly resembles this knotted work that it would be difficult to distinguish between them even were they to be examined side by side. Netting stitch is quite easy in itself, but it must be borne in mind that it requires the utmost evenness and regularity, or the desired effect will not be produced. For this reason it is well to give the first time a very great amount of proficiency is attained, and so to avoid trying a good piece of work by constantly cutting away the filling and re-making it. Netting stitch will be found far more suitable for an oblong or square space than for a round oval, or leaf-shaped detail of the design. This is on account of its being worked diagonally, the stitch being always begun in the corner.

It is first begun as follows:—Begin about three loops further down the left-hand side of the braided design than the exact corner, across to the corresponding space on the line of braid that runs along the top of the detail, or at right angles to the first-annal piece. This loop should be so loose that, when it is stretched to its widest by pulling the point of the needle into the centre of it, it forms—or rather encloses—a square space, which may be looped upon as the first or corner mesh of the netting. It will readily be found at the upper left-hand corner of the engraving, No. 43. With the thread over the edge of the braid, and bring the needle out at the same distance from the loop that

there is between the end of this and the corner of the space. Then put the needle into the middle of the loop, exactly as if about to work Point de Bruxelles, but, instead of forming an ordinary buttonhole stitch, give the thread a turn to the left, so that the needle passes under the preceding loop, under the working thread, and then over it, thus making a "die" or knot, which is very firm when it is drawn up closely. In other words, lay the thread towards the left, then towards the right hand, pass the needle downwards through the button-hole loop, under the upper strand of the loop formed by the working thread, and out over the lower strand of the same loop.

At this early stage of the filling only one knot is required, and the thread is then caught into the edge of the braid at the same distance from the last loop that was left at the opposite margin. In this row, then, there are two knots and two knots. The two loops, when they are pulled out with the point of the needle as above described, should form two square meshes, each exactly like the one that was previously made across the corner. Run the thread down the edge of the braid to get it into the right position for working the next set of meshes, then work in exactly the same way, but from left to right instead of in the opposite direction. The thread, when about to make the knot, should be laid towards the right, then back towards the left. The needle is passed through the buttonhole loop, under the upper strand and over the lower strand of the thread as before.

Of course the number of the knots and loops will increase in each row until the middle of the space is reached, when, if the design is square, they will diminish until the lower left hand corner is reached. Here a finish must be made to match as nearly as possible the beginning.

To many people the difficulty of getting the meshes exactly even and square is so great that they stretch out each one with a pin as it is made. To some workers, on the other hand, the very fact of a filling being a little trouble-

knots instead of one into each loop. This will have the effect of rounding off the corners of the meshes somewhat, and of making the work rather more than when a single knot is made.

Nos. 44 and 45—POINT DE REPRISÉ.

THIS stitch, in its elementary form, has already been noticed in engraving 25 in No. 115 of *Weldon's Practical Needlework*, but it lends itself to so much variation that it merits more attention now that opportunity offers for it to be the subject of a more detailed description. Beginning, then, with No. 44, we find it used to make a series of triangles which are worked upon the foundation afforded by a filling of single Point d'Alençon—(engraving 20 in No. 115 of *Weldon's Practical Needlework*). As Point d'Alençon is one of the simplest and the most quickly worked of any of the point lace stitches, there is no reason for repeating instructions for executing it. If a scrap of the stitch is examined, it will be found that the crossing threads trace out a series of triangular spaces. Four of such triangles will be noticed at the top of the engraving, No. 44. Now it is the threads bordering these three-cornered spaces that form the foundation for the Point de Reprisé triangles illustrated here. Most workers find it convenient to begin at the point of the triangle and thence gradually to widen out the stitches till the base of the pyramid is reached, when the thread is run into the work again out closely.

The Point de Reprisé is exactly like darning, being carried alternately over and under the foundation threads as shown in the unfinished triangle in the engraving. The threads, as the work progresses, are readily directed into position with the point of the needle, but some amount of deftness is needed to avoid pulling the foundation lines nearer to each other in one place than they are in another, which, unless it is detected and rectified at once, will tend to destroy the symmetry of the triangle.

If preferred, such triangles as they may well be made over three threads instead of two, the third thread being laid across from edge to edge of the braid down the exact centre of the three-cornered spaces. This darning is done in precisely the same way, however many foundation threads are to be utilized.

A pretty lozenge-shaped filling may be worked on a foundation of double Point d'Alençon. This stitch, it will be noticed, produces a set of four-sided spaces between the threads all along the middle of the stitch. Beginning at the point where two threads cross, the darning gradually widens out till the middle is reached, after which it narrows again till the other point is reached.

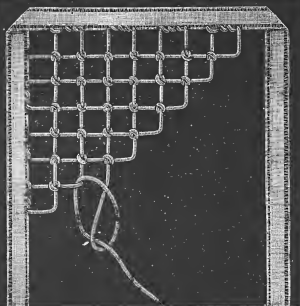
Thence the needle is readily run along the edge of the braid to the next lozenge, or it may be run into the thick darning, and the thread cut off closely, a fresh beginning being made for each section of the mesh.

Another effect may be made with double Point d'Alençon by working this in a much more spreading fashion than as shown in engraving 31 of No. 115 of *Weldon's Practical Needlework*, and then darning triangles in the three-cornered spaces which are found along the edge of the braid on either side of the centre. So, too, with single Point d'Alençon, triangles may be made in the same way as in No. 44, but so as to extend only half across the space. The next triangle is worked so that instead of being exactly opposite the first it alternates with it, and thus a pretty zigzag filling is formed all down the design.

Point de Reprisé also can be made to do duty very successfully as a filling for a corner space or for a round or oblong opening. The usual plan is as follows:—Throw seven lines across the opening, but arrange them at such distances apart that there is space enough to admit of a half line to be laid from the edge into the centre, exactly as if a wheel with fifteen spokes were to be made. Start from the outside edge and darn over three lines at once, very evenly until the middle is reached, taking care to keep



No. 44.—Point de Reprisé.

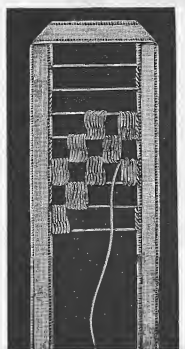


No. 43.—Netting Stitch.

some to execute ladies them only to fresh efforts, and they persevere until they have gained skill enough to satisfy the most critical inspection of their lace.

Except in small spaces, netting stitch is rarely used entirely alone, for that it might lead to a poor effect may be readily understood. It forms an excellent foundation for any of the stitches that are characteristic of guipure dart, and very rich they look when thus worked in miniature. For instance, Point de Reprisé (see engraving 25 in No. 115 of *Weldon's Practical Needlework*), and many engravings in our issue on *Torvelon Lace* may be worked as squares, stars, and triangles; or the squares can be filled in with point d'esprit, or other lines may be added to form a foundation for small Sorrento wheels. It is necessary, after the square netting has been worked, to cross these meshes with lines running diagonally across them in both directions. Then work a minute Sorrento wheel (see engraving 28 in No. 115 of *Weldon's Practical Needlework*) at every point where there is a knot, this serving for the centre of it. The thread should be twisted over those already laid between each wheel, so as to get it into the right position for making the next.

Netting stitch is sometimes worked along a horizontal line of braid instead of diagonally from corner to corner. A variety, too, may be made by carrying a line of thread across the space exactly below the last-made set of loops; this thread should be caught in with the next row of netted stitches, exactly as when close Italian stitch is to be worked. Such a plan will, of course, cut each square mesh in half, but it is well to have as much variety as possible in the work. The form of netting stitch is better suited for filling small spaces than that first described, but it is not desirable to make it the foundation for any darning, or for wheels or other additional ornamentation. When the simple netting is being worked, and especially when it fills a smaller space than usual, a slight enrichment may be made by merely working two



No. 45.—Point de Reprisé worked as Squares.

the triangles a good shape. Make five of these shapes, uniting them neatly in the middle. If well worked, this forms an extremely effective and useful wheel.

The Point de Reprise shown in No. 45 is so arranged as to make a filling of alternate open and close squares over the design. By way of foundation, instead of Point d'Ancon, a number of lines made each of a single thread are thrown across the space in a horizontal direction, and all at equal distances apart. If a thicker style of work is desired, Sorrento bars may be made instead of these strands of thread, or a coarsest make of cotton may be used. Begin the darning at the edge of the space, and carry it over two threads of the foundation (or over more if the design is very large), working until a square pattern has been made. It is usually convenient to carry the squares across the foundation threads in a diagonal direction rather than to twist the cotton round one of these to make the squares all in a straight row. The thread will seem to lead naturally down to the next pair of lines, and so the work is continued until the whole of the chessboard-like pattern has been made.

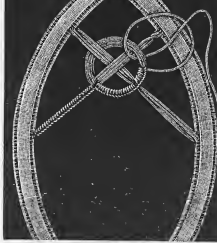
No. 46.—RAISED RINGS AND POINT DE BRUXELLES.

In the older specimens of point lace we often find far more beautiful stitchery in the fillings of the design than are ever produced by modern workers. One of these fillings is shown here, and it will not be found nearly difficult to work if a little thought be given towards the regular placing of the rings, which will, at first sight, seem somewhat troublesome.

About the foundation network of Point de Bruxelles (engraving 10 in No. 115 of *Weldon's Practical Needlework*) little need be said. The thread employed for it should be much finer than that chosen for the rings, and the loops should set loosely and as evenly as the curves of the braid will allow. When this is satisfactorily completed, the position for the rings must be settled. If space

removed from the pattern, and the ends of thread are run in at their proper places on the wrong side of the lace. It will be noticed that when the rings are worked upon a network, as in the present instance, a fresh beginning and an ending must be made for each, as there is no way of carrying the thread from circle to circle.

As a variation, if desired, the rings may be worked with overcast instead of buttonhole stitch; but this can be recommended only as a change, for, on the whole, the effect is not so good. A better result, where such a treatment is advisable, can be obtained by using coloured thread for the rings and white for the network. This stitch not infrequently appears with embroidery on linen tea-cloths and other similar articles, and when evenly worked is pleasant to the eye and handsome. More especially is this the case when the linen is coloured, as the effect of a bright tint showing through the meshes of the lace filling is very much to be admired, and worthy of close inspection.



No. 47.—A Mechlin Wheel.

No. 47.— A MECHLIN WHEEL.

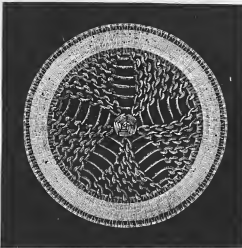
THE ordinary point lace wheels, when plentifully used, are rather apt to give a little heaviness to the effect of the work, and the spokes not infrequently have the appearance of not being thick enough to support the solid work in the middle. The Mechlin wheels are much more open-work in character, as they have small holes in the centre and consist, besides, merely of a ring of buttonholing intersected

with buttonhole bars. They are slightly more troublesome to work than are most of the other kinds, and for this reason they are seldom seen except on the better makes of lace.

After the space in which the wheel is to be set has been prepared in the usual way by whipping the edges of the braid and drawing this in slightly so that it sets quite even and flat, as when any other sort of wheel is to be worked, throw across it two sets of threads which should cross each other in the centre of the space. If coarse work is being executed, two, three, or even four strands may be used instead of only one, as in very minute stitchery. Then, as each bar is laid, cover it with buttonhole stitches set closely together. In the middle, and when the second bar is being made, it is a good plan to join this to the first one by catching the needle through one of the stitches of which it is composed. This will not be apparent, and will successfully prevent the buttonholing from becoming twisted.

When the bars are finished, run the needle and thread under a few of the stitches at the back and bring them out on the right side about a quarter of an inch distant from the point of meeting, in which it is to be regarded as the middle of the wheel. Now pass the needle and thread about four times—more or fewer, according to the coarseness or fineness of the work—alternately over and under the buttonhole bars, taking care to keep always at exactly the same distance from the centre as when this part of the work was begun. Stroke the threads into position with the point of the needle, and make as perfectly shaped a ring as possible. The darning of the thread over and under the bars is precisely the same operation as that of making a Sorrento wheel, save that here the darning is carried on at a distance from the centre instead of close up to it as in the first instance.

After this foundation for the ring has been satisfactorily made, it has to be covered with closely-placed buttonhole stitches, as shown in No. 47. As each spoke of the wheel is reached, the buttonholing should be caught down to it by passing the needle through a single thread of the bar. This will serve,



No. 48.—Filling for a Round Space.

No. 46.—Raised Rings and Point de Bruxelles.

will allow, they may be sprinkled in alternating rows over the whole surface of the buttonhole ground, or they may be grouped into a star or a lozenge, or a square, or a flower-like cluster; or, if the space is too small to allow of either of these arrangements, a single ring may be set just in the middle of it. Each ring requires four Point de Bruxelles loops—that is, one at the top, one in the next row on each side of the first, and one at the bottom, exactly below the top loop and between the two in the preceding row. Thus it will be seen that every circle encroaches upon three rows of the network, and when this is once understood, the loops of Point de Bruxelles must be counted to see how to place the raised design. Suppose that there are seventeen loops in one row of the network. This, if only one ring is to be made, will give the ninth loop as the centre, or to serve as the top loop for the foundation of the circle. If two rings are to be made at equal distances apart, these must be begun on the sixth and twelfth loops. Take a fairly long needleful for the ring, as it is inconvenient to have a join in the middle, and use coarsest thread than that of the network. Pass the thread under the first or top loop from right to left, over the left-hand loop in the next row, under the bottom loop in the third row, and under the right-hand loop above it, then again under the first loop, and so on round and round three or four times, according to the height of the relief required. Allow the thread to set quite slack, unless a ring is required having a very small opening in the middle. When the point is reached at which the foundation was begun, work buttonhole stitches all round the ring, taking care that the needle always passes over the entire number of the threads composing the padding of the circle, as occasionally one of these is apt to get overlooked by slipping behind the rest. At the lower part of the engraving No. 46 is shown the commencement of one of these rings, and at the left-hand side of the detail is one that is nearly covered with the buttonhole stitches. When these are done and neatly finished off, so that the point of junction between the first and the last stitch is not visible, the thread must be run in and out under the stitches and cut off closely. It is sometimes convenient to draw the cotton down to the wrong side of the linen, and to leave the end hanging there until the lace is completed. It is then

not only to unite the ring and the bars, but will tend to keep the circle in a good shape, a matter offering some amount of difficulty to most beginners.

There are several variations to be made in Moulin wheels. For instance, that portion of the bars which is to set within the middle of the ring when all is completed is very often merely as a Sorrento or twisted bar is managed, instead of being covered with buttonhole stitches. Also, if space will allow, loop or buttonhole pieces may be worked at intervals along each edge of the bars, thus adding considerable richness to the work. Also, a tiny Sorrento wheel may be placed in the centre of the ring just where the spokes meet. This need consist only of about three strands of thread, but will be found to have a very good effect. If the space is extra large, two or even three sets of buttonhole rings may be made, all at equal distances apart. When, however, there is scope for such an elaborate wheel as this, workers generally prefer a network of some kind by way of filling, probably owing to the difficulty of getting so large a ring to set accurately. It is by no means necessary to have four spokes only, if there is room enough, five, six, or indeed more still, may well be used. When only four spokes are made, there is generally an opportunity for the working of several pieces along the edge of the ring between the bars, and these will be found to greatly beautify the general effect of the wheel.



No. 49.—A Striped Filling.

ular opening in such a position is very often too large to be adequately filled by a single wheel, a netting of Point de Bruxelles or of Point de Venise is apt to grow monotonous, and it is not every worker who is possessed of sufficient skill to enable her to contrive a number of tiny Sorrento wheels, such as No. 29 in No. 115 of *Weldon's Practical Needlework*.

An extremely pretty filling, which may claim the unusual merit of being as easily worked as it is effective, will be found in No. 48. It consists of a series of triangles of Point de Bruxelles, which is worked very loosely in this case for the sake of clearness, but which may be made as closely as will suit the taste of the worker. Any of the variations of buttonhole stitch that are generally employed for a simple network may take the place of the Point de Bruxelles if desired; but few will give a better effect, unless the space is unusually large.



No. 50.—Wheatsheaf Stitch.

To execute this filling, after running the braid round the outline of the circle, and whipping it in the usual way, work first a series of Point de Bruxelles loops all round the inner margin of the braid. In the original of our engraving No. 48 there are thirty-five of these loops, the circle measuring an inch and a half across. 2nd round—Miss one loop, work a buttonhole stitch into the next six loops, and continue thus all round. 3rd round—Work groups of five stitches, missing the intervening loops. In successive rounds make four, three, and two loops for each triangle, and remember to leave the space between each group quite blank, so that there is no fear that the work will curl or set otherwise than quite flat and smooth. In the last round, be careful to make the size above described is made, will bring the work nearly to the centre of the space, work one buttonhole stitch into each loop and draw them up so that the points of the triangles nearly touch. Make the five buttonhole stitches do duty for the spokes, and work a small English or Sorrento wheel upon them. Then fasten off the thread neatly on the wrong side of the lace.

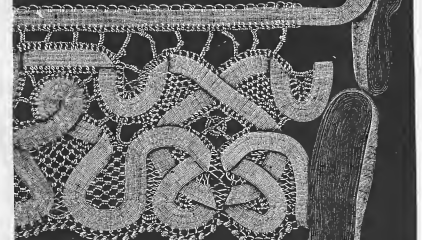
No. 49.—A STRIPED FILLING.

WHEN large spaces have to be filled it is often desirable to employ a stitch that forms a pattern of itself and is arranged so as to set in a series of horizontal or vertical lines of alternate close and open work. Such a filling is shown in No. 49, and on the same general principle dozens of others of a similar nature may be invented at the expense only of a little attention. Here the work is begun with two rows of the ordinary Point de Bruxelles, made somewhat loosely. It is these which form the open-work stripes which, in the example, come alternately with the close bands. After working them, the close stripe is begun by placing a straight line of thread across the design from edge to edge of the braid, and close against the buttonhole stitches already made. Then, in each of the larger Point de Bruxelles loops two buttonhole stitches should be worked, the needle for each being taken over the line already laid, and which serves not only to strengthen the work, but to render it closer and more opaque. The number of these stitches may readily be increased if the size of the loop above them will admit of it. It is by no means necessary to stretch across the design, and this is also covered with buttonhole stitches, one being worked into each loop of the foregoing row. Then a third line is stretched across the design, and this again is covered with stitches in the same way. The close stripe thus worked may be made as wide or as narrow as desired, the arrangement, of course, depending upon the size of the space that is to be filled.

The two rows of open Point de Bruxelles follow, two stitches of the preceding line being missed between each in the first row, while in the second the buttonholing is worked into each loop in the usual way. With these, also, three or even five rows may be made if desired, or one only may be worked, with three lines of close stitchery.

No. 48.— FILLING FOR A ROUND SPACE.

It is sometimes a little difficult to find a suitable filling for a round space, such as appears not infrequently in the middle of a Dopley, or discussion top. A circulation top. A circulation top.



No. 51.—A Handsome Black Lace.

No. 50.—WHEATSHEAF STITCH.

A PRETTY and little-used stitch is that known as the "wheatsheaf," and the worker who has had experience in making Sorrento bars (engraving 3 in No. 115 of *Weldon's Practical Needlework*) and the ordinary buttonhole stitch will find it quite easy to manage. It is best suited for long and narrow spaces, but the number of the bars in a cluster, or sheaf, may be either larger or smaller, if desired, than in the engraving. The resemblance to a wheatsheaf, however, is greatly lessened by the reduction in number of the bars.

After sewing the braid down to the pattern in the usual way, bring the thread up on the left-hand edge and throw a line across to the corresponding place on the right-hand margin. Draw this line up tight, but not so tight as to either banish or break out of its place, then secure it in the usual way with a firm buttonhole stitch. Twist the thread over and over the line thus attached till the beginning is reached, then take the needle into the edge of the braid and work two overcast stitches to bring the thread into the required position for making the next Sorrento bar. In the illustration five of these bars are made for each cluster. The set of buttonhole stitches which unite the bars is made as follows: When working the last bar of a group, make only two or three overcast stitches over the line after securing it to the braid instead of twisting the thread over the entire length of the bar. Then work six buttonhole stitches close together and even with the last bar of a Sorrento bar. Draw up these stitches just as tightly as will allow the bars to set easily side by side, and not irregularly one over the other in a muddle. After the last buttonhole stitch twist the thread over the remaining portion of the bar and secure it in the edge of the braid in the usual way.

The "wheatstheaves" may either be set close together, as in the example, where the Sorrento bars are all at equal distances apart, or a space equal to the width required for three or four bars may be left between them, according to the detail that is being filed. Needless to say, the former plan requires a holder pattern than does the latter. A variety may be made when, perhaps, there is an oblong opening to be filled with only one wheatstheaf, by working buttonhole instead of Sorrento bars. For these, of course, about three, or even four, foundation lines are required, and the general appearance will be altogether heavier and more solid than when the method described here is followed, as the connecting buttonhole stitches will be proportionately thicker and more misel.

Reverting to the groups of Sorrento bars, it will be found that the addition of a piolet between the third and fourth of the buttonhole stitches will give a pretty effect to the work. It will partially fill in the lozenge-shaped space between the wheatstheaves, and will show to good advantage. Such a loop may be either buttonholed or made like a bullion-knot in embroidery, or a simple thread loop twisted round a pin (engraving 5 in No. 115 of *Weldon's Practical Needlework*).

Those ladies who can execute drawn thread work can introduce a little variety into point lace by making a row of Sorrento bars, and then forming "single" or "double crossing" along their whole length. The effect of this will be all the better if the connecting thread is gold, and this will, besides, have the advantage of being more novel than ordinary thread.

No. 51.—A HANDSOME BLACK LACE.

BLACK POINT LACE can be made to look extremely good and handsome, especially when laid over cream or coloured satin to form the vest of a dress, or a blouse front to be worn with an open coat. The only disadvantage to the work when thus executed is that it is apt to be somewhat trying to the eyesight, but this is greatly lessened by laying a piece of white glazed calico, or even paper, under the lace while the fillings are being made. If a pattern is to be used that is already printed on dark blue or green, it can easily be traced with pen and ink on to the white glazed linen that is generally sold by the purser.

There are not nearly so many varieties to be had in black point lace as in white, and those that are sold have usually a straight, instead of a piolet,

edge. The heaviness of this however, is greatly minimised by working a row of Point de Bruxelles, or of Point de Venise, along the margin before proceeding to the execution of the fillings selected for the various details of the pattern.

In working point lace with black silk it is scarcely worth while to expend care in making the fillings very elaborate, as their beauty is not so well displayed as when white thread is employed for them. A simple network, such as that shown in engraving 11 in No. 115 of *Weldon's Practical Needlework*, is all that is required, and therefore is particularly well suited for execution with black silk. Full directions for working such wheels will be found on page 6 of the present issue.

Some of the narrower openings are filled, or rather the braid outlines are connected, by means of buttonholed bars, those near the heading being interspersed with piolet. In one little lozenge-shaped opening there is what is known as a Mechlin wheel, which is of a character that is not common, and therefore is particularly well suited for execution with black silk. Full directions for working such wheels will be found on page 6 of the present issue.

Other and smaller spaces are simply occupied by Sorrento, or twisted bars, and Point d'Alençon is all that is necessary when two pieces of braid nearly, but not quite meet at the Point de Bruxelles has been worked along their edges.

The pretty finish at the footing of the lace must next be noted. It is somewhat deeper than is usually the case, and is made up of two rows instead of one. First, there is a series of loops of Point de Bruxelles. These are double end—that is, the ordinary lozenge stitch is made alternately with one tighter one, which sets close against the margin of the braid. Then into these loops is worked a row of Point de Venise (engraving 22 in No. 115 of *Weldon's Practical Needlework*), four buttonhole stitches being used for each knot or cluster. In working this row care must be taken to leave each long loop between the knots sufficiently slack to prevent the edge of the lace from curling up or from becoming at all drawn out of shape. Along the top edge of the braid which forms the heading of this lace is carried a row of double Point de Bruxelles made exactly like the first row of the footing. This is all the finish that is necessary in this position.

A pretty variation may be made in black point lace by sewing some gold thread, or very fine cord upon the braid. If the tinsel thread is used, it should be placed just within each margin of the braid. If gold cord, it should be laid along the middle only. Should the braid be sufficiently wide to allow of this, a handsome trimming may be made by sprinkling the centre with coloured sequins, which should be placed at equal distances.

A pretty variation may be made by sprinkling the centre with coloured sequins, which should be placed at equal distances. To such lace, nowadays, it is often the custom to add a few very large and often pear-shaped sequins. These are laid upon any of the details that seem of suitable shape to receive them, and are sometimes allowed to hang loosely from a short end of silk, sometimes sewn closely down to the braid. Needless to say, to get a really good effect they should be employed but sparingly.

The materials for black silk point lace are to be had from Mr. William Barnard, of 126, Edgware Road, London, W., who supplied also the specimen here illustrated.

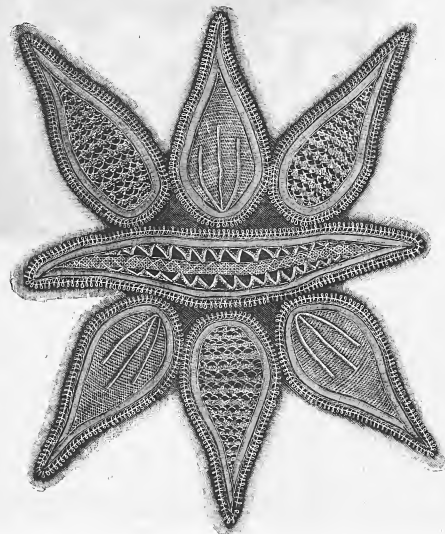
Directions for copying a printed design will be found in No. 115 of *Weldon's Practical Needlework*.

No. 52.—DESIGN FOR HANDKERCHIEF SACHET.

VERY pretty knickknacks for ladies' staid and for gifts to friends may be made with the help of point lace and at the expense of very little trouble. By way of example, a handkerchief sachel is shown here decorated with various scraps of lace so arranged as to make one handsome design. Such scraps as these are very easy to work, and require so little set pattern that most amateurs can plan them to suit their own taste without any particular difficulty. To carry out a piece of this kind of lace *appliqué* affords an excellent opportunity for turning to account all the odds and ends of braid and cord that may be left after finishing several larger pieces of lace. In the illustration it will be seen that seven scraps in all are required, six of which are alike in shape, though quite different as to their treatment, the seventh section is long and narrow, but irregular as to the slightly curved sides. This piece of lace occupies the middle of the front of the sachel, the remaining scraps being placed above and below it, one straight one in the centre with a slanting one on either side.

Beginning with the piece in the middle, we find it outlined with an ordinary narrow fine but plain lace braid, such as those marked from A to H in engraving 1.

Down the middle, and corresponding to the middle of a leaf there is a line of the braid shown at E in engraving in No. 115 of *Weldon's Practical Needlework*. Down each side of this centre line is worked a series of the ordinary buttonhole bars, arranged so as to form zigzags. These must be as evenly placed and worked as possible, and a little care will probably be needed in order to keep them at equal distances apart.



No. 52.—Design for Handkerchief Sachel.

A point may well be added in the centre of each hars as are in the broadest part of the leaf, but it will be found that as it tapers at each end there will be no space for these enrichments. If desired, Sorrento hars may be worked instead of buttonhole hars, being easier to make and lighter in effect, they may possibly be preferred. Also, the spaces lend themselves very well to the use of single Point de Bruxelles, or one of its many varieties. So, too, Point de Venise, and many similar stitches may be employed in such a position. If several knick-knacks are to be decorated with the same shaped scraps, it is a good plan to work each one differently; and, by consulting our illustrations, no difficulty will be found in finding a large variety of suitable and effective fillings.

The smaller sections in the pattern given here are worked in two ways—one giving a close, the other an open work effect. The former filling consists merely of close Italian or Venise, as described by engraving 13 in No. 115 of *Weldon's Practical Needlework*, is really Point de Bruxelles, worked very compactly and over a straight thread stretched across the space to be filled, which serves to give the needful firmness to the work. In the illustration this is further enriched by three veins of the fine cord that so often plays this part in modern point lace.

The other three fillings consist of Point de Bruxelles, worked so as to produce a network of alternate open and close spaces. This is easily executed by anyone who is acquainted with the elements of lace-making. Point de Bruxelles being one of the first stitches that it is necessary for the beginner to practise. There are so many of these lattices contrived by different arrangements of loose buttonholing that it is impossible to give a distinctive name to each. That which appears here is not very unlike the Genoese stitch (engraving 17 in No. 115 of this series), though it is not absolutely the same. 1st row—Work a series of rather loose loops of Point de Bruxelles, alternating with closely pulled up buttonhole stitches, straight across the space to be filled in. 2nd row—Point de Bruxelles loops all along, two being worked into the small loops of the preceding row and two into the looser stitches also. 3rd row—Like the first, the close loops being so placed that they set exactly below those in the row first worked. The fourth row is worked in the same way, but the close stitches must come in between the diamonds made by the foregoing three rows. Then, again, the seventh row will repeat the first exactly, and thus will begin another series of diamonds. This sounds so complicated matter, but it will be found far easier in the working than in the written description. The simple arrangement of diamonds will tend to show how these fillings are made up by placing close and open stitches in their proper places. A Danish tablecloth will often suggest little geometric patterns of this sort that may easily be carried out in point lace, and anybody who happens to understand fancy darnings will see at once how dozens of similar designs may be planned out.

After all the seven sections needed for this particular hankenkerchief sachet have been worked, they should be edged with purl, and are then ready to be applied to the background chosen for them. This may be of almost any silken material, either plain or figured, white velvet or velveteen will throw up the lace effectively. If the lace is somewhat coarse, a good quality of coloured pique, or linen, will answer admirably for the outside of the sachet. The pieces of lace, if rapid execution is an absolute necessity, may be simply coated with paste and laid on the material which should then be left to dry under a pile of hooks or some equally heavy weight. The colour of the silk or sateen used is, in this case, not unlikely to tinge the lace slightly; but this is of no consequence, for the suspicion of colour in the *appliqué* will be found to have a remarkably good effect.

Should a very elaborate piece of work be desired, the scraps of lace can be held down to the foundation with a series of fancy stitches made with coloured or white fax thread or silk. Also some light spots and scrolls may readily be added from between the scraps of lace, and will look extremely pretty if they are worked with fine feather or cornel stitch.

No. 53.—TRAY-CLOTH WITH POINT LACE BORDER.

POINT lace combined with linen embroidery is at present in high favour with lovers of fancy work, and there are few who could resist the attractions of a pale lino linen tray-cloth, bordered with a bold, intersecting pattern worked with butter-coloured linen thread and lace hankenkerchief. A cloth is shown here, and it may be obtained ready traced and cut commencing, if desired, at most of the good fancy

shops. The work required for its execution is simple in the extreme, and the fillings take rank as some of the easiest that are ever used. They are worked with fine cream-coloured crochet cotton, which will be found exceedingly effective for this kind of lace, as it allows the twists to stand out more clearly and distinctly than a more fluffy kind of thread would do. Sorrento hars, arranged to zigzag across the spaces in which they are worked, serve to connect the lines of hankenkerchief, which, owing to the intricacies of the design, are rarely very far apart.

Here and there is a semicircular or fan-shaped opening, which is filled with a pretty half-wheel made in a somewhat unusual fashion. One such filling will be found in the extreme corner of the tray-cloth. Make a large buttonhole loop by way of foundation across the hankenkerchief on the inner side of this space. Then from this loop throw nine Sorrento hars into the inner edge of the hankenkerchief, which traces the outer part of the corner. These hars will be of varying lengths, owing to the natural curves of the pattern—the middle one, which, of course, fits exactly into the angle, being the longest of them all.

Now return to the beginning of the buttonhole loop, fastening the thread into the hankenkerchief at that point. Work a series of back-stitches over the Sorrento hars, exactly as when making an English wheel (engraving 27 in No. 115 of this series). After throwing the thread round the last of the hars, secure it by catching it into the hankenkerchief, then turn and work back in exactly the same way. Finish off by catching the thread into the hankenkerchief at the other end of the half-wheel, then turn, and repeat the process till from four to seven lines of back-stitches have been made, according to the size of the space. Allow the thread to set somewhat slack between the spokes of the wheel, stroking it into place with the point of the needle. Such a filling is suitable for almost any shaped space, the number of the rays and of the lines of back-stitch alone being subject to variation.

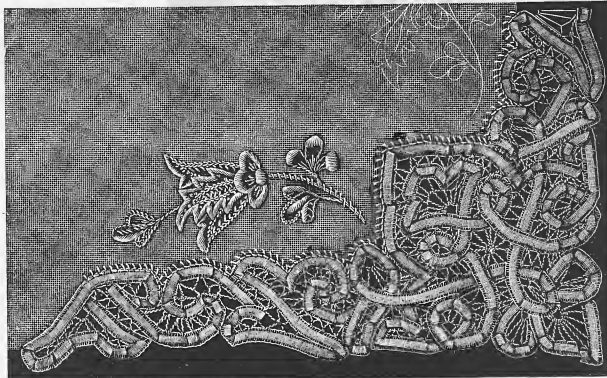
In the model no finish of any kind was used for the outer edge of the lace, but this may easily be added if desired. It may take the form of a Point de Venise bordering, or, as the work is not likely to be subjected to very close inspection like that which is applied to dress, some of the ready-made purging may well be substituted for it.

There is little need to go into details respecting the embroidery that appears upon such a piece of work as this. It is usually executed with either coarse flax or linen thread matching the colour of the hankenkerchief. The floral spray given here is thickly outlined with raised satin stitch, and is filled in with open fillings of spike stitch, feather velveteen, and herring-bone stitches. The work, in short, may be as elaborate or as simple as the embroiderers please to make it.

The inner edge of the lace and the margin of hankenkerchief that rests upon the linen should now be finished with a row of spaced buttonhole stitches, which will form a sort of spike pattern, resting partly on the linen, partly on the lace. This done, the linen should be separated from the lace and cut away beneath it. All that then remains to be done is to damp and press the work in the manner detailed on page 4 of our list of Point Lace, which is No. 115 of *Weldon's Practical Needlework*.

No. 54.—A CAKE D'OYLEY.

D'OYLEYS of all sorts have at all times been very successfully made in point lace, and the one for which the entire design is so clearly given in

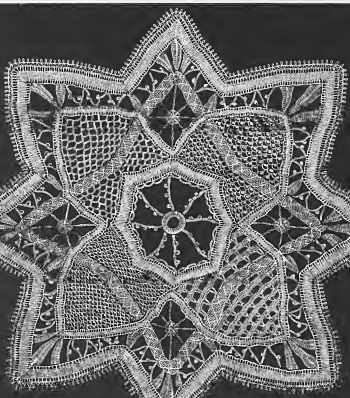


No. 53.—Tray-Cloth with Point Lace Border.

No. 54 will be found particularly handsome and effective. Much of its good effect is due to the use of more than one kind of braid, but if desired, one make only may be employed and will look extremely pretty if not so rich as the original. The *d'oylee* given here is so arranged that the four sections of the main part of the pattern are each worked with a different stitch. Hence the lace-maker can choose which she likes best to copy. If she does not care, however, for the monotonous task of working them all in the same way, she may execute them in pairs. So, also, the upper part of the sections may be carried out in quite a different manner from the lower portion. In many other ways may such a design as this be varied at the expense of every little trouble.

In the original three kinds of braid are employed. One of these is very uncommon as to appearance, being extremely fine and having some coarser linen thread woven through it in a pattern of little *convex* squares. This braid is shown at E in No. 1. Then there is the ordinary point lace braid with straight edges, and rather fine and narrow, while the third, which is coarse and rather wider, is given at C in engraving 11 in No. 115 of *Weldon's Practical Needlework*.

Beginning in the middle of the pattern, which is easily copied on the linen from sketch, we find the outlines of an octagon, which should be traced out with the widest of the three braids. So also should be the outer edge of the *d'oylee*, care being taken in both portions of the work to fold, or mitre, the braid, so as to get a sharp, clear outline at every angle. The thin fancy braid is used for the smaller vandykes, the narrow plain braid for the larger scallops.



No. 54.—A Cake *D'oylee*.

Care must be taken that at the points where these two lines meet they pass alternately over and under each other, as upon this will much of the good effect of the braiding depend.

The centre wheel should be worked first and the following will be found the easiest way of managing it. Make a little ring of thread, using a sufficient number of strands to give a good thickness without allowing it to be heavy. Just twist the cotton round this soft foundation to keep it in shape, then hold it down under the thumb of the left hand in the centre of the space that is to be filled. Work buttonhole stitches over the ring until about one-eighth of it is to be filled. Work about six more buttonhole stitches, then another picot, and this is covered, then throw a line across into the angle of the braiding and secure it into the edge of this. Carry the thread back to the ring, securing it to the last made buttonhole stitch, then back again to the braid. This is formed the foundation of a buttonhole bar, the covering of which must next be proceeded with. (Engraving 4 in 115 of *Weldon's Practical Needlework*.) Starting from the braid, then work about six ordinary buttonhole stitches, make a picot then. Put the needle into the top of the last stitch made, twist the left-hand thread of the loop thus formed round the needle five or six times; pull it through, and pass the needle again into the last buttonhole stitch. Work about six more buttonhole stitches, then another picot, and continue till there are three little loops and four sets of plain buttonhole stitches between them. When the work reaches the ring in the centre of the space, pass the needle from below upwards through the buttonhole stitch that was last worked, and go on covering them until the next point is reached, whence

a bar and picots have to be thrown across to the braid. Of course, as it is a octagonal space, there will be needed eight of these bars, and they must be kept as regular and even as possible, being in each an important portion of the *d'oylee*.

The four large spaces should be filled in next. Taking what is perhaps the most uncommon and least effective of the fillings shown in the model, we find a somewhat striking arrangement of broad horizontal stripes of closely set *Point de Bruxelles* alternating with open spaces. Make one of these open spaces to begin with at the tip of the vandyke, by throwing across it a loop similar to those made in *Point de Bruxelles*, but instead of a simple *Point d'Espagne*—that is, a twisted buttonhole stitch instead of a simple one. This can best be understood by reference to the engraving, and description of *Spanish Point* (engravings 13 and 15 in No. 116 of *Weldon's Practical Needlework*). Into this loop work as much *Point de Bruxelles* as will set flatly and evenly, then turn, and work back in the same way, putting one stitch between each of the others, except at the ends where the gradual widening form of the scallop will necessitate a corresponding increase in the number of the stitches. See that there are only enough, however, to set flat and not at all full or puckered across the width. A third set of these buttonhole stitches must then be worked in exactly the same way. Next comes a row of holes made with *Point d'Espagne*, or Spanish point. As by this time the design has so far widened out that the pattern can be worked more fully than the first time that the open loops were made, it will be noticed that the *Point d'Espagne* is arranged in pairs, so that two little bars are found between each hole. This done, the three lines of *Point de Bruxelles* are worked as before, then another row of Spanish point, and so on until the line of braid which crosses this space is reached. Below this, as the design is wider still, at least, for the first two rows, the *Point d'Espagne* is triple, instead of double as described above.

The corresponding and opposite space to this one is very prettily filled with the stitch similar to that known as *Roman net*. Full instructions for working this will be found on page 3 of the 1st series, which is No. 115 of *Weldon's Practical Needlework*. It is merely a simple development of *Point de Bruxelles*, but forms a series of rather thick loops or meshes all over the space. Work a single buttonhole loop across the top of the scallop-shaped opening. Turn in the usual way, and make two buttonhole stitches into this loop. There will probably not be room for more in the small beginning of the filling, but in any case, all through, the number of the *Point de Bruxelles* loops must always be even—that is to say, four, six, or eight, not five, seven, or nine. In the following rows make plain buttonhole loops as usual, catching each one into the middle of the group of *Point de Bruxelles*—hence the even number of buttonhole stitches for each loop. In the original the loops at the top of the vandyke had six buttonhole stitches, but eight were worked as the design widened out and admitted of bolder treatment.

The two remaining spaces are filled, the one with double *Point de Bruxelles* (engraving 11 in No. 115 of *Weldon's Practical Needlework*), familiar to lace makers, the other with alternate rows of *Point de Venise* (engraving 28 in No. 115), and *Point de Bruxelles*. No difficulty at all should be found in carrying out either of these fillings.

The four lozenge-shaped openings between these larger spaces are filled with English waves (engraving 27 in No. 115). They are worked with rather fine thread in the original, but this is readily altered if the surrounding portions of the *d'oylee* require a coarse thread to show off to advantage beside them. Some people prefer to execute point lace in altogether a coarser and harder style than was approved of when the work was in vogue many years ago.

The narrow open space that runs round the outside of the *d'oylee* is worked with buttonhole lace combined with picots. These correspond exactly with those in the middle, and are worked in the same way. At each point of the vandyke is worked a group of three bars of *Point de Reprise* (engraving 25 in No. 115 of *Weldon's Practical Needlework*), the lower end of each being drawn in slightly so as to form a triangle, the two sides between the vandykes is placed only a single bar, and this is wider at the point. All these bars are worked over three lines of the vandyke.

Nothing more remains to be done but to sew the pearl edging round the margin of the *d'oylee*, and care must be taken to pull it slightly at the tip of each point, so that the work shows no signs of curving.

D'oyleys of this sort may often be used for purposes besides that for which they were first intended. They make capital table centres when sewn down upon satin, this being cut away freely below the *d'oyleys* themselves. A single *d'oylee* under the lace, or a row of them for the front of a satin handkerchief, may be let into each corner of a tinted linen tea-cloth, either with or without linen underneath. So, too, the little scraps of lace can be applied to nightdress cases, shawl towels, chair-backs, and many other simple articles.

Made in fern thread and braid they have a very pretty effect laid over the crown of a white satin bonnet for a little girl. Of course, in this case, the material should be fine lace.

A pretty pincushion is made with a lace *d'oylee* laid over a coloured satin cushion arranged with a full puffing round. The lace can be simply pinned on with ornamental pins.

Nos. 55 and 56.—SQUARE COLLAR.

Good point lace works very rich and handsome when made up into collars such as are always more or less fashionable with plain dresses; and two or three silk or brocade bolices trimmed with this lace are included just now in almost every trousseau. The collar illustrated here is a very good specimen of

work will be seen all the most generally employed wheels—English, Sorrento, and buttonhole. It is only in extremely narrow spaces that the simple and somewhat commonplace Sorrento bars will be found. As the bars and all the other fillings are somewhat coarse and bold in character, they would be too "spiky" and thin to look well when they have to be made more than a quarter of an inch in length.

In so handsome a piece of work as this, it is well worth taking pains to execute a hand-made edging for the outer margin of the design instead of sewing on the machine-made part. Here, then, we have a somewhat bold finish of Point de Venise, four buttonhole stitches being put into each loop of Point de Bruxelles, in order to make a good-sized knot. If desired, an extra rich effect may be obtained by making a thread picot between every second and third of these buttonhole stitches. Another and very desirable picot edging can be made as follows: Throw about four lines of thread along the edge of braid, exactly as when a loop for a hook to fasten into is to be worked. Let all these lines be exactly the same size, so that they make a semi-circular loop hanging from the braid. Begin to cover the loop thus formed with buttonhole stitches, starting from the left-hand side. Work on till the middle is reached, make a picot, then complete the covering of the loop with buttonhole stitches. Make the succeeding loops in exactly the same way, allowing them to follow one another quite regularly and evenly. Should the loops be large enough to admit of this, three picots may be made upon each instead of only one, with a greatly improved result.

No. 57.—PINCUSHION TOP.

A CHARMING decoration for the top of a pincushion, which will not interfere in the least with its utility, is shown here, and it will be found a particularly easy little piece of work, such as many people like to take out of doors with them in summer when something that packs into small compass is particularly desirable. These scraps of lace are equally suitable for d'oyeys, and are to be had ready traced at almost any good fancy shop. The centre is of fine linen or cambric, round the edge of which is carried a simple lace pattern such as is well within the powers of the most mediocre worker. The design given here is well adapted for using up any odds and ends of braid that may be left from larger pieces of work. Two kinds of braid are required, one a straight-edged braid of the ordinary kind. Either white or butter-colour may be chosen, or a mixture of both, according to fancy. The second braid is one of the varieties of the Honiton medallion braid, and a particularly pretty

No. 55.—A Square Collar (Front).

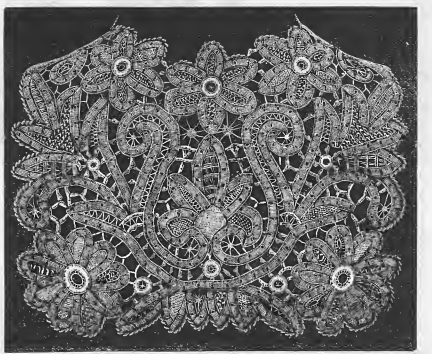
modern work, and is particularly effective when laid over a dark material. It is carried out with butter-coloured braid and white thread in two sizes, neither being extremely fine, owing to the coarseness of the braid. It is a plain braid, interspersed with holes along the centre, which greatly lighten the effect. It can be had both in white and terra at Mr. William Barnard's, 126, Edgware Road, W., and is by no means expensive. There is considerable labour involved in sewing on the braid alone when so large a piece of work is undertaken, but a small piece may be made ready at a time and the lace stitches worked into it at once, so as to gain a little change from the monotony of braiding.

The pattern, which is very bold and decided, is to be had traced on white linen from the address above given. In the centre of the front of the collar is a large leaf-like design, divided into five sections, and from this springs on each side a flowing scroll. The middle of the leaf is composed of a circle filled with close Italian stitch. The largest part of the five sections of this design is worked very prettily. It is begun in the point with three long buttonhole stitches, which have the thread twisted round them exactly as in Spanish point (No. 18, 1st Series), to form three Sorrento bars. Then follow three lines of close Italian stitch, which make a broad, solid stripe. The sections on each side of this are simply worked with a line of simple Point d'Alençon, while the next two have a network of double Point de Bruxelles.

The scrolls require many different stitches to fill them in. The tip, which is extremely narrow, is occupied by English bars; the two leaves below these have the pretty filling of Point de Venise and Point de Bruxelles, No. 41, on page 4 of the present issue. Then appear the Sorrento bars and close Italian stitch already described, and a large buttonhole wheel, the spokes of which are enriched by picots.

At various points of the design are arranged several rosette-like patterns, some having nine, others six sections. Among the fillings employed for these are Point d'Alençon, the braid being first bordered along its inner edge with Point de Bruxelles, Point de Venise network, with and without a line of loose buttonhole stitches, close Italian stitch, buttonhole broken bars, and a Sorrento wheel placed upon an edging of Spanish Point. In the centre of each rosette is a raised ring of buttonhole stitch, and in many cases this is itself partially filled in with a ring of Spanish point, a small Sorrento wheel, or a round of buttonhole loops worked along the inner edge and into the buttonholing which forms the ring.

These fillings are repeated throughout the whole of the design, the details being so worked as to correspond exactly one with the other on both sides of the collar. When they are all in place, the grounding, which connects the holder sections of the pattern, must be put in. It consists almost entirely of buttonhole bars, with or without picots, according to the width of the spaces to be filled. When the opening widens out sufficiently to admit of this, a large wheel is made to do duty instead of bars. In different parts of the



No. 56.—A Square Collar (Back).

pattern was chosen in the original, having a Valenciennes lace design fitting each tiny oval. The medallions are used singly or in pairs. At the corners, for instance, one oval only is employed. At each side of the square there is a small design somewhat recalling a rosette. The upper section of which consists of a single medallion, the two side ones of a pair of ovals, the cord of the braid serving for the stem.

All these braid details are sewn down upon the linen background before any of the lace stitches are added, and it will be found that by choosing such a jacobin braid as the one described here great trouble is saved as regards stitches, for the lace pattern on the braid serves all the purpose of lace wheels, and gives great richness of effect with a minimum of work. All that is necessary then is to add trimming links of simple Sorrento or buttonhole bars, bunching these here and there where the space is too wide for one only to fill it effectively. The lighter these fillings the better will be the result, as if there are heavy lines they will tend to overshadow the braid meshwork.

When the rest of the work is finished, the outer edges should be finished with pure sewn in the usual way. The braiding should then be released from the cambril, and the netting cut away round the edges of the braid which outlines the cambric centre of the little d'oyier. It is as well to run a couple of lines of small stitches along the edges of this braid to hold it down firmly to the background, and to prevent the linen, when cut, from raveling further.

It would be an easy matter to enrich the centre of this pincushion top, if desired, with some fine embroidery. For instance, four tiny flower transfers may be ironed off upon it with the stalks pointing towards the centre. They may be all alike, or two of one kind and two of another. They should be worked with fax thread, but whether white or coloured must be left to the fancy of the worker. Another plan is to arrange a simple initial in the middle of the linen, which should be carried out in the colour of the silk, or satin, over which the pincushion top is made up. So, too, the design given here may easily be ironed on to fine coloured linen, upon which either white or fern braid will have an excellent effect.

No. 58.— FINE LACE FOR BODICE TRIMMING.

POINT lace, when it is fine and well worked, appears very fine, especially upon evening bodices, and indeed upon those intended for day wear. Many ladies have gone to their houses of lace worked some twenty years ago, and have turned it to account in a wonderfully ingenious manner. A long necktie with pointed ends, which is never used now in its primitive condition, looks very well when the vandykes are separated from the rest and laid down the top of a large sleeve, the narrower and straighter portions of the lace serving for the trimming of cuffs, yoke, and collar.

The very handsome design given here is particularly well suited for bodice garniture. It is such a good and quiet pattern that, when worked with butter-coloured braid, it would be entirely appropriate as a genuine antique. The yellowish braid, too, has the advantage of taking to itself a dusky hue that well suits the character of this particular kind of lace. As given here, this edging is not very complicated, but it should be executed rather intently in order to bring out its full effect.

Beginning with the *fleur-de-lis* detail, which sets in the middle of the detail given here, we find a simple filling of tiny loops of Point de Bruxelles (engraving 10 in No. 115 of *Weldon's Practical Needlework*). The leaf-like designs on each side of this are not alike in our model, but it is easy to make them so, if desired. In the one is a network of Point de Venise. Here the little loops of Point de Bruxelles which form the first stage of this stitch are so tiny that the knot in each can only be made of three closely-set buttonhole stitches. As has already been explained, a great difference may be made in the appearance of the work, simply by varying the number of the close stitches put into each little loop.

The corresponding detail on the other side of the centre is filled in with a variety of the Bonnet netting (engraving 16 in No. 115 *Weldon's Practical Needlework*). This consists of one large and two tiny and closely-worked stitches of Point de Bruxelles. In the return row four small loops of Point de Bruxelles are worked side by side into the large stitch of the preceding row, and a larger loop is made below the stitches first worked. The third row repeats the first, the two closely-made stitches being caught into the larger loop. This is extremely easy of execution, though it may sound complicated when read. The stitches next to be worked requires care to get it to set quite regularly, all the meshes of the network corresponding in their relative sizes. The groups of four stitches should lie evenly one below the other, the pairs being in the alternate rows, and also quite straight down the space in which they are employed.

The fine buttonhole bars will offer no difficulty at all. The longer ones have a picot introduced in the middle, and this is made according to the instructions given in No. 115 of *Weldon's Practical Needlework* by engraving 5. Here and there, where the space between the bars is somewhat wider than usual, a double picot is made instead of a single one. In this case one loop lies on one side of the bar, the second opposite to it, and turned, of course, in the reverse direction. This is managed as follows: After having made an ordinary picot, held out with a pin, turn the work so that the corded edge of the buttonhole bar is uppermost, or in the direction exactly opposite to that which it has hitherto held, and bring the needle under the portion of the bar which is as yet unworked. Set a pin exactly as when the first picot was made, and work a single buttonhole stitch over the loop as near as possible to the edge of the bar. Then turn the work so that the bar lies in its usual position and pass the needle down under it, so that it is in the proper place for continuing the simple buttonhole stitches, in the usual way. The chief object to be attended to in making such a bar is to work evenly, so that the buttonhole does not become twisted in drawing the needle backwards and forwards under it when making the picot.

Any of the other varieties of picots may be doubled quite easily when once the general principle is understood, and bars thus ornamented so greatly add to the general effect of a good piece of work that it is quite worth while to expend a little trouble upon them. A long bar may well have picots worked at regular intervals along its whole length. These may face each other exactly, or may be arranged so as to alternate on either side of the buttonhole.

The small circles which occur in several places in this pattern are left open, the braid having, needless to say, been whipped round its inner edge to make it set well. Thus treated, these openings relieve the lace from any suspicion of heaviness, but they are readily filled with a tiny Sorrento wheel, if desired.

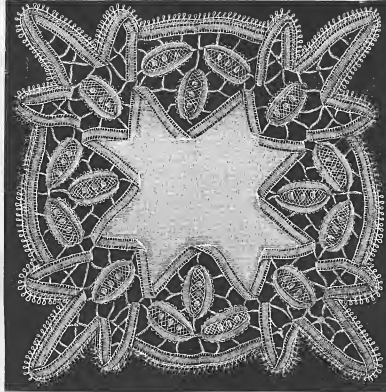
Some of the very excellent effect of this trimming is due to the fact of its having a needle-made edge, instead of the machine-made puri that satisfies the latter-day worker. Here this consists merely of very small loops of Point de Bruxelles all the way along. It is made up of two little buttonhole stitches worked close against the edge of the braid, then a longer loop is made and a space in the braid missed to accommodate it. Probably two of the tiny holes in the margin will have to be passed over, but this must necessarily depend upon the coarseness of the materials. Point de Venise (engraving 26 in No. 115 of *Weldon's Practical Needlework*) is a favourite stitch when a needle-made edge is desired, and is perhaps to be recommended in preference to Point de Bruxelles as being somewhat firmer, and consequently more durable.

This pattern is very well suited for the use of two sorts of braid. In the case of these, according to the design, will trace out the *fleur-de-lis* details of the lace pattern. If desired, a thin make of braid may be employed for the heading. This lace was one of those prepared for his customers by Mr. W. Barnard, 126, Edgware Road, W., through whose courtesy we are enabled to reproduce it here.

No. 59.—POINT LACE APPLIQUÉ.

With the re-introduction of point lace as a candidate for popular favour have appeared several new developments of the work, and one of the most successful of these takes the form of *appliqué*. Small flowers, leaves, butterflies, bows, and flowing ribbons are shapes of point lace braid, and laid upon net, muslin, or a more substantial material, or placed with the support for which the work is destined. Thus treated, the lace is largely employed just now for dress trimming, for the crowns of toques and bonnets, as well as for book-covers, photo-graph frames, blotters, book-covers, and other fancy knick-knacks.

The designs need preparing in a special manner. For instance, if black net is chosen as a foundation for the lace, which is very frequently the case, the pattern must be drawn upon the white linen or other calico, with first black and then white lines that those generally found sufficient. This is in order that the pattern may be clearly visible through the meshes of the black or white net upon which it is to be worked. It will be found that with some materials, such as bright red is more prominent than black, but it is well to try a few experi-



No. 57.—Pincushion Top.

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ments so as to determine exactly what seems most convenient. The net should be firmly tacked down to the pattern as soon as this is ready, and then the braid may be sewn on. This should be rather coarse, unless a particularly minute piece of work is to be executed, such as would be required for a small note-book or card-case, when it may be as fine and delicate as the worker pleases.

Flowers generally are contrived by turning the braid so that it makes four loops, as shown in the engraving. These loops are generally too small to allow of any filling, but when they form an exception to the rule, and the flowers are bold and large, they may be worked with a wheel, or a delicate network of Point de Bruxelles, which can be begun on the inner margin of the

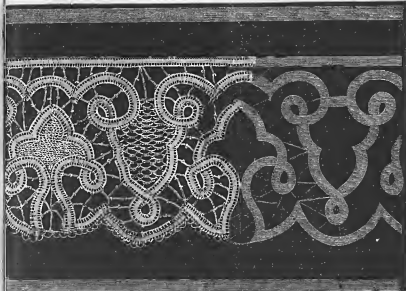
there is only a very narrow opening between the lines of braid in the loops and ends of the ribbon. Hence there was only room for simple Point de Bruxelles; but Point de Venise and sundry kinds of bars and wheels, as well as Point d'Alençon, both single and double, and Point de Sire (Nos. 30, 21, and 22, all in the 1st Series, No. 115 of *Weldon's Practical Needlework*), will often suggest themselves as working out successfully.

The centre of the bow is the last detail to be arranged. When a round filling is desired that is not too much in relief above the surface of the net, a thick buttonhole ring will be found to answer well, especially if the centre be occupied by an English or Sorrento wheel so made as to leave very little free space.

Another plan is to cut a piece of braid about two inches long to join the ends and to gather up one edge tightly and closely. This makes a rosette which should be sewn down to the lace by the middle or gathered edge only as it likes. Such rosettes are not infrequently employed for small flowers in this style of work, and when two, or even three, of these rosettes are sewn down one above the other, a very full and handsome flower is the result.

A pretty piece of work may be arranged by making the flowers and leaves in lace braid *appliqué* as above described, and by using actual ribbon of some effective colour for the bow. In this case the edges of the ribbon should be buttonhole down with coloured silks; and, if space will allow, they can be further ornamented with more elaborate stitchery. When ribbon is employed, no lace fillings are required for the loops, neither is it necessary or advisable to cut away the net from between them.

Similar raised leaves and flowers made in lace braid may be placed upon tinted linen instead of upon net. When this is done, the fillings chosen for



No. 53.—Fine Lace for Bodice Trimming.

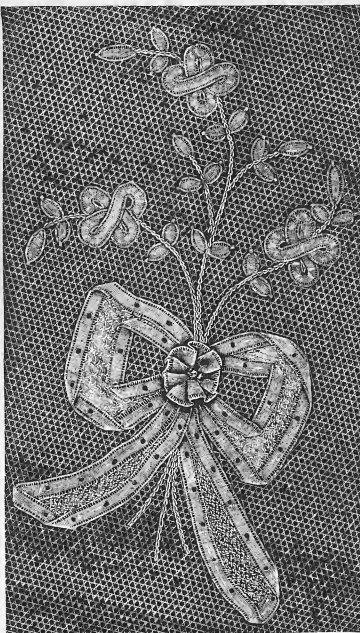
braid and carried round and round until the centre is reached, where a neat finish should be made and the thread fastened off. Then, again, the middle of the flower, if this is large enough, affords an excellent opportunity for the use of a good-sized buttonhole ring. Below this, after the rest of the work is finished, the net should be cut away so that an opening is left, which will look pretty if the lace is to be made up later on with coloured satin laid beneath the net. It is, too, a good plan to add a coloured jewel in the centre of each flower when the work is to be used for a sachet or a blotter, while bright sponges of different colours may be employed for the same purpose if preferred to the gems.

The leaves, in a small design such as that given here, may well be arranged with a single metallion of Honiton braid. This braid is to be had in many different sizes, and probably few of the leaves that are ever included in a dainty piece of work of this kind would be so large as to be left uncovered by one of the oval cut from the giant braid shown at M, N, and O in engraving No. 1 in No. 115 of *Weldon's Practical Needlework*. These metallions require running down to the net along both edges with small stitches of fine thread. A few overcast stitches must also be made to hide the cut portion at each end to prevent the braid from raveling. If it falls in with the pattern sufficiently well, a short length of the cord of the braid may be left at one end of each metallion to serve as a stalk of the leaf; but whether this is done or not must depend upon circumstances. If the pattern is rather large, a pretty effect may often be obtained by making three spike stitches, or a group of three picot stitches at the tip of each metallion.

As soon as all the leaves and flowers are in their places, the stalks which connect them must be worked. In the original, chain-stitch was chosen for this part of the work; but rope, or crewel, Mountmelick cord, or feather-stitch may be employed instead of it. So also, fine cord may be *appliqué* upon the net for the stems, or, if the design is very bold, a very narrow make of braid is easily obtained which will serve the same purpose. Any little tendrils or sprays that are required to break up any great length of stem should be worked with any of the stitches above mentioned, braid or cord being too heavy for them.

In the design given here there is a conventional bow which appears to hold the sprays in their places. This is the part of the design which calls for the use of lace stitches more than any of the other details. The braid must first be run down upon the pattern in the usual way. It is well to choose a make that does not appear anywhere else in the work. There is a great fancy for a mixture of white and *écru*, or better-colour upon the same piece of work, so if the flowers here are white the bow may well be *écru* or *rice versé*. As soon as the braiding is finished, and before whipping the edges of the braid, the net within the outline of the bow should be carefully snipped away with a sharp pair of scissors. Unless this is done, the meshes of the net below the lace lining of the bow will be apt to impart a blurred appearance to the latter.

Then whip the edges of the braid and work any filling that seems suitable, choosing one that will look best in the space destined for it. In the original

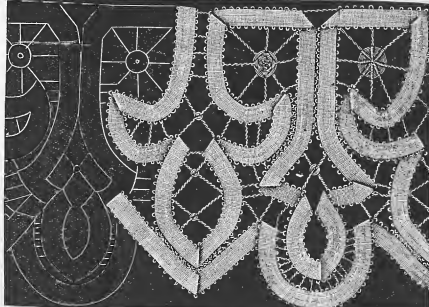


No. 59.—Point Lace Applique.

the centre of the imitation ribbon for the bow should be rather openwork in their character, so as to show the coloured background. Such a stitch as the "Whiskered," No. 5), would be specially well suited to fill such a position.

No. 60.—LACE FOR TRIMMING BLINDS.

There are not very many purposes for which lace made with the coarser kinds of braid are suitable, but that illustrated here is well adapted for the ornamentation of linen blinds, because, when seen against the light, the pattern has the advantage of standing out with much boldness. It will also be found to be an effective trimming for the summer awning of a lady's carriage, and it is advisable to choose a narrower lace, made with the same braid, for the decoration of the rug. Such a bold pattern as this, too, has an excellent appearance when the lace is applied on coloured linen, and in this way can be arranged novel and inexpensive bedroom curtains for summer use, to say nothing of the bedspread and toilet-cover that may be arranged to correspond. The design as shown here is worked in the simplest fashion, and, indeed, with so heavy a braid, close fillings and elaborate stitchery would be quite out of place. Sorrento bars unite the various sections of the pattern wherever these set rather closely together, and the broader spaces are occupied by English wheels (engraving 27 in No. 11 of *Holmes's Practical Needlework*) and by Sorrento wheels (engraving 28, in same series). The two very large spaces near the heading of the lace that are not occupied by English wheels have, by way of filling, a useful variation of a Sorrento wheel. Now, the ordinary Sorrento wheel is one of the very simplest, but, as the thread is generally



No. 60.—Lace for Trimming Blinds

passed round and round, and under a regular number of spokes, it follows that when a large circle is required it is not at all easy to get the threads to set flat. It is almost impossible to prevent them from falling one on the top of another, and to avoid pulling one strand occasionally more tightly than its neighbour. This confusion is avoided in the ordinary way about six darning the thread round and round in the wheel shown here by its neighbour. This confusion is avoided in the ordinary way about six times, then take the needle under two threads instead of one, and so change the sequence of the darning, passing under those spokes that were passed over before, and vice versa. When about six sets of thread have been laid in this way, change the darning again; continue in every seventh row to make this alteration until the wheel is of the desired circumference. When a large circle is made in this fashion, it has a very pretty effect, like basket-weaving. Needless to say, this method of working is not suitable for small wheels, as they do not possess a sufficiently wide field to show off the work.

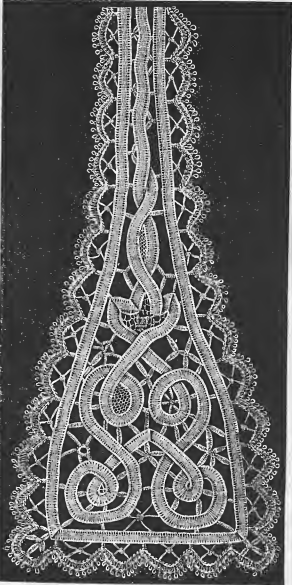
A variation may easily be made in this lace when it is applied to coloured linen by working a series of French knots, with coarse thread to match the background, all along the centre of the braid. Some workers like to gain a more raised effect by sewing down fine white cord along the middle, or, better still, along each edge of the braid, and gold thread sometimes answers the same purpose. So too, the braid may be caught down to the linen with a row of feather stitch made with coloured thread. A good assortment of very coarse braid is not always easy to find, but many varieties are to be had from Mr. W. Bernard, 126, Edgware Road London, W.

No. 61.—A LAPPET END.

SUITABLE for many purposes, such as trimming a dress, for millinery use, for a parasol, &c., it being worked with one kind of braid only, which forms a straight outline or shaping to the lappet, within which any design preferred

could be arranged. Commencing from the top of the design, the braid forms a single row, then develops into a twist, below which is a three-fold leaf, the braid then branching off either side into species of S scrolls, and up again from lower edge in a kind of half diamond. This design is kept in place principally by buttonholing or Point de Broche stitch, introduced here and there being a wheel or spider-web design. Any fine filling can be used for the oblong space which binds the three-fold leaf; the leaf itself being filled in with Spanish point.

A little lower down on the left we find the loop of the scroll filled in with a network of fine stitches, to the right of this the space being ornamented with a wheel, the spokes of which are worked in buttonhole stitch. The space of the loop immediately below this needs no filling, as it is closely drawn up, although there is no reason why it should not be rendered open enough to



No. 61.—A Lappet End.

take a pretty and light filling, corresponding with or differing from the space on the left, just as fancy may dictate.

The entire outer edge of this lappet is ornamented with pearl edging arranged in scallops, each of which is connected with the braid by bars of various kinds, either corner having a leaf design worked therein.

Designs for lappet ends can be bought printed upon blue glazed linen, or the worker may probably like to form her own design, which she would first sketch out lightly upon glazed linen in pencil, and the scrolls, &c., having assumed a satisfactory shape, the pencil can then be gone over with ink, so as to be permanent.

Braids such as A, C, or G examples in No. 39 are suitable for lappet ends, and the various fillings illustrated by No. 54, Cake D'Oyley, and described on pages 9 and 10, are suitable to employ.

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CLUB STOCKING.

WITH THE UNION JACK EMBELLISHED IN RED, WHITE, AND BLUE, ON THE FRONT OF THE TURNOVER.

This handsome stocking has been specially designed for our journal, with the idea of inducing clubmen to exhibit publicly their membership in their own particular club by wearing the badge of the club upon the front of the turnover of their stockings. There are, nowadays, numerous cycling clubs, also golfing, shooting, and other clubs, many of which have assumed a distinctive badge or heraldic device of their own, and the members emblazon the same on their caps and on their jerseys, with the object of making an imposing appearance at meets and gatherings; but as all these clubmen with scarcely any exception, have lately favoured the wearing of stockings with turnovers, how much more striking the meet would appear if all wore stockings alike, knitted in club colours and bearing the club badge upon the front of the turnovers. The Union Jack is here presented as a model, and very well indeed it looks, worked in the well-known time-honoured colours, red, white, and blue. The notion is capable of widely extended application, as it is possible to adapt almost any badge, crest, or other device to the same purpose. Our model turnover measures 4½ inches in depth; the stocking leg is 17 inches; length of foot, 10 inches.

Required: Four steel knitting needles, No. 14 or No. 15; and 4-ply fingering wool in the following quantities and colours: 6 ozs. of grey, 3 ozs. of red, 2 ozs. of bright royal blue, and 1 oz. of white. The three latter colours are employed for the turnover; the leg is knitted plain with grey, and as represented in the engraving, tiny red spots are dotted about it at regular intervals with pretty effect.

Commence the Turnover with blue wool, with which cast 32 stitches on the first, 38 on the second, and 32 on the third needle, making in all 92 stitches in the round. Work in ribbing, knit 2 and purl 2, for 6 rounds. 6th round.—Still with blue: Knit 6, purl 2, knit 6, purl 2, knit 18, purl 2, knit 6, purl 2, knit 6, purl 2. Knit 2 more rounds the same. 9th round.—In this round you begin the Union Jack. From the ball of white wool cut six pieces each measuring about half a yard, and from the ball of red wool cut three pieces each measuring about one yard; and proceed in the following manner, bringing the three colours into action: the blue wool is carried on all the time continuously, the white and the red are each taken up in their turn and are only used for certain specified stitches forming the design; in some places the blue wool has to be carried behind the red, and here when working the second and fourth red stitches, the red wool should be twisted round the blue to keep it close and to obviate any long thread that would otherwise be produced.—With blue wool, knit 6, purl 2, knit 6, purl 2, knit 6, purl 1; take a piece of white wool, and beginning near one end, knit one stitch with white; take a piece of red and knit 4 stitches; take another piece of white and knit 1 stitch; resume blue and knit 13; take a new piece of white and knit 1 stitch; take a piece of red and knit 4 stitches; take another piece of white and knit 1 stitch; resume blue and knit 13; again take a piece of white and knit 1 stitch; take a piece of red and knit 4 stitches; take another piece of white and knit 1 stitch; resume blue and knit 13; then resume blue and purl 1, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2, which completes the round of 92 stitches; the last two stitches, which are

purled, are to be considered as seam stitches at the back of the leg; henceforward, until the design is finished, the work is to be *twined* at the end of every round, and you return along the three needles in reverse order, as follows. 10th round.—Using blue, slip the first stitch, knit the next, purl 6, knit 2, purl 6, knit 2, purl 6, knit 1, purl 1; take the adjacent thread of white, and purl 1; take red and purl 4; take the next adjacent thread of white and purl 1; resume blue and purl 12; purl 1 white over white, 4 red over red, and 1 white over white; resume blue and purl 12; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and purl 1, knit 1, purl 6, knit 2, purl 6, knit 2, purl 6; turn the work. 11th round.—Using blue, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2; take white and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 11; take white and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 2, purl 1, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2; being 92 stitches; turn the work. 12th round.—Using blue, slip the first stitch, knit the next, purl 6, knit 2, purl 6, knit 2, purl 6, knit 1, purl 1; take red and purl 4; take white and purl 1; resume blue and purl 10; purl 1 white over white, 4 red over red, and 1 white over white; resume blue and purl 10; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and purl 10; purl 1 white over white, 4 red over red, and 1 white over white; resume blue and purl 10; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and purl 10; purl 1 white over white, 4 red over red, and 1 white over white; resume blue and purl 10; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 9; knit 1 white over white, 4 red over red, and 1 white over white; resume blue and knit 9; take white and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 4, purl 1, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2; turn the work. 14th round.—With blue, slip the first stitch, knit the next, purl 6, knit 2, purl 6, knit 2, purl 6, knit 1, purl 1; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and purl 8; purl 1 white over white, 4 red over red, and 1 white over white; resume blue and purl 8; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and purl 5; knit 1, purl 4, knit 2, purl 6, knit 2, purl 6; turn the work. 15th round.—Using blue, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2; take white and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 7; knit 1 white over white, 4 red over red, and 1 white over white; resume blue and knit 7; take white and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 6, purl 1, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2; turn the work. 16th round.—Using blue, slip the first stitch, knit the next, purl 6, knit 2, purl 6, knit 2, purl 6, knit 1, purl 1; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and purl 6; purl 1 white over white, 4 red over red, and 1 white over white; resume blue and purl 6; take white and purl 1; take red and purl 4; take white and purl 1; resume blue and purl 7; knit 1, purl 6, knit 2, purl 6, knit 2, purl 6; turn the work. 17th round.—With blue, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2; take white and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 8; knit 1 white over white, 4 red over red, and 1 white over white; resume blue and knit 8; take white and knit 1; take red and knit 4; take white and knit 1; resume blue and knit 8, purl 1, knit 6, purl 2, knit 6, purl 2, knit 6, purl 2; turn the work. 18th round.—With blue, slip the first stitch, knit the next, purl 6, knit 2, purl 6, knit 2, purl 6, knit 1, purl 1; take red and purl 4; take white and purl 1; resume blue and purl 4; purl 1 white over white, 4 red over red, 1 white over



Club Stocking with Union Jack on Turnover.

be right for the plaid, which requires a multiple of 16 stitches to form a pattern. Knit 3 plain rounds with brown. **1st Pattern round**—Knit 7 stitches with brown. * Knit 1 stitch with fawn, 13 stitches with brown, and repeat from *; the round will end with brown only. **2nd round**—Cut 17 yards of blue wool off the ball, fold it double, and just where it is folded employ it to knit 1 stitch in the usual manner, knit 5 with brown, 6 with fawn, 5 with brown, and repeat the same to the end; thus the brown and fawn are kept moving all the time, and at every place where you have put in one blue stitch you will find two tag ends of wool of equal length to be available for certain stitches in the next successive rounds of the pattern; keep all the tag ends inside the circle of the knitting. **3rd round**—Knit 1 stitch with brown, take the adjacent strand of blue and knit 1 stitch, knit 3 brown, 5 fawn, 3 brown, take the next nearest



Stocking Top. Turnover Knitted in Leith Plaid.

strand of blue and knit 1 stitch, and repeat the same to the end of the round. **4th round**—Knit 2 brown, 1 blue, 1 brown, 3 fawn, 1 brown, 3 fawn, 1 blue, 1 brown, and repeat. **5th round**—Knit 3 brown, 3 fawn, 3 brown, 3 fawn, 2 brown, and repeat; there is no blue used in this round nor in the next. **6th round**—Knit 2 brown, 3 fawn, 5 brown, 3 fawn, 1 brown, and repeat the same. **7th round**—Knit 1 brown, 3 fawn, 1 brown, 1 blue with the nearest strand, 3 brown, 1 blue with the next strand, 1 brown, 3 fawn, and repeat the same to the end of the round. **8th round**—Knit 3 fawn, 3 brown, 1 blue, 1 brown, 1 blue, 3 brown, 2 fawn, and repeat. **9th round**—Knit 2 fawn, 5 brown, 1 blue, 3 brown, 1 fawn, and repeat; this is the middle of the turnover. **10th round**—Knit as instructed in the eighth round. **11th round**—As seventh. **12th round**—As sixth. **13th round**—As fifth. **14th round**—As fourth. **15th round**—As third. **16th round**—As second. The blue wool is now done with, and as soon as convenient the blue ends may be darned in and cut off. **17th round**—Same as the first round; this finishes the plaid. Knit 3 plain rounds with brown. Knit another plain round with brown, and in this round (if you before increased) now decrease, to get again the same number of stitches with which you commenced. Take fawn wool and knit 1 round and purl 2 rounds; break off fawn. Resume brown and knit 1 round; then work in ribbing, purl 1 and knit 3, for 4 rounds. Here turn the stocking-top inside out, and now knit 4 plain rounds. After which proceed in a simple rib of knit 3 and purl 1 continuously for 20 rounds, for the band which is to cling closely round the leg, beneath the turnover. You should increase 6 or 8 stitches on each side of the seam stitch for the purpose of widening the calf; you may then continue for the leg in the same simple rib, or in all plain knitting, as preferred.

PIN-SPOT TURNOVER.

FOR THE TOP OF A STOCKING.

OUR example is knitted with a dark brown and light fawn Alcoa wheeling, and four No. 12 steel knitting needles. Of brown wool you should procure about 6 ozs. and of fawn 2 ozs. for making a pair of stockings. Cast on with brown wool, and put 22 stitches on the first needle, 40 on the second, and 28 on the third needle, making a total of 70 stitches in the round. Or if a larger size is desired you may cast on 80 stitches; or any number divisible by four. **Work in ribbing, 1 stitch plain and 1 stitch purl, for 4 rounds.** **5th round**—Use fawn wool and knit plain. **6th round**—Bring the fawn wool to the front under the point of the needle and purl 1 stitch, keep the wool to the front and slip the next stitch, taking 1 purly from one needle to the other; * purl the next stitch, slip the next, and repeat from * to the end of the round; always keep the wool to the front of the work; do not knit too tightly. **7th round**—Plain. **8th round**—Having the wool to the front of the work, slip the first stitch, purl the next, and repeat the same, working exactly as you worked the sixth round; the stitch that then was purled will now be slipped, and vice versa. **9th round**—Plain. **10th round**—The same as the 6th round; break off fawn wool. **11th round**—Knit plain with brown. **Work 4 rounds of 1 and 1 ribbing, with brown. 12th round**—Here the pin-

spots are introduced. With brown wool knit 1, purl 1, knit 1, purl 1. * take fawn wool, and in the next stitch knit 1 and make 1 and knit 1, so forming 3 fawn stitches out of the 1 brown stitch of the previous round; turn the work, and with fawn upon fawn slip 1, purl 2; turn, slip 1, knit 2; turn, slip 1, purl 2; turn, slip 1, knit 2 together, and pass the slipped stitch over, break off the fawn wool (both the tag ends of fawn wool will afterwards be darned neatly in at the back of the spot); push the spot to the front of the work; bring the brown wool to the front under the point of the right-hand needle and proceed with brown to purl 1, and knit 1 and purl 1 alternately four times: repeat from * till you reach the end of the round; you will find a pin-spot upon every tenth stitch and 8 ribbed stitches between each pin-spot. With brown wool work 4 rounds of 1 and 1 ribbing. **21st round**—Knit plain with fawn. Repeat the sixth round, and also the four following rounds. **27th round**—Knit plain with brown. Work 6 rounds of 1 and 1 ribbing with brown. Purl 4 rounds with brown. This completes the turnover. Now turn the knitting inside out, and proceed along the needles in reverse order, consequently the needle that before was first will now be third, and the last stitch on this needle must be considered as the seam stitch of the stocking; work in ribbing, knit 4, purl 1, round and round, for 20 rounds—this being the wetting which is to cling closely round the top of the leg underneath the turnover. After this is accomplished, increase the stitches to the number that is desired for the calf, and proceed with the stocking leg in plain knitting, or in ribbing, whichever is preferred.

CYCLING STOCKING.

WITH PLAITED TOP AND CABLE KNIT LEG.

A VERY handsome stocking has a turnover worked in plaided knitting, the leg being in the favourite pattern known as "cable stripe"; it is a very suitable stocking for cycling or other sport, or for general wear. The instructions are for a stocking of medium size, the turnover is 4½ inches in depth, length of leg nearly 17 inches, length of foot 10 inches.

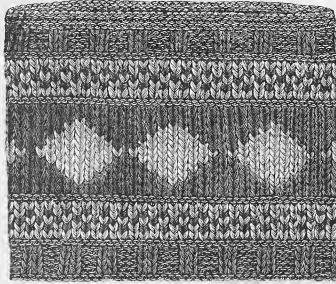
Required: Four No. 15 steel knitting needles, and a supply of 6-ply fingering wool, either Beehive or Squirrel brand, 7 ozs. of the darkest shade, which may be self-coloured brown or dark mottled brown, and 2 ozs. of bright dark blue or carmine. **For the Plaited Turnover**—Take brown wool and cast 80 stitches on each of two needles, and 40 stitches on the third needle, making a total of 100 stitches in the round. **1st round**—Purl. **2nd round**—Plain. **3rd round**—Begin the plaided knitting, keeping at present to the brown wool; * knit 4 stitches, slip 1, knit 1, pass the slipped stitch over; turn the work, slip 1 inserting the needle as if about to purl, purl 4; turn, slip 1, knit 3, slip 1, knit 1 stitch further off the left-hand needle, pass the slipped stitch over; turn, slip 1 purlyways, purl 4; turn, slip 1, knit 3, slip 1, knit 1 stitch further off the left-hand needle, pass the slipped stitch over; turn, slip 1 purlyways, purl 4;



Pin-Spot Turnover. For the Top of a Stocking.

again turn, slip 1, knit 3, slip 1, knit 1 stitch further off the left-hand needle, pass the slipped stitch over; this makes size little slanting rows forming the first plait, and here 5 knitted stitches are on the right-hand needle; repeat from * and you will have 10 stitches on the needle; repeat again, and you will have 15 and so getting 5 stitches with each successive purl, and when the round is completed you will find you have on each of the three needles $\frac{1}{2}$ of the number of stitches with which you started, giving you 10 little stripes of plaided knitting in the round. **4th round**—Leave the brown wool for the present, and use blue; *tersa* the work to enable you to effect a series of blue plaits with the wrong side of the knitting towards you; pick up 5 stitches down the edge of the first strand of brown strip. *etc.*, the strip that in the present position of the work stands at

80 stitches in the round; this will be for a gentleman's full-sized stocking. Or, for a smaller stocking, cut on 24, 20, 24, or a total of 68 stitches in the round. Work with brown wool in ribbing, knit 2 and purl 2 for four rounds. 6th round—Still with brown, knit plain. 6th round—Purl. 7th round—Again knit plain with brown; and in this round, if you have 68 stitches on the needles, increase 1 stitch at the beginning and 1 stitch at the end of the second needle, and so get 70 stitches, because the block pattern demands the same multiple of ten for its correct working. 8th round—Take fawn wool, and knit plain. 9th round—Use the two colours alternately, that is, knit 1 with fawn and 1 with brown, and so on to the end of the round. 10th round—Reverse the colours, and knit 1 brown over fawn and 1 fawn over brown, and continue the same to the end. 11th round—Again reverse the colours. 12th round—Knit plain with fawn. 13th round—Besame brown, and knit plain. 14th round—Purl with brown. Knit 2 plain rounds with brown. 17th round—The block pattern—Knit 5 stitches with brown, * knit 1 stitch with fawn, knit 9 with brown, and repeat from *; and end with 1 fawn and 1 brown. 18th round—Knit 4 with brown, * 3 with fawn, 7 with brown, and repeat from *; and end 3 fawn, and 3 brown. 19th round—Knit 3 with brown, * 5 fawn, 5 brown, and repeat from *; and end 5 fawn, and 2 brown. 20th round—Knit 2 with brown, * 7 fawn, 3 brown, and repeat from *; and



Stocking Top. Pierced Block Pattern.

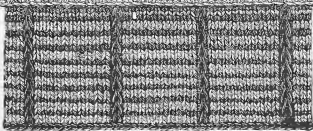
end 7 fawn, and 1 brown. 21st round—Knit 1 with brown, * 9 fawn, 1 brown, and repeat from *; and the round will end with 9 fawn. 22nd round—Same as the twentieth round. 23rd round—Same as the nineteenth round. 24th round—Same as the eighteenth round. 25th round—Same as the seventeenth round; this finishes the block pattern. Knit 2 plain rounds with brown. 28th round—Purl with brown. 29th round—Plain with brown. 30th round—Take fawn wool, and knit plain. 31st round—Use the two colours alternately, doing 1 stitch with fawn and 1 stitch with brown, and so on to the end. 32nd round—Reverse the colours, and knit 1 brown over fawn and 1 fawn over brown, and continue the same to the end. 33rd round—Again reverse the colours. 34th round—Knit plain with fawn; and at the end of the round break off the fawn wool. 35th round—Use brown wool, and knit plain; if you have lately been working with 70 stitches in the round, you must in this round revert to the original number of 68 stitches in the round. 36th round—Purl. 37th round—Knit plain. Now proceed in ribbing, of purl 2 and knit 2, until 4 rounds of ribbing are accomplished. Then purl 4 rounds. Now *turn* the work, and resume ribbing of knit 2 and purl 2, for about 30 rounds, or until nearly the depth of the turnover is attained; this part of the knitting will not show, it will cling closely round the top of the calf of the leg, and the turnover will be folded upon it.

For the Leg—The leg may be worked in all plain knitting or in ribbing, as preferred; a rib of knit 3 and purl 1 is always neat and pretty; so also is a rib of knit 6 and purl 2. As you knit the 1st round of the leg you should increase 6 or more stitches at intervals at the beginning of the first needle, and the same number towards the end of the third needle, the object being to form a nicely-shaped calf: the two stitches at the extreme end of the third needle which lately have been marked in every round may still be carried on down the back of the leg, and will answer for seam stitches. The decreases of the leg, and the shaping of the heel and foot, may be effected by consulting the details of the stocking with a turnover of Linked Diamonds, see page 12 in this issue; or the Beaufoy stocking, see page 11 and 12.

STOCKING TOP. ZANZIBAR DESIGN.

THIS is a neat yet effective design for a stocking top. Our model is worked with 4 ply Beehive fingering in two colours only, the selection being navy and white; 6 os. of the former and 3 os. of the latter will be required

for knitting a pair of stockings; or other colours may be substituted. Use four steel knitting needles, No. 14 or No. 15. Commence with white wool, with which cast 30 stitches on each of the three needles, making a total of 90 stitches in the round. Work with the white wool, in ribbing, knit 3 and purl 3, for 4 rounds. 5th round—Employ both colours; knit 3 stitches with navy, knit 3 stitches with white, and continue the same to the end of the round. 6th round—Knit 1 stitch with white, * purl 3 stitches with navy, and knit 3 stitches with white, and repeat from *; and at the end of the round will be 2 stitches only to knit with white. 7th round—Knit 2 stitches with white, * purl 3 stitches with navy, and knit 3 stitches with white, and repeat from *; and at the end of the round will be 1 stitch only to knit with white. 8th round—Purl 2 stitches with navy, knit 3 stitches with white, and continue the same to the end of the round. 9th round—Purl 1 stitch with navy, * knit 3 with white, purl 3 with navy, and repeat from *; and at the end of the round will be 2 stitches only to purl with navy. 10th round—Purl 2 stitches with navy, * knit 3 with white, purl 3 with navy, and repeat from *; and at the end of the round will be one stitch only to purl with navy. 11th round—Knit 3 stitches with navy, knit 3 stitches with white, and continue the same to the end of the round. 12th round—Knit 1 stitch with white, * purl 3 with navy, knit 3 with white, and repeat from *; and at the end of the round will be 2 stitches only to knit with white. 13th round—Knit 2 stitches with white, * purl 3 with navy, knit 3 with white, and repeat from *; and at the end of the round will be 1 stitch only to knit with white. * Take notice that the navy stitches and the white stitches run in slanting lines. Now revert to all white wool, with which knit 4 plain rounds. 18th round—Employ both colours—Knit 1 stitch with navy, knit 5 stitches with white, and repeat the same to the end of the round. 19th round—Knit 1 with white, 1 with navy, 3 with white, 1 with navy, and repeat the same to the end of the round. 20th round—Knit 1 stitch with navy, knit 5 with white, and repeat the same. Again using all white wool, knit 4 plain rounds. Repeat from the fifth round to the twenty-fourth round. Then again work the slanting pattern as detailed from the fifth round to the thirteenth round.



Stocking Top. Zanzibar Pattern.

Knit four plain rounds with white wool. This finishes the Zanzibar turnover. Turn the knitting inside out, and for the under part of the turnover knit plain, thus: 9 rounds with navy, 1 round with white; and repeat these same ten rounds three times more.

For the Leg—1st round—with white—Knit plain, and increase 7 stitches on the first needle and 7 stitches on the third needle, and so get 104 stitches in the round. 2nd round—with navy—Knit plain. 3rd round—with navy—Knit 10, purl 1, pass the wool twice round the needle and knit 1, then purl 1, and repeat the same to the end of the round. 4th round—with white—Knit 10, purl 1, slip the next stitch and at the same time draw up the navy wool that is passed round the needle (to form 1 loose navy stitch on the needle), then purl 1, and repeat the same to the end of the round; if you look at the work and count the stitches you will see 12 white stitches and 1 loose navy stitch in consecutive order; the loose navy stitch is to run in straight perpendicular line all down the leg. 5th round—with white—Knit 10, purl 1, slip the loose navy stitch, purl 1, and repeat the same to the end of the round. Repeat the third, fourth, and fifth rounds in regular succession

until 44 rounds are accomplished. **45th round**—Decrease in the centre of each wide rib. And in the course of the next 47 rounds make smaller decreases (as see instruction in Yandke stocking, for which see page 10), until you bring the knitting to 72 stitches for the ankle. Work ankle, heel, and foot as usual. The navy stripe is continued part of the way down the instep.

STOCKING TOP.

DIAGONAL STRIPES OF FANCY KNITTING.

HERE is a pretty design for a stocking top knitted in two colours in alternate stripes of open and close knitting. It is worked with 4-ply fingering and four No. 14 steel knitting needles; or No. 16 needles may be employed by a looser knitter. Select wool of two contrasting colours, there is any amount of choice in 4-ply; for instance, brown or a bright blue will look well together, or a dark blue with ruby red. 1 oz. of the lightest shade will be sufficient, as it is only used in the turnover and in the part underneath the turnover, in which position it makes itself discernible through the holes of the open knitting, but an ample quantity of dark wool should be procured. Commence by casting on 76 stitches with the darkest wool (brown), dividing them on three needles, thus, 26, 22, 28; or if this be not sufficient, put 88 stitches. Work in ribbing, knit 1 and purl 1, for 8 rounds. **1st round of the Pattern**—With brown wool, make 1 and knit 2 together three successive times, cut about 1½ yards of blue wool from off the ball, and beginning about 2 inches from the end (which 2 inches will afterwards be darned in), knit 1 stitch with blue, knit 3 stitches with brown, resume the blue and knit 1 stitch, and repeat the same to the end of the round; there are 11 stitches in each pattern, so if you cast on 76 stitches you must add one more in the course of knitting the third needle, and so get 77 stitches in the round; and, according to the number of "patterns," there will be 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 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896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

STOCKING TOP IN FRENCH OPEN PATTERN.

WITH SPOTS DOWN THE LEG.

THE accompanying illustration gives a very good idea of the top of a stocking knitted in a pattern French open pattern with wool of two nicely contrasting colours; it also shows a portion of the leg, which though worked in plain knitting is relieved from absolute plainness by the introduction of numerous small spots of colour, dotted at regular intervals of distance, upon the surface of the knitting.

Required: Four steel knitting needles, No. 14 or No. 15, and 4-ply fingering wool of the best quality, Faxon's or Beehive brand, 6 oz. of grey, and about 12 oz. of bright dark blue. Commence the Turnover with grey wool, with which cast 28 stitches upon each of three needles, making a total of 84 stitches. Take blue wool and knit 1 and purl 1, for 4 rounds. **5th round**—under the point of the needle to the front of the work, slip the next stitch purl 1 stitch, * keep the wool to the front of the work, slip the next stitch purlway, purl the next stitch from * to the end of the round; do not draw the wool too tightly. **7th round**—Plain. Repeat the last two

rounds twice. **12th round**—Still with blue—Make 1 knit 2 together, and repeat the same to the end of the round. **13th round**—Plain. **14th round**—With grey wool, knit plain. **15th round**—Make 1 knit 2 together, and repeat the same to the end of the round. **16th round**—Use both colours; knit 2 and knit 2 with grey, knit 1 with blue, knit 2 with grey; repeat the same to the end of the round. **17th round**—Purl 2 and knit 1 with grey, knit 3 with blue, knit 1 with grey; repeat the same. **18th round**—Purl 2 and knit 2 with grey, knit 1 with blue, knit 2 with grey; repeat the same. **19th round**—Plain. Repeat these two rounds twice; break off the wool. **20th round**—Resume grey wool, and knit plain. Repeat the same to the end of the round. **21st round**—With grey; break off the wool. **22nd round**—Make 1 knit 2 together, and repeat the same to the end. **23rd round**—Plain. **24th round**—Same as sixth round. **25th round**—Plain. Repeat these two rounds twice; break off the wool. **26th round**—Under the point of a needle, * pass the wool first from * to the end, and knit 2 together, purl 1 together, and repeat from * to the end. **27th round**—Plain. Repeat these two rounds twice. **28th round**—Make 1 knit 2 together, and repeat the same to the end. **29th round**—Plain. **30th round**—Resume grey wool, and knit plain. Repeat the pattern from the fifteenth round to the twentieth round inclusive. **47th round**—Plain with blue. **48th round**—Make 1 knit 2 together, and repeat the same to the end. **49th round**—Plain. **50th round**—Same as the sixth round. **51st round**—Plain. Repeat these two rounds twice; break off the wool. Take grey wool, and knit 1 plain round. Work in ribbing, purl 2 and knit 2 for 4 rounds. **Knit 1 plain round.** This finishes the turnover. Turn the knitting inside out; do 2 plain rounds. Then proceed in ribbing, knit 2 and purl 2, working rather tightly, for 46 or 48 rounds, for the part of it to cling closely round the top of the leg beneath the turnover; the stitches stand as at first, 28 upon each needle. After the ribbing is accomplished you have to knit 1 plain round, in which the 28 stitches knit upon the left leg, begin to be worked on the right needle, knit 5, increase 1, repeat this seven times; purl 1 along until you get 3 stitches knitted upon the third needle, then increase 1, knit 3, do this seven more times, purl the last stitch; here you have increased to 100 stitches in the round, and they stand, 46, 28, 26; the last stitch upon the third needle is to be the seam stitch, and may be purl 1 every round; or alternate stitches may be knitted in one round and purl 1 in the next.

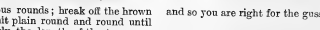
For the Leg—The stocking leg is worked in all plain knitting, and for the most part is executed with grey wool, but here and there at regular intervals, tiny spots of blue wool are introduced. The pattern is identical with the "spotted" pattern illustrated in the leg of the "Union Jack Stocking" (see page 3 in the present issue), and you may work from the instruction there given, shaping the ankle, the heel, foot, and toe, in precisely the same manner. Or you may reduce to 70 stitches for the ankle, and when this is completed take 25 stitches for the heel and 25 for the instep; in this case you will knit only 22 stitches (instead of 24), when you begin to turn the heel, and when the heel is finished you will find the top comprises 18 stitches, as stated, and also right for the toe.

STOCKING TOP. RAISED CABLE BAND.

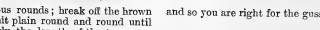
OUR engraving illustrates a particularly handsome and important-looking feature of a gelling or shooting stocking. The chief novelty is the Cable Band, which runs round the leg, and which is worked separately in raised cable knitting. The insertions at the top and bottom are afterwards added thereto. Our example requires four No. 12 steel knitting needles, and 6-½ oz. of grey wool in two distinct lots, and 2 oz. of black grey and cardinal; or wheeling yarn will suit with the same sized needles.

For the Cable Band—This is knitted in rows, with two needles, working forward and backward. Use cardinal wool and cast 28 stitches on one needle. **1st row**—Knit plain. **2nd row**—Purl. **3rd row**—Knit 7, and for the cable "turn" the work, slip the first stitch, purl 4; again turn, slip the first stitch, and knit 4; repeat from * four times, making ten little cable rows; and for the 5 stitches of the cable band, knit 5 stitches on the right-hand side of the knitting (the side next you), pass the right-hand needle behind, and slip the next 6 stitches purlway from off the left-hand pin on to the right-hand pin, resume the 6 drop needles on the right-hand pin, and knit 6 stitches to the end of the row. **4th row**—Purl 18 stitches. **5th row**—Plain (it is, of course, intended that the first stitch of every row be slipped to ensure a smooth edge). **6th row**—Knit 7, and turn the cable "turn" the work, slip the first stitch, and knit 4; turn, slip the first stitch, and knit 4; repeat four times from *, making 10 little cable rows; withdraw the first needle from the 5 stitches of the cable band, and pass the bar on the right side of the knitting (the side away from you) under the needle in front, and take the next 5 stitches purlway from off the left-hand pin on to the right-hand pin, resume the 6 dropped stitches, and purl 6 stitches to reach

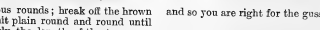
Stocking Top. Diagonal Stripes of Fancy Knitting.



Stocking Top. Diagonal Stripes of Fancy Knitting.

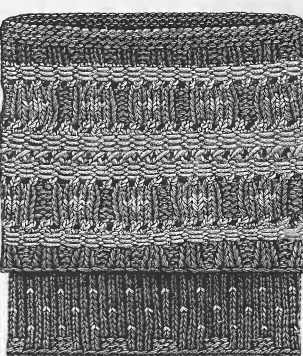


Stocking Top. Diagonal Stripes of Fancy Knitting.



the end of the row. Repeat these six rows seventeen times; you thus will get 18 cable plaits upon each side of the strip knitting. Cast off; and with the tag end of wool sew the cast-off stitches neatly and firmly to the casting on, so forming a kind of garter.

Henceforward work in rounds, and for the 1st round use grey wool, and along one edge of the garter, pick up stitches, beginning close by the seam and taking up the one back thread of the knitting; * pick up and knit 1 stitch in the first thread or loop, and knit 1 and pur 1 in the next, repeat from *; and get 28 stitches on each of three needles, being a total of 84 stitches in the round; knit 2 plain rounds with grey. 4th round—Knit 3 stitches with grey, take cardinal and knit 1 stitch, and continue 3 grey and 1 cardinal to the end of the round. 5th round—Plain with grey. 6th round—Knit 1 stitch with grey, 1 stitch with cardinal, then * 3 grey, 1 cardinal, and repeat from *, and end with 2 grey; the dots in this round should come upon the middle stitch between the dots made in the fourth round. Knit 2 plain rounds with grey and break off grey wool. 8th round—Knit 2 rounds with cardinal. 11th round—Still with cardinal; make 1, pur 2 together, and repeat the same; see that you retain 84 stitches in the round. Knit 2 plain rounds with cardinal. 14th round—Bring the wool under the needle to the front of the work, slip 1 stitch as if about to pur 1, pur the next stitch, * keep the wool to the front, slip the next stitch purways, pur the next stitch, and repeat from * to the end; do not draw the wool too tightly. 15th round—Plain. 16th round—Purl the first stitch, slip the rest, and so on to the end of the round, keeping the wool always to the front of the work. 17th round—Plain. 18th round—Same as the fourteenth. 19th round—Plain. 20th round—Make 1, pur 2 together, and repeat the same. 21st round—Plain; break off cardinal wool. 22nd round—Resume grey wool, and knit plain. 23rd round—Pur 2 and knit 2 alternately all round. 24th round—The same. 25th round—To cast off the bottom of the turnover—Knit the 2 purled stitches together, draw the wool through the stitch on the needle exactly in similar way as you would make a chain stitch in crochet, knit the 2 plain stitches together and draw the chain stitch over this stitch; * make a chain stitch, knit the 2 purled stitches together and draw the chain stitch over; make a chain stitch, knit the 2 next stitches together and draw the chain stitch over; and repeat from * until all are cast off.



Stocking Top in French Open Pattern, with Spots down the Leg.

This method produces a very pretty cast-off edge, but you must not do it too loosely, nor yet too tightly; fasten off neatly. Now along the opposite margin of the cable band pick up with grey wool, 84 stitches upon three needles, as already instructed, and proceed as formerly until you have completed the twenty first row. 22nd round—Grey wool is now to be adhered to for all the remainder of the stocking; knit this round plain with grey. 23rd round—Pur 1 and knit 3, and repeat the same to the end of the round. 24th round—The same; this is the top of the turnover, and there are 84 stitches in the round. Turn the knitting inside out—that is, turn the right side of the knitting inside, and so reverse the position of the needles. Knit 4 plain rounds. Next round—Work in ribbing, knit 3, and pur 1. Continue the same ribbing until 40 rounds are done for the underfoot. Then increase for the calf of the leg in the following manner, or in any way that seems suitable: Knit 3, increase 1; * knit 4, increase 1, repeat from * until six increases have been made; knit plain 37 stitches; increase 1, knit 4, do this five times; increase 1, knit 3, pur the seam stitch; here you will find 96 stitches in the round. The leg of the stocking may be worked in plain knitting, or in ribbing.

STOCKING FOR A YOUTH.

WITH SIGNET TURNOVER AND RIBBED LEG.

This stocking will suit a youth of from 15 to 17 years of age. It is strongly knitted with Faxon's wheeling wool, of which procure 6 ozs. of navy and 2 ozs. of light grey; the navy wool is employed for the leg and foot as well as in the turnover; the grey is used in the turnover only. Our model stocking measures 4 inches in the depth of the turnover, 16 inches in the length of the leg, and 9 inches length of foot; this is worked with four No. 12 steel knitting needles. If a somewhat smaller size is required, No. 13 needles should be substituted for No. 12.

Commence for the Turnover with navy wool, with which cast 24 stitches on the first needle, 20 on the second, and 24 on the third needle, making a total of 68 stitches in the round. Work in ribbing, knit 2 and pur 2 for 4 rounds. 5th round—Plain with grey wool. 6th round—Purl with grey. 7th round—Plain with navy. 8th round—Purl with navy. 9th round—Plain with grey. 10th round—Purl with grey. 11th round—Purl with grey.



Stocking Top. Raised Cable Band.

grey, but increase 1 stitch at each end of the second needle, and so get 70 stitches in the round. 12th round—Plain with grey, 70 stitches. 15th round (signet pattern)—Knit 5 stitches with grey, 1 stitch with navy, now 9 grey and 1 navy six times repeated, and end with 4 grey. In changing the colours mind and not draw in the wool too tightly; there are 10 stitches in each pattern, and 7 patterns in the round. 14th round—Knit 4 stitches with grey, 3 stitches with navy, now 7 grey and 3 navy six times repeated, and end with 3 grey. 15th round—Knit 3 stitches with grey, 5 stitches with navy, now 5 grey and 5 navy six times repeated, and end with 2 grey. 16th round—Knit 2 stitches with grey, 7 stitches with navy, now 3 grey and 7 navy six times repeated, and end with 1 grey. 17th round—Knit 1 stitch with grey, 9 with navy, and repeat the same to the end. 18th round—Same as the sixteenth. 19th round—Same as the seventeenth. 20th round—Same as the sixteenth. 21st round—Same as the fifteenth. 22nd round—Same as the fourteenth. 23rd round—Same as the thirteenth. Knit 2 plain rounds with grey. 26th round—Still with grey; knit plain, but at each end of the second needle knit 2 stitches together, and so revert to the original number of 68 stitches in the round. 27th round—Purl with grey, 68 stitches. 28th round—Plain with navy. 29th round—Purl with navy. 30th round—Plain with grey. 31st round—Purl with grey; break off grey. 32nd round—Plain with navy. With navy work 4 rounds of 2 and 2 ribbing. Pur 4 rounds; there are still 68 stitches on the needles; this finishes the turnover. Turn the work inside out and now proceed in reverse order, making the needle that hitherto has been the third now the first, second needle remaining second, and first needle now counts as third.

For the Leg—Proceed in ribbing, knit 3 and pur 1, round and round continuously, and for the part underneath the fold do 20 rounds. The seam stitch is the stitch that is purled at the end of the third needle. 21st round—Because on the first needle, knit 1, increase 1, knit plain to within 2 stitches of the end of the third needle, increase 1, knit 1, pur the seam stitch. Rib 3 rounds; in these rounds the increased stitches are to be knitted plain. Repeat from the twenty-first round three times more. Now there will be 4 increased stitches in the rib on each side adjacent to the seam stitch; and consequently 76 stitches in the round. Continue ribbing upon the 76 stitches until there are 23 rounds done from the last increase. 57th round—First decrease—

Beginning on the first needle, knit 1, slip 1, knit 1, pass the slipped stitch over, keep the ribbing even as before, and when 4 stitches from the end of the third needle knit 2 together, knit 1, pur1 the seam stitch, Rib 4 rounds. Repeat from the fifty-seventh round eleven more times. When the final decreasing has been made you will find the stitches stand 16, 20, 16, making a total of 52 stitches in the band—clear ribs of knit 3 and pur1 1—on which to work 26 rounds for the ankle.

For the Heel—Rib 18 stitches along the first needle, slip the 3 remaining stitches off the end of the second needle; turn the work, slip 13; this brings 27 stitches upon one needle for the heel. The remaining 25 stitches are to be divided upon two needles in readiness for the instep. But first attend to the 27 stitches upon the heel needle, turn to the right side of the work, and knit 13, pur1 the seam stitch, knit 13; turn, pur1 13, knit the seam stitch, pur1 13. Repeat these two rows nine times; the first stitch of every row should be slipped to form a smooth edge.

To Turn the Heel—Knit plain 16 stitches, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, pur1 6, pur1 2 together, pur1 1; turn, slip 1, knit 7, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, pur1 8, pur1 2 together, pur1 1; turn, slip 1, knit 9, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, pur1 12, pur1 2 together, pur1 1; turn, slip 1, knit 11, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, pur1 14, pur1 2 together, pur1 1; here you will find the heel is completed, as all the side stitches have been knitted in; there are 17 stitches standing on the needle for the top of the heel.

For Gussets and 1st round—Knit plain the 17 stitches of the top of the heel, and on the same needle pick up and knit 13 stitches along the edge of the flap; on the instep

needle knit 2, pur1 1; then knit 3 and pur1 1 five times; then knit 2; and on the third needle pick up and knit 13 stitches along the other edge of the flap, and knit 9 stitches off the top of the heel; here are 21, 25, 23, 23 stitches, or a total of 68 stitches in the round. 2nd round—On the first needle knit plain, on the second needle work in ribbing as before, on the third needle knit plain. 3rd round—On the first needle knit plain to within 3 stitches of the end, knit 2 together, knit 1; on the second needle rib as before; on the third needle knit 1, slip 1, knit 1, pass the slipped stitch over, knit plain to the end. 4th round—Same as the second round. Repeat the last two rounds eight times; the needles will now be reduced to 12, 25, 18, being altogether 55 stitches in the round. Now proceed with the foot, working in ribs on the instep needle and plain on the other two needles, until from 26 to 30 rounds are done. Then knit 6 plain rounds.

For the Toe—1st round—Knit plain to within 3 stitches of the end of the first needle, knit 2 together, knit 1; on the second needle knit 1, slip 1, knit 1, pass the slipped stitch over, knit plain to within 3 stitches of the end of the first needle, knit 2 together, knit 1; on the third needle knit 1, slip 1, knit 1, pass the slipped stitch over, knit plain to the end. 2nd round—Plain. Repeat these two rounds until you find 9 stitches on the instep needle and 9 stitches on the two other needles. Place the stitches level, and cast off.

Stocking for a Youth, with Signet Turnover and Ribbed Leg.

Now, having the stitches cast on, in readiness to commence the Turnover, you will first of all work with grey wool 4 rounds each of 2 and 3 ribbing. 4th round—Knit plain with grey; and here, if you have 96 stitches cast on, increase 2 on the third needle, and so get 98 stitches, as the pattern requires an exact multiple of 14 stitches in the round. If stitches are cast on, the number is right, and you do not need to increase. 6th round—Knit 2 stitches with grey, take the ball of blue wool and knit 2 stitches with blue, resume grey and knit 6 and pur1 1, resume blue and knit 2, resume grey and pur1 1, and repeat the same, carrying the wool along the back of the work. 7th round—Knit 3 stitches with grey, knit 2 with blue, 5 grey, and also pur1 1 and knit 2 and pur1 1 with grey, and repeat the same; observe that a pur1 stitch invariably comes over a pur1 of the preceding round. 8th round—Knit 4 with grey, knit 2 with blue, knit 4 and pur1 1 with grey, knit 2 with blue, pur1 1 with grey, and repeat the same. 9th round—Knit 5 grey, 2 blue, 3 grey, and also with grey pur1 1 and knit 2 and pur1 1, and repeat. 10th round—Knit 6 with grey, knit 2 with blue, knit 2 and pur1 1 with grey, knit 2 with blue, pur1 1 with grey, and repeat the same. 11th round—Knit 5 grey, 2 blue, 3 grey, and also with grey pur1 1 and knit 2 and pur1 1, and repeat. 12th round—Knit 4 with grey, knit 2 with blue, knit 4 and pur1 1 with grey, knit 3 with blue, pur1 1 with grey, and repeat the same. 13th round—Knit 3 grey, 2 blue, 5 grey, and also with grey pur1 1 and knit 2 and pur1 1, and repeat. 14th round—Knit 2 with grey, knit 2 with blue, knit 6 and pur1 1 with grey, knit 2 with blue, pur1 1 with grey, and repeat the same. Repeat from the seventh round to the fourteenth round, inclusive, four times, or until the turnover attains the desired depth. Then work from the seventh round to the tenth round inclusive; and here break off the blue wool. Knit 2 plain rounds with grey; this completes the turnover. Turn the work inside out, and proceed now in all plain knitting with grey wool 16 rounds, or until nearly the depth of the turnover; when the stocking is worn this band of plain knitting will cling closely round the top of the leg like a garter, and it is not visible, as it is covered with the turnover.

For the Leg—1st round—Knit plain with grey; if your vanity top is worked upon 84 stitches, increase in this round to 98 stitches; if it is worked

upon 98 stitches increase to 112 stitches; this is done in order to give full play to the calf of the leg. 2nd round—Pur1 1 stitch with grey, cast two yards of blue wool from off the ball, and begin with the wide grey stripes; the blue wool is kept going all the time, and should be pulled rather tightly when it passes behind the two blue stitches. 3rd round—With all grey wool, pur1 1 stitch, knit 2, and repeat the same to the end of the round. In the next 15 rounds in pattern. In the next round again decrease in the fifty-fourth round. Repeat from "a" twice more. Here, if you began the leg with 98 stitches you will now find 70 stitches for the ankle, and the wide rib consists of six knit stitches. If you began the leg with 112 stitches, you will find 80 stitches for the ankle; but with this number you had better make 75 reductions down for the leg at intervals of eleven rounds, and so bring 12 stitches to the ankle



for 46 rounds, or until nearly the depth of the turnover; when the stocking is worn this band of plain knitting will cling closely round the top of the leg like a garter, and it is not visible, as it is covered with the turnover.

For the Leg—1st round—Knit plain with grey; if your vanity top is worked upon 84 stitches, increase in this round to 98 stitches; if it is worked

Stocking Top, Knitted in Vandykes.

STOCKING TOP.

KNITTED IN VANDYKES.

A neat and pretty turnover for a stocking is knitted in stripes of ribbing, in all close work, with the use of two colours; upon the wide stripes, which each occupy ten stitches, the pattern takes the form of a vandyke or zigzag, while the narrow stripes comprise four stitches only, and are used simply to alternate with the wide stripes. The vandyke in the manner represented in the engraving. As regards colours, grey and bright blue harmonise well together, so do brown and stone, or brown and red. We will imagine the two former colours are employed for the stocking top; you are about to describe. The wool may be 4-ply fingering, or 6-ply inserting, as will best suit the person for whom the stockings are intended. If you decide upon 4-ply wool you will require 2 ozs. of grey and 3 ozs. of bright blue, and, using grey wool and No. 14 or No. 15 steel needles, cast on 96 stitches, dividing them on three needles, 28, 28, 40, to form a round. If 6-ply fingering is selected you may work with No. 12 or No. 13 steel needles, and 84 stitches will suffice, putting 28 stitches on each of three needles.

Continue in pattern for about 36 rounds (or 40 rounds) for the ankle. Divide the heel—the 4 stitches at the beginning of the first needle stand to represent the seam down the back of the leg, place these on one needle with 16 stitches on each side, 36 stitches in all; and divide the other stitches upon two needles. Work the flap and turn the heel in the usual manner. Take up about 26 stitches along the sides of the flap, and proceed with the gussets and foot; the narrow blue stripes are continued for six inches down the instep. Then a few plain rounds are knitted to bring the foot to the right length (having 95 stitches in the round); and the toe follows and brings the stocking to completion.

GOLF STOCKING.

WITH SILVER CHAIN PATTERN TURNOVER.

THE accompanying engraving shows a neatly-shaped stocking with a leg worked in self colour in a neat small domino pattern, while at the top is a handsome, folded turnover composed of wool of two colours skillfully blended to form a design representing a silver chain. The stocking presents no difficulty in working, and may be worn alike by golfers, cyclists, and sportsmen. The depth of the turnover is 4 inches; length of leg, 17 inches; length of foot, 10 inches.

Procure 7 ozs. of dark snuff-coloured brown, and 2 ozs. of stone-colour Alton wadding, of J. Walker's 6-ply fingering, and four No. 12 steel knitting needles. Commence the

Turnover with brown wool, with which cast 26 stitches on the first needle, 26 on the second, and 26 on the third needle, making a total of 76 stitches in the round. Work in ribbing, knit 2 and purl 2, for 4 rounds. And, still with brown wool, knit 1 round plain, and in the course of this round increase

1 stitch upon the first and 1 stitch upon the third needles, for the purpose of getting a total of 78 stitches upon which to work the silver chain. 1st round—Silver Chain Pattern—Knit 1 stitch with brown, take up stone colour and knit 1 stitch, knit 1 with brown, 1 with stone, and so on, using the colours alternately to the end of the round. 2nd round—Knit 1 stitch with stone, and 1 stitch with brown, thus reversing the colours, always doing a stone stitch over a brown and a brown stitch over a stone. 3rd round—Knit plain with brown. 4th round—Knit 3 with stone, 3 with brown, and continue the same to the end of the round. 5th round—Knit 4 with stone, * 1 with brown, 5 with stone, and repeat from *; and end with 1 brown and 1 stone. 6th round—Knit 1 with stone, 1 brown, 3 stone, 1 brown, and repeat the same to the end. 7th round—Knit 3 with brown, 3 with stone, and repeat. 8th round—Knit 1 with stone, * 1 brown, 1 stone, 1 brown, 3 stone, and repeat from *; and end with 1 brown, 1 stone, 1 brown, 2 stone, which will bring the pattern in evenly. 9th round—Knit 4 with stone, * 1 brown, 5 stone, and repeat from *; and end with 1 brown and 1 stone. 10th round—Knit 3 with stone, 3 with brown, and continue the same to the end. 11th round—Knit plain with brown. 12th round—Knit 1 stitch with brown, 1 stitch with stone, and repeat the same. 13th round—Knit 1 stitch with stone, and 1 stitch with brown, thus reversing the colours. 14th round—Knit plain with brown. 15th round—Knit 3 with stone, 3 with brown, and repeat the same. 16th round—Knit 4 with stone, * 1 with brown, 5 with stone, and repeat from *; and end with 1 brown and 1 stone. 17th round—Knit 1 with stone, 1 brown, 3 stone, 1 brown, and repeat the same to the end. 18th round—Knit 3 with brown, 3 with stone, and repeat. 19th round—Knit 1 with stone, * 1 brown, 1 stone, 1 brown, 3 stone, and repeat from *; and end 1 brown, 1 stone, 1 brown, 2 stone. 20th round—Knit 4 with stone, * 1 brown, 5 stone, and repeat from *; and end with 1 brown, 1 stone. 21st round—Knit 3 with stone, 3 with brown, and repeat. 22nd round—Knit 1 with stone, 1 with brown, and repeat the same to the end. 23rd round—Knit 1 stitch with stone, 1 stitch with brown, which reverses the colours. 24th round—Knit plain with brown. Purl 2 rounds with brown in the first of which decrease where you before increased, and so revert to 76 stitches in the round. The stone-coloured wool is not again required, it may be broken off and the end darned in. Turn the work inside out, and proceed,



Golf Stocking, with Silver Chain Pattern and Turnover.

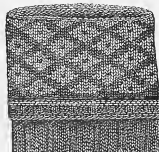
on the 76 stitches for the underfold, doing a rib of knit 2 and purl 2 for 30 rounds. Next round—Knit plain, and increase for the calf in this way: Knit 3, increase, then knit 4 and increase 1, knit straight on until you get within 21 stitches of the end of the third needle, when increase 1, then four times knit 4 and increase 1, and then knit 3, and purl the last 2 stitches which are contained in the leg for the toe seam. Here the stitches stand 29, 26, 31, being altogether 86 stitches in the round.

For the Leg—Domino pattern—Knit 4 plain rounds, excepting only the 2 seam stitches, which are always to be purl. 5th round—Purl 4 and knit 4 alternately, and at the end of the third needle there will be 6 stitches to purl. 6th round—The same as the fifth round. Repeat these six rounds until 30 rounds are accomplished. In the next round, which will be the first of the four plain knit rounds; make the first decrease thus—knit 2 stitches together at the beginning of the first needle, and when within 4 stitches of the end of the third needle, slip 1, knit 1, pass the slipped stitch over, purl 2. Then knit the remaining 3 plain rounds as usual, and in the two domino rounds you will find that owing to the decrease you have now to purl only 3 stitches at the beginning of the round and purl 5 stitches at the end. Again make a decrease in the first of the four plain knit rounds, and continue the same; and after the eighth decrease you will find the domino pattern come in evenly as at first. When you are again ready for making a decrease in the first of the four plain rounds, you may knit 3 stitches together at the beginning of the first needle, and when within 5 stitches of the end of the third needle, slip 1, knit 2 together, pass the slipped stitch over, purl 2. Then 3 plain rounds, and the two domino rounds which follow will commence with half a pattern—i.e. with 3 purl stitches. Decrease again in the same manner as last decrease, and you will find your stitches are reduced to 17, 36, 19, being a total of 62 stitches in the round for knitting the ankle. Continue in pattern, doing 2 plain rounds. 6th round—Knit 4 and purl alternately, and at the end knit 4 and purl 2. 6th round—The same. Work on in this manner for 36 rounds, when the ankle will be sufficiently long; break off the wool at the seam, and turn in the end.

For the Heel—Recede the stitches. On one needle pick 32 stitches, these being the two seam stitches and 15 stitches on each side thereof; and divide the remaining 30 stitches on two needles; these latter will not be used at present. 1st row—Along the heel needle, where you see the 32 stitches, slip the first stitch, knit 14, purl 2 seam stitches, knit 15. 2nd row—Turn the work, slip the first stitch, purl 14, knit 2 seam stitches,

and repeat these two rows. 6th row—Slip 1, purl 2, knit 4, purl 4, knit 4, purl 2 seam stitches, knit 4, purl 4, knit 4, purl 4, knit 2. Repeat these six rows twice more. Repeat the first row and the second row alternately three times. Here 24 rows are done for the flap of the heel. To Turn the Heel—Knit plain 17 stitches, slip the next stitch, knit 1, pass the slipped stitch over, knit 1; turn the work, slip the first stitch, purl 3, purl 2 together, purl 1; turn, slip 1, knit 4, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, purl 7, purl 2 together, purl 1; turn, slip 1, knit 8, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, purl 9, purl 2 together, purl 1; turn, slip 1, purl 10, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, purl 11, purl 2 together, purl 1; turn, slip 1, knit 12, slip 1, knit 1, pass the slipped stitch over, knit 1; turn, slip 1, purl 13, purl 2 together, purl 1; turn, slip 1, knit 14, slip 1, knit 1, pass the slipped stitch over, slip 1; turn, slip 1, purl 15, purl together, purl 1. The side stitches are now completely absorbed, and you will find 18 stitches upon the needle for the top of the heel.

For Gussets and Foot—1st round—Knit plain the 18 stitches belonging to the top of the heel, and on the same needle pick up and knit 15 stitches along the side of the heel flap; on the second needle knit plain the 10 staying stitches; on the third needle pick up and knit 15 stitches on the opposite side of the heel flap, and knit 9 stitches off the top of the heel here are 24, 30, 24, or 78 stitches in the round. 2nd round—



Gentleman's Golf Stocking. Beauty Pattern.

WELDON'S PRACTICAL TORCHON LACE.

(FIRST SERIES.)

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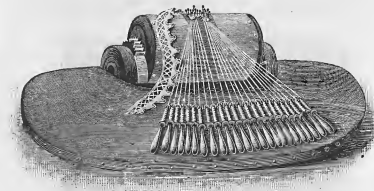
THIRTY-SIX ILLUSTRATIONS.

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TORCHON LACE.

THE art of making pillow lace is constantly recurring as an employment for ladies who have plenty of spare time on their hands and who are desirous of occupying it satisfactorily. As with many another art, it is the actual learning that is the most difficult part, and it is extremely necessary in Torchon lace to proceed very slowly and to practise one detail until full mastery over the hobbins and perfect familiarity and dexterity have been obtained. Pillow lace making is essentially an art that cannot be learnt in a hurry. The materials required are simple and by no means costly to buy when once the first expense, necessitated by the purchase of pillow and the hobbins, has been incurred.



No. 1.—A Lace Pillow.

To begin with the pillow, which is required either for making Torchon, Honiton, or Valenciennes lace. For such workers as are determined to pursue the art steadily with the view of rendering it a source of income, it is simply worth while to lay out the amount needed for the purchase of one of the modern pillows. These are a very great improvement on the old-fashioned sort, which were ever a sad circumstance to the inexperienced worker. The present style of pillow (see No. 1) is much smaller, and is cylindrical in shape. It is mounted on a well-padded board, which is circular or semi-circular, and so allows the hobbins to be conveniently spread out in their proper order upon it. The cylinder itself is padded like the board, and is so constructed that, by a very simple arrangement of a cog-wheel, it can be turned round as one portion of the pattern becomes covered up and it is necessary to shift it. As it is turned the wheel becomes locked, so that it does not revolve in the opposite direction, except at the will of the worker. If required, a pillow of this kind is to be had all ready mounted upon a little table of convenient size at most fancy shops, price being about 20s.

If the amateur lace-maker objects to the expense of such a cylinder as this, she must set to work and make one of the old-fashioned bolster-like pillows. For this a case should first be made of ticking, stout linen, holland, or unbleached cotton, measuring about 18 inches from end to end, and rather

less than a yard in circumference. The two ends of the case should be neatly and strongly gathered up and sewn to two small circles of card covered with the same material. This case must be stuffed, of course, before the second card is entirely secured: in fact, it is a good plan to leave each circle a little open until the stuffing is well in place. Unless the cushion is tolerably tightly filled the pins will not gain a firm hold, and unless it is securely pinned down the lace will lose much of its necessary evenness. Hay is a good material to use for stuffing the pillow, but flock or horsehair may be employed in its place if more convenient. Some people use a mixture of sand and bran, but this has the disadvantage of being exceedingly heavy, and, therefore, not to be recommended to the worker who likes to follow the old-fashioned plan of holding the pillow on her knee. When the foundation of the bolistr is ready, take some flannel, or cashmere, cloth, or almost any soft woollen material, and cut from four to five pieces, each measuring about 8 inches square. Lay these one above the other, and sew them firmly down to the pillow at the edges. It is upon the part of the pillow that is thus prepared that the pins are pushed in, and it can be readily understood that the soft woollen material makes a pleasant foundation for them.

It is necessary now to make another cover for the pillow exactly like the first one, but without the round pieces of card at the ends. Instead of these, make a hem at each end and run into it some coloured ribbon, which can readily be drawn up and tied after the pillow has been slipped inside. The main advantage of the loose cover is that it can readily be taken off and washed when required.

The pillow is, however, not yet finished. It now requires two pieces of soft white material, such as cambric, or thin linen, about 18 inches square. These must be neatly hemmed at the edges. They are known among lace-workers as "cover cloths," and are not called into requisition until the pattern has been placed into place and the worker is ready to begin the lace. Both cloths are folded in half, one being laid across the pillow over the upper edge of the



No. 2.—A Lace Bobbin.



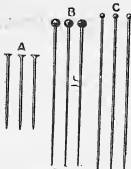
No. 3.—Another Shape of Bobbin.



No. 5.—Fastening the Thread.

pattern and the other over the lower edge, so that when the lace is in progress the hobbits rest upon it and so are kept cleaner than they would be if they hung over the pillow itself. The cloths are secured to the bolster with the help of long steel pins, and when the lace is to be put aside, the cloth which is laid over the upper part of the pillow is folded down, so as to cover the lace itself and so to keep it from the dust.

This completes the conventional lace pillow, but a great many workers are ingenious enough to contrive one for themselves to suit their own fancy, from a drawing board. These they cover with a flat cushion stuffed with bran and sand, or flock, or cotton wool, and then covered with flannel or cloth. Many like to raise it at one end by adding a small roller, or bolster made in the same style, and then the cover cloths are arranged over it very much as in the orthodox use of pillow.



No. 4.—Lace Pins.

A.—Short Lace Pins.
B.—Needle Point Lace Pins.
C.—Long Lace Pins.D.—Hook or Roller.

One of the most usual shapes is shown in No. 2. Most workers like the best, though there is a second shape used occasionally, which has a more decided handle (see

The pins needed for securing the lace to the pillow are extremely fine, and generally about an inch long (see No. 4). A few of a somewhat stouter and longer make, and with more decided bevels of coloured glass, are occasionally employed, and are useful for securing the pattern to the pillow, and for positions in which an extra firm hold is necessary. It is scarcely possible to have too large a number of pins at hand, as a great many are needed, even for a simple pattern of lace. It is advisable to make a small, plump pincushion, stuffed with bran, and covered with white linen, or some similar material. This may be tied with a smart bow of ribbon to the right-hand end of the pillow, where the worker can get at the pins conveniently. Some people like a pincushion at each end, but this is entirely a matter of individual taste.

Lace thread is generally sold in skeins, costing from threepence to sixpence each. The numbers vary from 12 to 80, the median sizes being the most useful for an amateur. Great care is needed to keep the lace thread when it is not actually in use. The skeins, especially when they have first been opened, must be prevented from being entangled, for it is not always possible to wind the whole length at once. The thread should always be laid aside between folds of blue paper, which should prevent it from turning yellow. The lace likewise, when made, should be kept in blue paper, and many ladies consider that it is not only easier to work, but keeps fresher and is better for the eyesight when the cushions and covers are of blue linen or cloth, than when white is employed.

The patterns specially used in lace-making are very puzzling to the inexperienced worker. They are arranged in a series of tiny holes upon stout cartridge paper backed with muslin. There is a special make of glossy, brownish paper sold for the purpose which is convenient, but by no means essential. For learning some of the stitches the simple pricking of holes in lines so that those holes in one row alternate with those in the next is all-sufficient, but naturally the more elaborate the lace the more complicated must be the pricking. The designs for Torchon lace are generally drawn in the first place upon what is known as "point" paper. This is stout white paper ruled all over into small squares, which are divided by a slightly thicker line into groups of ten. Folding this, which is not to be had from every stationer, perforated cardboard answers equally well.

To prepare the pattern, this should first be sketched with pen and ink upon the surface of the perforated card, or point paper. Several examples of Torchon lace patterns will be given later on, and these will explain this matter more clearly. The perforated card is then laid over the cartridge paper, and wherever a hole is required in the pattern a hole must be made in the paper below it with the help of a large needle or pin. The pricking can be most conveniently done with the paper laid on the pillow, or on a pad of several folds of flannel.

The pattern is used with the right or smooth side of the holes uppermost as this keeps it sharper and clearer, and enables the pins to slip through more conveniently. The coarseness or fineness of the cardboard must depend upon whether coarse or fine lace is to be made. It is well to see that the pattern of the lace is so managed that it comes off at the bottom of the pricking at a point that will enable it to join on to the top of the pattern exactly. The reason for this is that when so much of the lace is done as fills the card precisely, it can be moved, so that the work may be continued by shifting it to the top of the pattern. The last few pins should then fit into their proper holes at the top of the design, all the others being removed. This will be very easily understood when once the work is begun.

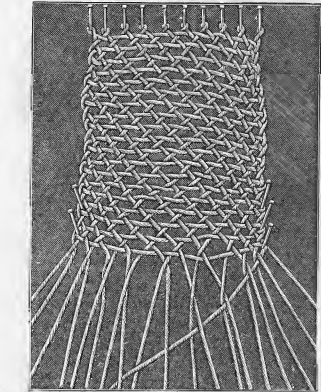
The winding the thread upon the hobbits is the next thing to be done after the pillow and the pattern are ready. A small spooling machine is to be had which greatly facilitates this, but many workers will be likely, at any rate, at first, to object to the extra outlay involved. The thread must be held lightly in the fingers of the left hand, the skein being held over the back of a chair, or on a winder. It is then wound smoothly and evenly on the hobbit, which must be filled as thoroughly as possible, indeed, if it is over-full it will not be of any consequence. A second hobbit is then taken and some of the thread from the first one is wound on to it until the two have about the same quantity of thread on each. When the hobbits are thus united, about eight inches of thread being left between them, they constitute a pair, and it is far pleasanter to work with a pair of hobbits thus arranged than with those that are wound separately and knotted together afterwards. This is sometimes the plan followed with Healdon lace, where the knots are cut away, but with "yard" work it is better to begin in the manner just described.

To prevent the thread from unwinding too easily from the hobbit when this is in use, what is known among lace-workers as a half-hitch must be made with each hobbit. Take the hobbit in the right hand, hold the end of the thread down with the third and fourth fingers of the left hand, and bring the hobbit from the front round the thumb of the left hand and under the first and second fingers. Then raise, with the first and second fingers, the lower of the two threads, and carrying the hobbit from below upwards through the left hand; thus, when pulled tight, is made the loop or half-hitch shown in No. 5.

Another way of making this half-hitch is to hold the hobbit in the left hand, keeping the palm of the hand uppermost. Take the end of the thread which is on the hobbit in the right hand and hold it out taut. Bend the

No. 5.
Pattern for Half Stitch.

No. 6.—Half-Stitch Plait.



No. 7.—Half Stitch

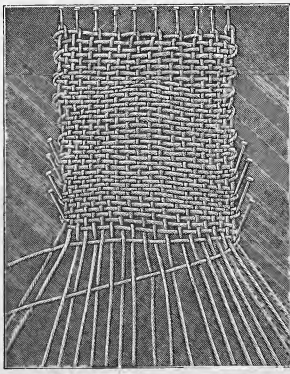
tip of the middle finger of the left hand down upon the thread, and turn the wrist of the left hand so as to throw the thread round the left finger, thus making a loop, then, guiding the loop as it rests on this finger, pass it over the head of the bobbin, and draw the thread up closely with the right hand. The loop thus made is exactly the same as that formed according to the first method. It quite hinders the thread from unwinding too easily from the bobbin. If a long length of thread is required to be unwound from the bobbin, all that is necessary is to pull the end of the thread gently through the loop, when it will unwind itself quite naturally. If, on the other hand, it is necessary to shorten the end of thread hanging from the bobbin, one of the lace pins must be used to raise the loop gently over the head of the bobbin, when the thread can be wound up to its required length, and a fresh half-hitch made.

There are a few simple rules that should ever be kept in mind when pillow lace is to be undertaken.

The first is that everything connected with the work must be kept scrupulously clean. The hands can do no other tasks at the time that pillow lace is in progress that are likely to roughen the fingers or the nails. The cover cloths must be replaced by clean ones as soon as they show any indication of becoming soiled, and whenever the pillow is laid aside it must be carefully covered and put in some place into which dust will not penetrate.

The second rule is to work unfastidiously, and to hold the bobbins naturally, on no account to flourish the hands about with irregular movement of the elbows.

The pillow also must be so held that the back and figure can be kept perfectly upright, and the lace-worker must keep watch over herself, lest she stoop unduly.



No. 9.—Cloth Stitch.

Then again, the lace thread must be handled as little as possible, and a long, fine pin will be found convenient for lifting any of the threads that may require shifting. In all cases the eyes must not pay too much attention to the bobbins, but must rather study the threads, looking upon the former merely as handles, and nothing more.

ARRANGING THE BOBBINS.

THERE are two ways in which the bobbins are fixed to the pillow. In the first, they are simply passed over a pin and allowed to hang from it in the manner shown in No. 1. The pin used for this purpose should be rather larger than those which are used to secure the other part of the lace, and one with a coloured glass head will be found more convenient than the others. As far as a second way of placing the bobbins, a loop is made in the thread and the pin is passed through this loop. This keeps it somewhat more firmly than does the first-named plan.

Not more than four inches of the thread should be allowed to hang from the bobbins, as more is easily unwound when wanted, and if much is undone at a time, the thread is the more apt to become entangled and dirty. As far as all the bobbins should have about the same length of thread unwound from them, but to manage this it is often necessary to unwind the thread firmly but gently from under the half-hitch which controls it, as it can be readily understood that some of the bobbins use up the thread far more rapidly than others. They have, in fact, more work to do.

The bobbins should hang on the front of the pillow arranged like the ribs of a fan—those at the extreme sides being nearly horizontal, and the others sloping gradually till the bobbins in the middle of the front hang quite straight down the pillow.

It must be noted by the inexperienced worker that the bobbins are distinguished as follows in descriptions of pillow lace patterns—first, second, third, and so on. Now, the beginner will find that she has to count the bobbins to see exactly which are meant, when a considerable number of them are on the pillow. This is not only tedious, but confusing. For her consolation it may be truthfully said that the more practice she has, the easier will she find it to see which pairs of bobbins are to be laid aside, and which pairs are to be employed for any special detail of the design.

It must be borne in mind, too, that the numbers mentioned, when referring to the bobbins, indicate their position on the pillow at the moment of speaking, not that which they held when they were first hung on to the pins. If a little thought is devoted to the matter, it will be seen that it would be next door to impossible to follow any particular pair of bobbins hither and thither in the interplaiting in order to distinguish them with the same number that they started with at the top of the pattern.

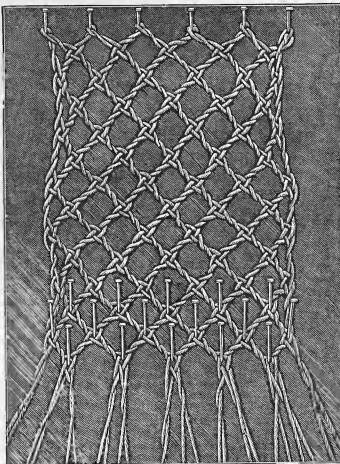
The work is always begun at the left-hand side, and therefore the numbers are arranged to run in the same direction—that is, from left to right. The plaitings are usually worked in rows across the width of the lace, but some of them are more conveniently executed in a diagonal direction.

HOW TO ADD AND REMOVE BOBBINS.

It is not infrequently happens that in working an elaborate pattern in pillow lace the thread upon certain of the bobbins becomes exhausted before this is the case with any of the others. It is then necessary to remove the empty bobbins and to supply their places with freshly filled ones.

To cut off the threads, remove the two empty bobbins, leaving the ends of thread hanging; tie these in a weaver's knot and pin them out of the way across the pillow, where there is no possibility of their becoming entangled among the others. After some more of the lace has been made beyond them, cut them off as close to the plaiting as possible without fear of their coming undone.

As it is not everybody who understands making a weaver's knot, the following quotation may be given here, as this particular form of join is often wanted in pillow lace making.—"Take the two ends to be joined and cross the right end under the left holding both in the left hand; pass the long thread of the right end, as a loop, over the left forefinger and put it between the ends and under the left thumb; then cross the ends again, holding them under the left thumb, and draw the loop over the left thumb again, and draw the

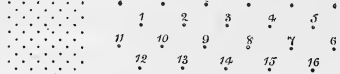


No. 10.—Torchon Stitch.

right-hand long thread tight, which pulls the loop down upon the crossed threads, and makes the knot.

It is a great advantage to get the disused threads up to the edge of the lace, then they may be knotted together and cut off close to the margin, where they will often fall in with pieces which belong to the pattern. If they come against the heading of the lace, it is no great disadvantage to it, as when the lace is used as a trimming and sewn into place, they become hidden in the natural course of the work.

A good authority on the subject of pillow lace recommends the following method of cutting off the bobbins when there is thread left upon them, and they are merely removed because they are no longer required in that particular part of the pattern. The advantage of this plan is that the bobbins, when taken off the pillow will be still tied together ready to be hung on somewhere



**Ordinary Size for
Fine Thread.**

else. "Lift the pair to be tied and cut in the left hand, and place the scissors, closed, under the threads which bring round over them; then turn the scissors, the points facing the pillow, open the blades wide, and draw the upper threads in between them out as high as the hinge; close the scissors gently and the threads will not be cut. Now draw the scissors down out of the encircling threads and a loop will come through on one point of the scissors; slip this, and the bobbins will be cut off and yet tied together for future use.

When fresh bobbins have to be added either to replace broken or disused ones, or to fill their allotted places in the pattern, an extra or auxiliary bobbin, a pin must be placed in the nearest hole where they are needed, over which they are simply hung in the usual fashion and taken into the work as required. Some people like to take two separate bobbins and to knot them together in the middle instead of winding them, as before described. This is the lazy way of managing it, and the knot thus introduced into the lace will ever remain an unsightly fault in it, even if it is kept upon the upper or wrong side. If close stitching are being worked at the time the bobbins are added, the knot may be cut away after a good piece of the lace beyond it has been made, and the ends of the thread are not likely either to be visible or to come undone. In the open part of the plaiting, if a knot has unfortunately to be allowed, it must on no account be cut so closely as to come undone. As with cutting off the bobbins, it is always advisable to add fresh ones at the margin of the lace, when this can be managed.

Nos. 6, 7 and 8.—HALF STITCH.

The easiest of all the platings made in Torchon lace is half stitch, which is often found as a vanesalong the margin of lace; and, indeed, it may be said to play a larger or smaller part in every design. In order to learn half stitch, a pin must be placed in the nearest hole where they are needed, over which they are simply hung in the usual fashion and taken into the work as required. Some people like to take two separate bobbins and to knot them together in the middle instead of winding them, as before described. This is the lazy way of managing it, and the knot thus introduced into the lace will ever remain an unsightly fault in it, even if it is kept upon the upper or wrong side. If close stitching are being worked at the time the bobbins are added, the knot may be cut away after a good piece of the lace beyond it has been made, and the ends of the thread are not likely either to be visible or to come undone. In the open part of the plaiting, if a knot has unfortunately to be allowed, it must on no account be cut so closely as to come undone. As with cutting off the bobbins, it is always advisable to add fresh ones at the margin of the lace, when this can be managed.

Beginning, then, with the four threads, take the bobbins, not with the thumbs, but between the fingers of each hand; place bobbin No. 2 and lay it over the next, or No. 3. Lay No. 4 over No. 3 and No. 2 over No. 1. This is half stitch, and it can be readily learnt. The numbers given to the various bobbins refer to them in the position they occupy at the moment. Thus, at one turn of the work, bobbin No. 2 may become the third on the pillow, and it would be very tiresome to reckon them, when many are in use, to see which when the work is finished, are set according to the position in which they are found when the work is being actually executed.

When two half stitches are made with the same set of bobbins they are known as one double stitch. This must be borne in mind, as the term double stitch will frequently be found in descriptions of lace, and some workers are apt to confuse it with cloth or linen stitch. Double stitch is also known sometimes as whole stitch.

As soon as half stitch is understood, and a good length of it has been made as a plait, it will be time to work a somewhat larger surface of it, as shown in No. 7. This is quite easy, but a stout piece of paper should be fastened down to the pillow, having two lines of boles upon it, as shown in No. 8. Half stitch requires no pinning in a usual way, except at the points at which the

different rows are turned, and, of course, along the top where the bobbins are attached to the pillow.

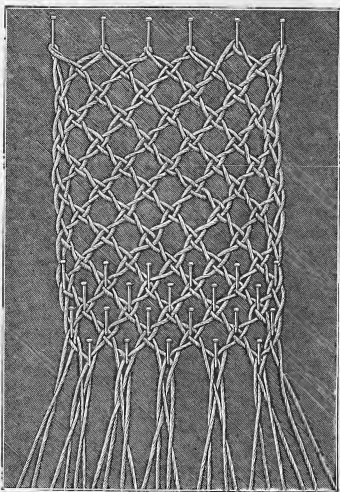
To make such a piece of work as is given in No. 7, ten pairs of bobbins are required, each being hung on to a pin at the top. In some kinds of lace the whole of the bobbins that are to be used are knotted together in one large knot, and plaited down to the pillow all together. This, however, is rather a way of setting to work, and is not usual in Torchon lace, as some considerable piece has to be worked before the threads and plaitings set as finity as they should do.

After attaching the bobbins to the pillow, the first thing to do is to lay the second bobbin of each pair over the first bobbin of the same pair. This crosses the threads, and is the usual way of beginning many of the Torchon lace patterns. Begin the plaiting at the left-hand side of the design thus:—* Take the second bobbin of the first pair, and place it over No. 3—that is, the first bobbin (reckoned after the crossing) of the second pair. Lay No. 4 in one hand, and No. 2 in the left, and cross No. 4 over No. 3, and No. 2 over No. 1. This finishes one half stitch which, it will be observed, is made in exactly the same way as in the plait No. 6. Now take bobbins No. 1 and No. 2, and put them out of the way at the left-hand end of the pillow. Many beginners put a pin below them, so as to prevent them from becoming mixed with the others.

Now make another half stitch in exactly the same way with the second and third pairs of bobbins—that is, Nos. 3, 4, 5 and 6. Place Nos. 3 and 4, the second pair, at the left-hand side of the pillow with the first pair, bring the fourth pair forward, and work half stitch as before with them and the third pair, or Nos. 5, 6, 7 and 8, and go on working in the same way till the end of the row is reached. Then put a pin into the hole marked 1 (the ten foundation holes along the top of this diagram have not been numbered). Twist the threads of the last pair, that is, Nos. 19 and 20, once by laying one bobbin over the other, and then separating them by taking one in each hand and opening them out, so that the twist becomes plaited right up and close to the rest of the work, and close to the pin.

Work a row of half stitch now in precisely the same way as before, but in the reverse direction, from right to left. Begin with the last two pairs—that is, Nos. 20, 19, 18 and 17. The first half stitch made after a pin is generally spoken of as "enclosing" the pin. Let the stitches follow one another quite regularly, no one set of threads being allowed to hang more tightly than any of the others. When the end of the row is reached, place a pin in the hole marked 2, twist the two last bobbins once, make a half stitch with the first and second pair, and then repeat "until the worker feels she has thoroughly mastered the stitch.

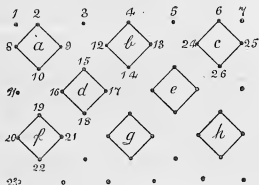
There is a very important point about this half stitch that calls for attention. If the detail in No. 9 is studied it will be seen that the horizontal thread, which



No. 12.—Twisted Torchon Stitch.

runs at regular intervals along the width of the pattern, is the same thread throughout each row.

The bobbins which hang down straight upon the pillow throughout the work, are known to lace-workers as "hangers," or passive bobbins, but those which are constantly shifting their places and passing horizontally across the lace, are known as "runners," or active bobbins. As soon as the worker is aware of this difference between the bobbins, she is able to see at once when she



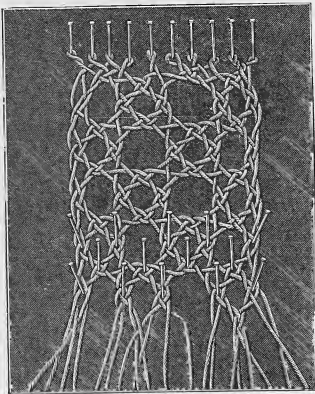
No. 14.—Pricked Pattern for Double Rose Stitch.

makes any mistake in the plating, for one of the passive bobbins is sure to change places with one of the active bobbins. The error is generally easily rectified if it is found out before much of the lace has been made.

No. 9.—CLOTH STITCH.

CLOTH STITCH is sometimes known as linen stitch, owing to the strong resemblance it bears to a piece of warp and wool weaving, the threads crossing themselves with the utmost regularity in good work. It is worked in a very similar manner to half stitch, but requires just one more movement of the bobbins. Like half stitch, too, it may quite conveniently be made, as a beginning, in the form of a plait. As it is easy, however, no detailed direction shall be given for a plait, but we will proceed at once to describe a wider expanse of the stitch.

The pattern should be pricked in exactly the same way as that already



No. 13.—Double Rose Stitch.

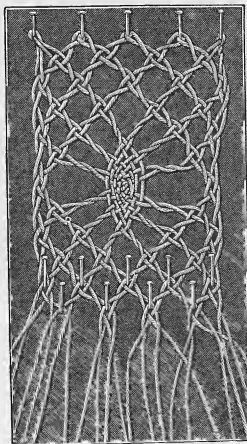
given for half stitch—in two lines. In the piece given in No. 9 ten pins were required, each holding one pair of bobbins. Some workers hang two pairs on the first pin, and one pair on each of the others.

One single cloth stitch is made by working one half stitch, as already described, with four bobbins, and crossing the second bobbin over the third. It is this simple crossing of the bobbins that constitutes the difference between the two stitches.

When the end of the line is reached, place a pin in the hole that in Diagram 8 is marked 1, and enclose it with a cloth stitch, made with the same four pairs, between the two middle ones of which the pin is placed. Then place the last pair of bobbins well at the right-hand side of the pillow, and work back from right to left until hole 2 is reached; place a pin there, enclose it, and work back again from left to right.

By comparing details 7 and 9 an important difference will be noticed between half stitch and cloth stitch. In the latter, instead of there being only one "runner" or active bobbin, it will be seen that there are two, which run side by side across the design. Moreover, the same two threads can be traced along the entire length of the pattern. As in half stitch, this affords considerable assistance to the worker in enabling her to see at a glance whether her plating has been correctly done or not.

Cloth stitch plays a large part in Torchon as well as in other makes of pillow lace, as various devices, such as squares and lozenges, can be made, which form an agreeable break in the more open-work backgrounds. More



No. 15.—Torchon Ground with Wheel.

detailed directions for working these will be given later on as they appear in patterns of edging and insertion. The object is aimed at is to get the weaving as regular as possible, and as like as can be to a scrap of ordinary, but somewhat loosely woven, linen.

Nos. 10 and 11.—TORCHON STITCH.

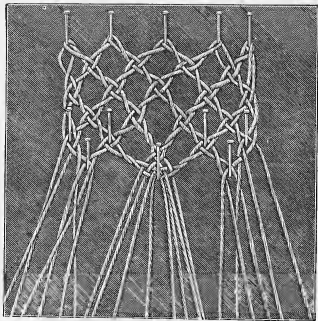
THIS is one of the prettiest grounds used in Torchon lace, and indeed is the one which is most characteristic of this kind of lace. It is not difficult to work, and it will be found really interesting to notice the way in which the threads fall into place one after the other to form the interlaced squares shown in No. 10. The pattern, when the plating is being learnt, should be pricked in the manner indicated by the diagram No. 11, but when practice has been had, the ground can be made without so much plating, though it stands to reason that the more pins that are used the more regular and even will be the work.

To make a length of this stitch the size of that in the illustration, twelve pairs of bobbins are required. Two pairs of these are hung upon each of the six pins that are placed in the first row of holes along the top of the diagram. Before beginning any plating at all, take the second bobbin of each pair and lay it over the first bobbin of this same pair, open out the threads so that

this crossing sets as close against each pin as possible. Now take the second and third pairs of bobbins (four bobbins in all), place bobbin No. 2 over No. 3, take No. 4 in the right hand and No. 2 in the left hand, place the former over the latter and No. 2 over No. 1, open out the threads and put a pin into the hole marked 1 in the pattern, take the same bobbins again and work another half stitch with them as before, thus enclosing the pin and finishing the first little plaited square design. * Put these four bobbins away towards the left-hand side of the pillow and bring forward the next four bobbins—that is, the fourth and fifth pairs. Make one half stitch with these four exactly in the former just described, place a pin in hole 2, and enclose it by making another half stitch.

Then, in their turn, lay these bobbins towards the left-hand end of the pillow, bring the next pair forward and make another square with them, putting the pin into the hole marked 3. Continue thus to make a plaited square all along till the pin has been put into hole 5.

Then there will only be last pair of bobbins left unused. It will be understood that it is not possible to work a plaited square with two bobbins only, so they are brought down by hole 6 ready to be used for the first square of the next row, thus—Twist the twelfth pair once, then make a half



No. 16.—Detail of Wheel.

stitch with the twelfth and eleventh pairs, enclose the pin, putting it into hole 6. Work with the tenth and ninth, eighth and seventh, sixth and fifth, fourth and third, and second and first pairs, putting the last pin of the row into hole 11. After this twist the first pair of bobbins once, lay them aside at the left-hand end of the pillow, then make the next square with the second and third pairs, placing the pin in hole 12.

Repeat now from * until a sufficient quantity of the work is made for the worker to feel that she has gained the necessary proficiency to enable her to work it in combination with any other stitch that may be required.

No. 12.—TWISTED TORCHON STITCH.

Twisted Torchon stitch, at a careless inspection, will be thought the same as Torchon stitch, but when it is to be worked it will be seen that the rather more elaborate appearance of this stitch is due to the fact of the threads being twisted once after making the half stitch that encloses the pin. Otherwise there is no difference between the two stitches. The ground formed by the use of twisted Torchon stitch is rather firmer and more substantial than that made by simple Torchon stitch, and it will be found particularly effective for very fine cotton, but in a design in which the pins are at some considerable distance apart. The prickings should be done in exactly the same way as for the simpler stitch, and the diagram in No. 11 will be found equally appropriate for it.

Nos. 13 and 14.—DOUBLE ROSE STITCH.

This is an extremely pretty stitch for a ground, but as it is somewhat elaborate it is not suitable for use except where there is a narrow broad surface to be covered, or a good-sized open space between closer details of the pattern to be filled in. For this reason it is rarely found in small pieces of pattern and narrow laces and insertions. We are enabled, however, to give an exception to this rule, in No. 25, in a little lace in which this ground forms a very pretty feature.

The manner in which the pattern is prickled when this stitch is to be worked is shown in No. 14, where it will be noticed that four holes mark the corner-

set squares upon which the rest of the plating is founded. Four lines connect each of these holes, and a letter is set in the middle of each as a further guide to the worker.

To work the stitch, place a pin in each hole along the top of the pattern. Then on each of these pins hang one pair of bobbins. Make one half stitch with the second and third pairs, take out the pin from the hole marked 2, draw up the threads and put it in again between the two pairs into the same hole, then enclose it by working one half stitch. Make one half stitch with the first and second pairs, put a pin into the hole marked 3, enclose it as before, first opening out the threads so as to get their twist as close up against the pin as possible.

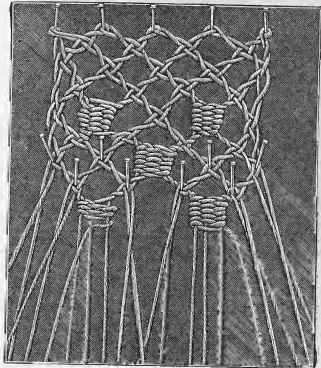
Work one half stitch with the fourth and fifth pairs, take out the pin from the hole marked 3 in No. 14, draw up the threads and put it in between the two middle of the four strands, enclose it in the usual way. Make one half stitch with the third and fourth pairs, place a pin in hole 9 and enclose it. Make one half stitch with the second and third pairs, place a pin in hole 10, enclose it, one half stitch with the third and fourth pairs, one half stitch with the first and second pairs, put a pin into hole 11, enclose it. Make a half stitch with the sixth and seventh pairs, put a pin into the hole marked 4 and enclose it, make one half stitch with the fifth and sixth pairs, putting a pin into hole 12, enclose it, make one half stitch with the seventh and eighth pairs, place a pin in hole 5 and enclose it.

Work one half stitch with the sixth and seventh pairs, put a pin into hole 13, enclose it, make one half stitch with the fifth and sixth pairs, put a pin into hole 14 and enclose it, work one half stitch with the sixth and seventh pairs, lay these two pairs aside, then make one half stitch with the fourth and fifth pairs, work one half stitch with the tenth and eleventh pairs, put a pin into the hole marked 6 and enclose it, one half stitch, put a pin at 24 and enclose it. Work one half stitch, put a pin at 25, enclose it, work one half stitch, put a pin at 26, enclose it, then work one half stitch with the tenth and eleventh pairs.

By this time the worker should have learnt the stitch sufficiently to enable her to proceed with it as far as is necessary without further repetition. It will have been noticed that for each square eight threads must be allowed. One half stitch is made first with the middle four threads, and a pin is placed in the top hole of the square, a half stitch is made with the four side threads at the left, a pin is set up and enclosed, a half stitch is made in a similar way with the four threads at the left-hand side, and a pin is set up and enclosed. Finally, a half stitch is made with the four middle threads, a pin is placed in the fourth hole of the square and enclosed with another half stitch. This is double rose stitch briefly described, and it is well to practise making it, first with eight threads, then with sixteen, until the principle of the stitch is thoroughly understood.

Nos. 15 & 16.—TORCHON GROUND WITH WHEEL.

WHEELS occur very frequently in Torchon lace, and appear generally upon a background of Torchon stitch, as given in No. 15. In No. 16 is shown the upper part of the wheel only, the working the lower half generally causes it to contract so that it is slightly raised above the surface of the lace. By this detail too, the worker will understand that it should be as evenly worked as any other portion of cloth stitch.



No. 17.—Details of Bars.

Wheels may be made of any desired size, small ones consisting only of four pairs of bobbins, others of six, eight, and as many as twelve in a wide lace. For the wheel given in No. 15, six pairs of bobbins are used, these six being the middle strands of a narrow insertion having a ground of Torchon stitch. Lay these six bobbins quite straight down the front of the pillow, one beside the other. If Torchon stitch has just been worked, as in the present instance, these threads will set in pairs as they should do, each couple of strands being crossed as is so often the case in lace weaving. Twist each pair again once. It must be understood that in many patterns a longer twist will be needed to get the wheel into its right position, but this description, of course, applies more particularly to the wheel illustrated.

Then take the four middle strands, or the third and fourth pairs, and work a cloth stitch with them in the usual way. Now use the first pair of these two middle pairs, and the pair that lies next to them at the left-hand side (remember that all numbers here are reckoned from left to right), and make a cloth stitch with that set of four strands. Take the second pair of the middle ones and work a cloth stitch with them and the next pair on the right-hand side, that is, with the fourth pair of the same set.

Work cloth stitch all along from left to right, using all the six pairs in their proper sequence. After this row it is usual to place a pin into a hole provided in the middle of it to keep the work steady, while the rest of the wheel is made in exactly the same fashion, though, of course, the pairs are taken in the reverse order to that in which they were used for the upper half.

After the wheel is finished, twist each pair of threads once, and proceed with the ground in the ordinary way.

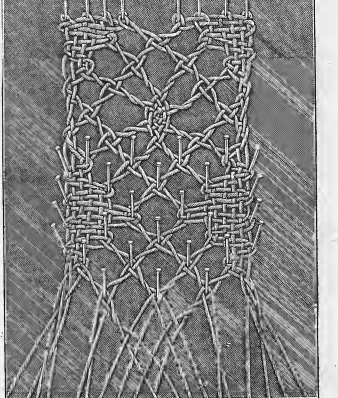
No. 17.—BARS.

Next to wheels, bars form the device that is most frequently introduced into the more open-work parts of Torchon lace designs. They are almost identical in appearance with the *point de reprise* bars used in Guipure d'Art, and may be made of any length. They are usually worked in the ground, as in No. 17, but occasionally they are laid upon a closer foundation, as in Nos. 27 and 29. They are then generally known as "stalls," or "leaves," or "tufts," or by some other fanciful name.

To make bars of the same width as those in the illustration, two pairs of bobbins, or four strands, are required. These must first be twisted twice, in pairs, of course. One thread, as in cloth stitch, will be taken to run backwards and forwards, as an active strand, or "runner," throughout the whole bar. The method of working is not unlike the operation of darning.

Lay the third strand from right to left under the second and over the first, then turn and bring it back under the first, over the second and under the third. This last-named strand was the fourth when the bar was begun, but has now changed its place, and become the third. Then bring the "runner" back from right to left over the third, and repeat from * until the bar is of the length required.

When the above darning has been repeated from six to ten times, or more, if desired, twist the third and fourth strands together twice or three times,



No. 18.—A Simple Insertion.

twist the first and second once, coax the bar into its right position, and proceed with the rest of the pattern in the usual way.

A little care is needed when working bars of this kind, in order to keep the "passive" strands all of the same distance apart. Otherwise, they are apt to become drawn rather closely together by the constant crossing and recrossing of the active strand, and the angle instead of a bar is made. In some patterns, of course, this shaping is necessary, and occasionally the raised detail is drawn up into a sharp point at each end.

Such devices may be made much broader.

If desired, by using a greater number of vertical threads. In such a case, however, the method of working is exactly the same, and one strand only runs to and fro, and over and under the others.

Nos. 18 and 19.—A SIMPLE INSERTION.

This very pretty little insertion will be found quite easy to work, and, indeed, except for the merest tyro in the art, detailed instructions are hardly necessary. It may well be worked with either coarse or fine thread, according to the purpose for which it is required.

In No. 19 will be found the design in a size that will admit of thread of a somewhat coarse quality. Ten pairs of bobbins are needed, and the pins must be set up as follows:—Make eight holes along the top (f) of the pattern, and after pinning the paper down firmly to the cushion, arrange the pins as I hang one pair of bobbins at *a, b, c, d, e, f, g* and *a*, and two pairs on *d* and *e*. This accounts for the ten pairs.

Make cloth stitch with the first five pairs, leave the last pair, make cloth stitch with the other three, turn, work cloth stitch with the next two, and so on, making the portion of the vandyke at the top of the pattern in the hole marked 1 to that marked 5. Then work a similar vandyke of cloth stitch on the opposite side, putting the pins into holes 8, 9, 10 and 11.

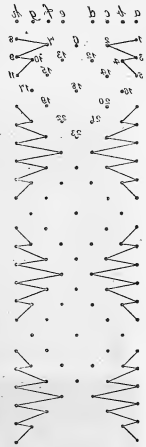
Make a tiny square of Torchon stitch with the fourth, fifth, sixth and seventh pairs, placing the pin in the hole marked 6. Being forward the third pair, which hangs from the cloth-stitch vandyke on the right hand, and the fourth pair which hangs from the last Torchon stitch, and work a Torchon stitch with them, put a pin in hole 12.

Bring forward the seventh pair and the eighth pair, the latter hanging from the right-hand vandyke, and make a Torchon stitch with these, place a pin at the hole marked 13; then the eighth pair and the ninth pair, the latter hanging from the right-hand vandyke. Make a Torchon stitch, place a pin at the hole marked 14; work a Torchon stitch with the next two pairs, place a pin at hole 17. Work a Torchon stitch at the left-hand side, placing the pin in hole 16.

The wheel in the middle of the pattern has to be worked next with the eight threads which hang from the Torchon ground of this insertion. Twist each pair of bobbins once. They should already have been twisted once in making the last movement of the Torchon stitches. Make a cloth stitch with the second and third, that is, the two middle pairs of these four, lay aside the third pair at the right-hand side of the pillow, work a cloth stitch with the first and second pairs, push them towards the left-hand side of the pillow, then bring forward the third and the fourth pair and make a cloth stitch with them. Push aside the fourth pair and work another cloth stitch with the second and third pairs of bobbins. Place a pin in the hole marked 18 between the four threads of the wheel, then continue to work in the same way—first, a cloth stitch with the second and third pairs, then one with the first and second, and one with the third and fourth pairs in succession. Finally, one cloth stitch with the second and third pairs. This finishes the wheel to correspond exactly with the first pair.

Now see that the threads are twisted once, and proceed with the Torchon stitch to correspond with that in the first part of the pattern. Make Torchon stitch with the eighth and ninth pairs and the second and third pairs. Work the edge, then Torchon stitch with the third and fourth and seventh and eighth pairs, after that with the fourth and fifth, sixth and seventh, and fifth and sixth.

No further description of this pattern is necessary, as it would be nothing but repetition, so much already having been said. There are so many articles, both useful and fanciful, that are now-a-days trimmed with Torchon lace and insertion, that no worker who has made a few yards of such a simple pattern even as this will find any difficulty in turning it to account. It would serve to unite the many squares of coloured linen that are embroidered and joined in this way to make schoolbags, tea-cloths and sideboard slips; and it would, besides, make a charming trimming for children's frocks and pinafores, and even ladies' dresses, if laid over coloured ribbon of the same width.



No. 19.—Pattern for Simple Insertion in No. 18.

Nos. 20, 21 and 22—CLOTH STITCH DIAMOND PATTERN.

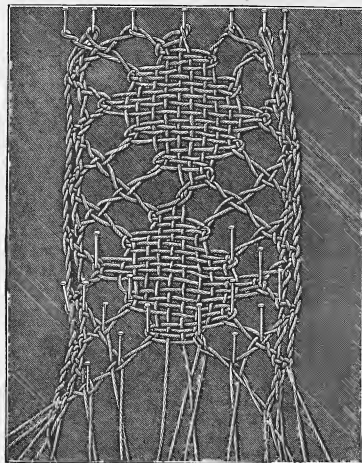
This pretty little pattern is given in two sizes that the worker may see clearly how the plaiting is done by consulting the larger illustration, and by looking at the small one she may judge of its appearance in its usual size. The size of the thread must, of course, depend upon the purpose for which the lace is to be employed, but as the bulk of the pattern is close, and there is very little ground, it is better adapted for fine thread than for coarse, with which it is apt to look too heavy to be pretty.

Twelve pairs of bobbins are needed. Hang one pair on the first and one pair on the last pin in the top row of the pattern, which is shown in No. 22, and two pairs of bobbins on all the other pins—which are placed in the holes marked *a, a', d, e* and *f*. The ground of this pattern is Torchon stitch, which is not minutely described, as it has already occurred several times (see No. 10). Make Torchon stitch with the third and fourth pairs, place a pin in the hole marked 1, then work in the same way with the ninth and tenth pairs, place a pin in hole 2, with the tenth and eleventh pairs, pin in hole 3, half stitch with the eleventh and twelfth pairs, pin in hole 4, enclose it. Now twist the eleventh and twelfth, and the first and second pairs three times and lay them aside. Work the right-hand edge in the same way, using the holes marked 5 and 6.

Then begin the cloth stitch diamond. The principle on which such a diamond is made is as follows—Work a cloth stitch with the four middle pairs—those which hang from the hole marked *d*—make one half stitch, put in a pin at 7 and enclose it; bring forward the next pair of bobbins and work cloth stitch as far as hole 8, taking in a pair of bobbins from the right-hand side of the lace. Then work back to the hole marked 9, according to the line in the diagram, take in a larger pair of bobbins there, work back and proceed in this way until the lozenge is large enough.

When it is necessary to shorten the rows to make it of the required shape at the bottom, one pair of bobbins is pushed aside at the end of each line, and so the rows become shorter and shorter until the tip of the lozenge is reached.

The straight edge of this insertion, and, indeed, of most other laces, is made thus—Three pairs of bobbins are used. In an edging the three that form the straight heading are always at the left-hand side of the pattern, those devoted to the scalloped, or pointed footing, being those at the right-hand side of the work. With the second and third pairs, work one double stitch, set the pin into its proper hole, put the right-hand, or third of the three pairs aside, make another double stitch close up to the pin, put the first pair aside after having twisted it three times, then make a double stitch with the second and third pairs, thus enclosing the pin, and proceed with the rest of the pattern in the usual way.



No. 20.—Cloth Stitch Diamond Pattern.

Nos. 23 and 24—AN EASY LACE.

The beginner will probably find the management of the bobbins very troublesome, and she must not be surprised if they become inextricably confused during her first attempts at pillow lace making. Doubtless she will not be able to get them right without the loss of a great deal of time in unplaiting them before they are restored to anything like order. This is a difficulty, however, which can only disappear with practice; but as she gains experience, she will see at a glance where the bobbins should rest, and how it is that they have become wrongly placed. It is a good plan to become familiar with a very simple pattern of lace, and to increase the number of the bobbins gradually, until she is able to work with a practically unlimited quantity.

As a beginning the little lace given in No. 23 may well be tried, as it needs only eight pairs of bobbins, and there are no wheels, bars, or leaves to be learnt. The worked pattern is given in No. 24, and it may either be copied on to stout paper, which will be no great task, as it is not complicated, or it may be cut out from the page, and pasted down on paper backed with mullin.

Fasten the pattern when thus prepared upon the cushion, the numbers being at the top. Put pins into the holes marked 1, 2 and 3, and in the extra holes marked *a* and *b*, and hang one pair of bobbins on the pin in 1 and 2, and two pairs on each of the other pins.

No. 21.—Cloth Stitch Diamond Pattern.

Begin with the straight edge of the lace, which is made thus—Work 1 double stitch with the second and third pairs; then work 1 double stitch with the fifth and sixth pairs; 1 cloth stitch with the fourth and fifth pairs, twist both pairs once by laying the second bobbin of each over the first bobbin of the same pair, 1 half stitch with the third and fourth pairs, put a pin into the hole marked 4, and enclose it, work the edge again, putting a pin into hole 5, 1 double stitch with the seventh and eighth pairs, 1 double stitch with the sixth and seventh pairs, 1 cloth stitch with the fourth and fifth pairs; twist both pairs once, work cloth stitch with the fifth, sixth and seventh pairs; twist the seventh pair, 1 cloth stitch with the seventh and eighth pairs, put a pin into hole 6, twist the seventh pair once, enclose the pin and twist both pairs once. Now work cloth stitch with the seventh, eighth and fifth pairs, put a pin in the hole marked 7, work cloth stitch with the fifth, sixth, seventh and eighth pairs. The active pair of bobbins used in this cloth stitch part of the design is to be twisted with the eighth pair before using these pairs for their particular cloth stitch; put a pin into the hole marked 8, twist the seventh pair, enclose the pin and twist both pairs once; work cloth stitch with the seventh, sixth and fifth pairs, twist the fifth pair once; work 1 cloth stitch with the fourth and fifth pairs, and twist both pairs.

Now work for the ground of the pattern, 1 half stitch with the third and fourth pairs, put a pin into hole 9 and enclose it, work the edge, putting the pin into hole 10; 1 cloth stitch with the fourth and fifth pairs, twist both pairs once, 1 double stitch with the sixth and seventh pairs, 1 half stitch with the fifth and sixth pairs, put a pin into hole 11 and enclose it, 1 half stitch with the seventh and eighth pairs, put a pin into hole 12; enclose it, and repeat from *.

This lace corresponds with the cloth stitch diamond insertion given in No. 20, and many pretty fancy articles may be successfully trimmed with them. The greater proportion of the tracial linen goods prepared for working just now are made up with lace of different kinds. The flap of a nightgown sachet, for instance, will not only have the edges finished with a narrow lace, but the centre will be intersected in different directions with insertion, the lines below this being removed so that the open-work appearance is not lost. Sideboard cloths, table slips, doyleys, and bedspread covers are arranged in the same way. Coloured fax threads are not infrequently employed in lace-making now, and the lace is then arranged to match the linen in tint upon which it is employed.

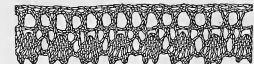
No. 23.—Pricking for Cloth Stitch Diamond Pattern.

Nos. 25 and 26—LACE FOR TRIMMING CHILDREN'S CLOTHES.

This pretty little lace is composed principally of the ground which has already been described in No. 13, and a firm edge of half stitch. It is particularly light in effect, and is at the same time very durable. For this reason it is to be recommended for trimming underlinen of all kinds, small doyleys and children's pinafores. It will be found greatly improved by a row of baby

ribbon run in and out the holes which are made just below the heading of the lace. This gives it a very dressy appearance. Thread No. 50 is a good medium size to use for this lace, and it will be found by no means a difficult pattern to execute, being so simple as to be readily learnt without much reference to a numbered key. The way in which the design is prepared is shown in No. 26, and, as the figures are very clear, the pattern, as there given, may be cut out and pasted on to stout paper backed with linen, and then taken into use directly it is dry. Ten pairs of bobbins are required. The first row of holes, it will be noticed, is numbered from 1 to 5, and there are besides, two extra holes marked *a* and *b*, to be used as a pin. In each of these holes hang one pair of bobbins on 1, 4, 5, and *a*, and on the pins *a*, 2, and 3, two pairs of bobbins are required. This distributes the ten pairs.

Now for the straight edge of the lace, work 1 double stitch with the second and third pairs, then 1 double stitch with the first and second pairs. Take the pin out of the hole marked 1, put it back again into the same hole between the second and third pairs, after drawing up the threads as near the hole as



No. 23.—An Easy Lace.

they will get. Enclose the pin by working 1 double stitch with the second and third pairs. This completes the edge. Now use the second and third, fourth and fifth, and sixth and seventh pairs all together to make 1 double stitch, $\frac{1}{2}$ half

stitch with the fifth and sixth pairs, put a pin into hole 6 and enclose it in the usual way. Work 1 half stitch with the fourth and fifth, and with the sixth and seventh pairs, 1 double stitch with the third and fourth pairs, 1 half stitch with the fourth and fifth pairs, put a pin into hole 7, enclose it, make the edge again, setting up a pin in the hole marked 8, 1 double stitch with the third and fourth pairs, and 1 half stitch with the fourth and fifth pairs.

Now, for the raveled edge, work half stitch with the eighth, ninth and tenth pairs, take the pin out of the hole 5 and return it to the same hole between the last two pairs, first drawing up the threads as usual.

Work half stitch with the tenth, ninth, eighth and seventh pairs, put a pin in the hole marked 9, work half stitch again with the same pairs, put a pin in the hole numbered 10, then commence to work on in this way until hole 23 is reached. At each turn at the left-hand side of the work, as far as hole 15, bring forward one more pair of bobbins from those which are hanging idle. This forms the close part of the pattern, which constitutes the raveled margin of the lace.

Then, after hole 15 and until hole 23 is reached, leave a pair of bobbins unoccupied at each turn at the left-hand side of the work, thus forming the first side of the next variety. The pin in hole 23 should not be enclosed as is usually the case.

Next work the edge again and put a pin into the hole marked 24, 1 half stitch with the fourth and fifth pairs, 1 double stitch with the third and fourth pairs, 1 half stitch with the fourth and fifth pairs, put a pin into hole 25 and enclose it. Work the edge again and put a pin into hole 26. Make 1 double stitch with the third and fourth pairs, 1 half stitch with the fourth and fifth pairs, put a pin into the hole marked 27 and enclose it. Work 1 half stitch with the fourth and fifth pairs, put a pin into hole 28 and enclose it, make 1 half stitch with the sixth and seventh pairs, put a pin into hole 29 and enclose it. Now work the edge and put a pin into the hole marked 30 near the beginning of this description.

No. 24.—Pattern for Lace in No. 23.

Nos. 27, 28 and 29.—LACE AND INSERTION FOR BEDSPREAD.

A VERY handsome lace and insertion to match are those given in Nos. 27 and 29 respectively. They would be very well suited for putting at the margin of a bedspread, tuniclet, or any other article for which really rich-looking lace is desired. They would also form a tea-gown or dressing-gown very effectively. Lace Thread, No. 50, is a good size to use for moderately coarse trimming, and some fine linen cord is needed for certain parts of the design. This can be obtained at any of the shops whence the other requisites are procured. For the lace thirty-three pairs of bobbins are required, and three pairs that are to hold the cord. The prickled pattern will be found in No. 28, and, being somewhat complicated, it is well to copy the prickles of the design, and to paste the pattern, as given here, on a piece of stout cardboard, and to set it up where it is clearly visible to the lace-worker as she pursues her task.

Now place a pin in the holes marked 1 to 9, and in the extra holes marked with the letters of the alphabet from *a* to *p*. On the pin in hole 1 hang three pairs, hang two pairs at hole 2, and one pair at the holes marked 3, 4, 7, 8, 9,

a, *b*, *c*, *d*, *e*, *f*, *h*, *i*, *k*, *l*, *m*, *n*, *o*, and *p*, at 5 and 6 hang four pairs, but at *g*, *o*, and 9 hang the three pairs that are wound with the cord. The remaining two pairs that are supplied with thread will be used as follows:—Work cloth stitch with the thirteenth, twelfth, eleventh, tenth, ninth, eighth, seventh and sixth pairs, take the pin out of the hole marked 3, draw out the threads as usual, and return the pin between the last two pairs, make cloth stitch with the sixth, seventh and eighth pairs, put a pin in the hole marked 10, work cloth stitch with the seventh, eighth, ninth, tenth and eleventh pairs, then on the pin that was set into the hole marked 11 hang the two pairs of bobbins that have

not hitherto been used. Work with these a little in the usual way. The method of doing this is fully explained in No. 17.

Then take the thirteenth pair and the pairs belonging to the leaf and the two following pairs, work cloth stitch, and to hold down the leaf set up a pin between the two middle pairs in the hole marked 12. In making

No. 25.—Lace for Trimming Children's Clothes.

these leaves, be careful not to draw the horizontal threads at all tightly so as to narrow it in shape at 11; for, as will be seen by No. 27, it is intended to be of the same width along the whole length.

Now use the fourth and sixth pairs which hang from hole 5, and with the first of the fourth pair and the next three work cloth stitch. Then, with the second of these eight pairs make a pair, as shown in No. 6, of the required length, which may be judged from the illustration and the position of the next pin. Work cloth stitch with the fifteenth and sixteenth pairs, place a pin in the hole marked 3, work cloth stitch with the sixteenth, fifteenth, fourteenth, thirteenth, twelfth, eleventh, tenth, ninth and eighth pairs, place a pin in hole 14, work cloth stitch with the eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, and seventeenth pairs, place a pin in hole 15, cloth stitch with the seventeenth, sixteenth, fifteenth, fourteenth, thirteenth, twelfth, eleventh, tenth and ninth pairs, place a pin in the hole marked 16, work cloth stitch with the ninth, tenth, eleventh, twelfth, thirteenth and fourteenth pairs, place a pin in hole 17 and work cloth stitch with the fourteenth, fifteenth, sixteenth and seventeenth pairs. Then cross the next two of the pairs that were hanging down at hole 5 and the six pairs that were used at the hole marked 13 for the plain leaf (twist the second and the first pair together, work 1 cloth stitch and set a pin between the two pairs so that the pin is enclosed), then with the same pairs make a pair, 1 cloth stitch with the seventeenth and eighteenth pairs, set a pin in the hole marked 19, and lay aside the pairs that are found before and after hole 17. For the next leaf work cloth stitch with the sixteenth, fifteenth, fourteenth, thirteenth, twelfth, eleventh and tenth pairs, place a pin in hole 20, work cloth stitch with the tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth and seventeenth pairs, place a pin in the hole marked 21. Work a leaf as before with the pairs that were previously laid apart for it, work cloth stitch with the nineteenth, eighteenth, seventeenth and sixteenth pairs, with the pairs that were used for the leaf, then with the following three pairs. After fastening down the leaf at the hole marked 22, set a pin in hole 23, work cloth stitch with the eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth and eighteenth pairs, place a pin in the hole marked 24, make cloth stitch with the eighteenth, seventeenth, sixteenth, fifteenth, fourteenth and twelfth pairs, put a pin in hole 25, work cloth stitch with the twelfth, thirteenth, fourteenth, fifteenth and sixteenth pairs, put a pin at 26, work cloth stitch with the sixteenth, fifteenth and fourteenth pairs, place a pin in hole 27, enclose it, then cut off the thirteenth and fourteenth pairs, and twist two each pair that was used for the cloth stitch.

Now work cloth stitch with the first, second and third pairs, as well as the fourth and fifth pairs, twist each pair twice.

Then for the ground, which will be seen by the illustration, is made in Torchon stitch (see No. 10), work 1 half stitch with the third and fourth pairs, place a pin in the hole marked 28, enclose it, twist each pair once.

For the edge, work 1 double stitch with the second and third pairs, place a pin in hole 29, 1 double stitch with the first and second, and also twice with the second, third and first pairs, twist the second and third pairs each once. Then continue to work the foundation and the edge in this way till the hole marked 44 is reached, then make the foundation again as far as hole 51.

The small lozenge-shaped device of cloth stitch should offer no difficulty to any worker who is sufficiently experienced to undertake this pattern at all. It is begun with the seventh and eighth pairs, and the holes marked 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60 and 61 are employed, then the foundation and the edge are proceeded with in the usual way as far as hole 85.

The little ribbon-like design that is outlined with cord is now worked as

No. 26.—Pattern for Lace in No. 25.

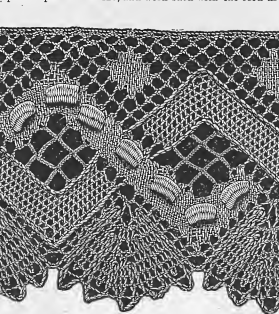
follows:—Begin with the twenty-second pair, which are wound with the cord, and hang on the pin marked *g*, and work 1 double stitch, then make half stitch with the following seven pairs.

Take the pin out of hole 8 and return it, after drawing up the threads, between the last two pairs, then take the last bobbin of the twenty-ninth pair; wind it round the next end of cord and twist the twenty-ninth pair once and the pair that have cord on them twice. (Note that the pairs of bobbins that have cord on them are not distinguished by numbers as are those that are wound with thread in the ordinary way.) Work half stitch with the twenty-ninth, twenty-eighth and twenty-seventh pairs, place a pin in hole 8e, then wind the cord and the twenty-eighth pair together as before, and twist the pairs. Work half stitch with the twenty-eighth, twenty-seventh, twenty-sixth, twenty-fifth, twenty-fourth, twenty-third, twenty-second and twenty-first pairs; after the winding of the cord and the twisting of the pairs of bobbins, place a pin in hole 8f, then proceed with the ribbon design in the same way till hole 117 is reached.

At the right-hand side at every turn, leave one pair of bobbins unworke, and at the left-hand side always forward a pair.

After the pin has been set in hole 117, work half stitch with the sixth, seventh and eighth pairs, wind the cord as before with the thread, place a pin in hole 118, and make half stitch with the seventh, eighth, ninth, tenth, eleventh, twelfth and thirteenth pairs.

For the vandyke along the outer edge work with the thirtieth pair and the next eight pairs which hang from the half stitch ribbon; of these, the first seven pairs must be twisted once and the eighth pair twice. Work double stitch as far as hole 119, place a pin in this hole and enclose it, then with the cord which hangs from hole 9 and the thirty-first and seven following pairs, work double stitch; place a pin in hole 120, and work back with the cord as



No 27.—Lace for Trimming Bedsread, &c.

before, and the same pairs, which, with the exception of the thirty-first pair, must not be twisted; place a pin in hole 121.

Then, to make a picot, twist the cord four times, place a pin in hole 122 and work 1 double stitch with the cord and the thirty-first pair, which must first be twisted once. Place a pin in hole 123, then with the twenty-third pair and the following seven pairs, work double stitch from holes 119 to 124, where, by twisting the cord four times, another picot is to be made.

Then work back with the next six pairs as far as hole 125, place a pin here and enclose it. Work with the cord and the next five pairs in double stitch from hole 123, place a pin in 126 and with the next six pairs which, with the exception of the last pairs, must not be twisted, work back to hole 127, make a picot as before, putting pins in the holes marked 128 and 129. From hole 125, work double stitch with the twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth and thirtieth pairs as far as hole 130. The thirtieth pair must then be twisted four times, and double stitch worked with the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh and twenty-sixth pairs, the pin being placed in the hole marked 131.

Now with the cord again and the thirtieth, twenty-ninth and twenty-eighth pairs, work double stitch and put a pin in hole 132. Work back with the twenty-eighth, twenty-ninth, thirtieth and thirty-first pairs, of which, as before, only the last pair should be twisted, and put a pin in hole 133. Make a picot, put a pin in 134 and 135. Make double stitch with the twenty-third, twenty-fourth, twenty-fifth and twenty-sixth pairs, take the pin out of the hole 131, draw out the threads and return it to the same hole between the pairs, then enclose it in the usual way. Work double stitch with the twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth and thirtieth pairs, place a pin in hole 136, twist the thirtieth pair four times, work double stitch with the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh, twenty-sixth and twenty-fifth pairs, place a pin in hole 137, then work double stitch again with the twenty-fifth, twenty-fourth and twenty-third pairs.

The second half of the vandyke is made in the corresponding manner. After the piece at the hole marked 148, make a picot, then work back with the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh, twenty-sixth, twenty-fifth, twenty-fourth, twenty-third, twenty-second pairs, then take the pin out of 119, draw up the threads as usual, and enclose it. With the cord and the thirtieth, twenty-ninth, twenty-eighth, twenty-seventh, twenty-sixth, twenty-fifth and twenty-fourth pairs, make double stitch up to hole 148, and with the same cord and the thirty-first pair, work back to hole 150. Enclose the cord and the thirty-first pair, and make double stitch from hole 119 with the twenty-third, twenty-fourth, twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth and thirtieth pairs.

No difficulty should now be experienced in bringing the ribbon-lace pattern with the raised leaves which extends from hole 151 to hole 170. The extra pair of bobbins for the leaves are hung on at holes 153 and 154. The next four pairs of bobbins belonging to the ribbon are each to be twisted twice, then the plaits which cross each other are to be worked as before with the bobbins which hang from the half stitch ribbon as well as those that hang from the cloth stitch ribbon, as far as hole 174, and then the half stitch ribbon as far as hole 186. At holes 183 and 185 the cord is not to be wound round as the lace threads, as previously, but at holes 181 and 186 it is to be taken in with a double stitch with the pairs hanging there, and is carried on after that along the lower half of the cloth stitch ribbon.

Then the ground containing the cloth stitch lozenge is worked, and the edge as far as the hole 193. The ribbon comes next, from hole 190 to 191, with the bobbins in which the pairs hanging at holes 183 and 185 must be twisted once. The second vandyke is worked as far as hole 193; from holes 194 to 195 the cord is worked along the half stitch ribbon, the plaits are made, and then the pattern is repeated from the beginning.

The insertion (No. 29) should need no very detailed description, as the main part of the pattern repeats that of the lace itself. The vandykes, of course, are omitted, and instead of them the ground lozenge is made with the cloth stitch lozenges as in the edging. It may be noted that the pairs of bobbins are not hung at the beginning quite as they are required for the lace, but as follows:—Three pairs on the first and last pins, two pairs on pins 2 and 9, one pair on pins 3, 4, 7, 8, and the extra holes marked *a* to *f* and *a* to *a*, four pairs on pins 5 and 6, and at holes *y* and *o*, one pair supplied with cord.

Some people prefer to use a sufficient length of cord without attaching it to a bobbin, as this, being rather bulky, is apt to get in the way of the other bobbins. The worker, however, will soon find out which plan she prefers.

A pretty effect may be gained by using coarse, coloured thread instead of cord, and this makes the lace very suitable for trimming linen articles that have been embellished with colour. Another idea is to substitute gold thread for the cord. This lace and its corresponding insertion; too, are extremely pretty when the raised leaves are made of coloured thread instead of white. No difficulty will be found in this, for all that is necessary is to wind coloured thread instead of white on the two extra pairs of bobbins that are employed for the leaves, and to keep the threads at the back of the work out of the way when one leaf is finished, until they have to be brought forward again for the next. If preferred, however, they may be cut off altogether and hung on again when required.

FINISHING THE LACE.

It is always a pity to have to wash lace unless it is really extremely soiled, for however carefully the operation of cleaning is performed, the lace never looks as well as it does before. If such treatment is absolutely necessary,

proceed as follows:—Take an ordinary size bottle, or a large glass jar or pickle jar, cover it entirely, but quite smoothly, with soft cambric or with flannel. Then roll the lace evenly round the bottle and cover it with a fold of muslin. Place the bottle in a pail of warm water and make some soap suds with which to rub the bottle well. The soap itself on no account be rubbed over the lace in spite of the protecting cover. If the lace is extra dirty, a piece of soda ash of the size of a grape and dissolved in the water is scarcely necessary. Some people put the bottle into a saucupan of water with soap and soda and allow it to boil for an hour, pouring off the water as it becomes dirty. This rather violent procedure will not be necessary, however, except under extraordinary circumstances. When the water has been ever, or frequently changed that it runs away quite clean, the bottle must be very thoroughly washed in fresh, cold water.

Some laces are all the better for being slightly stiffened. If this is to be done, make a little fine starch—of wheat-dour by preference—billed in the usual way. When it is cool, mix some cold starch, that has not been boiled, with it and stir it well into the water till it is only slightly thicker than milk. If a cream or fern tint be desired, colour it with a few drops of weak tea, or of strong coffee—less of the latter than of the former, take the lace off the bottle and dip it in the mixture. The water should be become thoroughly saturated, take it out and press and squeeze (not wring) the lace. As far as possible of the moisture has been taken out of it. Pull it gently into place, roll it up in a soft handkerchief, and leave it for some hours.

The following operation must be done whether the lace is stiffened or not, if it has only been washed, it should be left on the bottle till it is three-parts

dry. Pull out the lace as thoroughly as possible with the fingers of both hands, taking special care to get the beading perfectly straight and the footings in its proper position—all the vanities of equal size and true shape. Then lay it flat on a damp cloth laid on an ironing blanket, take a pin and carefully and patiently open out all the points, twisting those which ought to be twisted, and opening any little holes that may happen to have become closed. This work takes infinite time and attention when fine lace is being manipulated, and Torchon, such as has been described here, has the advantage of not being too minute to be quickly finished off. In some of the finer laces, the tiny points are very apt to become broken unless great care is exercised.

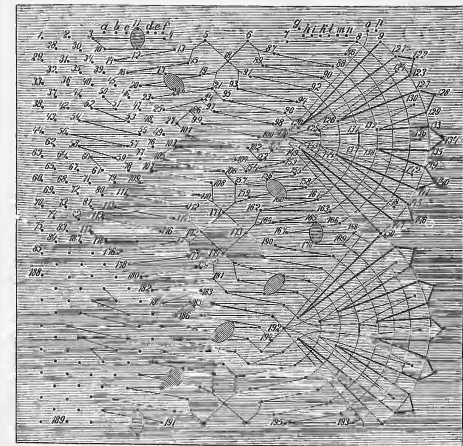
When the lace is thoroughly pulled out and all its details are properly arranged, lay a fine cloth over it and iron it until it is perfectly dry. Take the lace off the board and pull it out across its width all along evenly and regularly, then return it to the board and gently press it again with the warm iron.

As soon as this is done, roll the lace round a paste-board roller such as those in which maps and coloured supplements are sent through the post, first covering this with blue paper or linen. When all the lace has thus been rolled up, fold blue paper round it and store it thus until it is ready to be taken into use.

If all these directions are carefully attended to, the lace will be found wonderfully freshened and improved, and if evenly worked in the first instance it will bear comparison with any that is sold in the shops. It is in such finishing touches as these that amateur work compares, as a rule, so unfavourably with professional achievements.

DOUBTLESS many of our readers will be glad of an idea for making a bobbin-case in which the bobbins can be slipped when not in use, and thus be kept perfectly clean and free from possible dust. The case should be made in white linen or brown holland, and bound with white or coloured ribbon; if the latter is used, care must be taken that it is of fast dye, otherwise if the colour were to rub off on to the bobbins the thread is apt to get soiled, and thus spoil the delicate appearance of the work.

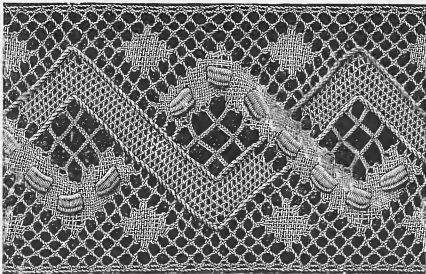
To make the case: Cut a piece of linen or holland about 16 inches long and 12 inches or so deep; turn the bottom edge up about 4 inches to form the pocket, and secure at either side. Next, divide the pocket into twelve divisions by running in eleven lengthwise rows of stitchings; thus each compartment measures 1½ inches in width, and will, therefore, hold a couple of bobbins. Bind the top edge of the pocket with the ribbon, also the sides



No. 28.—Full-Sized Pattern for Lace in No. 27.

and lower edge of the case itself, and on one side, just below the top of the pocket, sew two ribbon strings. The bobbins are slipped into the pockets with the handles upwards, then the flap folds down over the handles, the case is rolled up, and the strings tied round to keep it compact.

TORCHON lace was once known as beggar's lace, and at another time as



No. 29.—Insertion to Match Lace in No. 27.

Guesee lace. It was made in the seventeenth century, and much used on the Continent, as well as in England, for many purposes. It is still made by hand, but the greater portion of the cheap Torchon lace now sold is made by machinery.

Although this lace is usually made in pure white thread, there is no reason why coloured threads should not be used in its manufacture, especially now that so many fine makes of macramé cotton, as well as coloured crochet cottons, are being brought out, and in such delicate tints.

In this way a greater variety of laces could be made, and utilised for trimming various household articles, such as sideboard cloths, afternoon tea-cloths, d'oyles, bedspreads, &c. Such colours as pale blue, green, or pink could be used with very good effect.

WHEN laces that have been laid away for some time show signs of mildew, the best restorative to use is a solution of spirits of ammonia and water, which rub on gently but thoroughly with the aid of a soft toothbrush.

To whiten lace that has become discoloured sew it in a clean linen bag, and lay in pure olive oil for twenty-four hours; it must then be boiled in soapy water for about twenty minutes, and afterwards rinsed in lukewarm water. Now take it out of the bag and stretch on a board to dry, securing it to the board with pins.

STAINS can be removed from lace by moistening the spots with oxalic acid and placing the lace on a hot iron covered with three or four folds of linen, then steep the lace in lukewarm water, in which it must be rinsed several times, after which press out the moisture between folds of linen or a towel and pin on a board to dry.

To freshen black lace wash in stale beer or coffee and rinse in cold water. If any stiffening is required, a little loaf sugar dissolved in cold water will make a better stiffener than starch.

Potato water is very good for stiffening large pieces of lace, such as that used for skirts, &c., and is made by grating a raw potato in cold water.

NEVER touch lace with an iron, but pull out each point carefully with the thumb and forefinger, and, if possible, pin out flat on a board until dry.

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