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*The*  
**Priscilla Manual**

KNITTING      EYELET      HARDANGER      CROCHET  
CROSS-STITCH      HEDEBO and FILET      MOUNTMELICK  
BATTENBERG and POINT LACE      MEXICAN DRAWN WORK

Price, \$1.00, Postpaid



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# How to Make Battenberg and Point Lace.

## Selection of Materials.

HE same rules and instruction apply to Battenberg and modern point lace. The latter, being much the finer and more delicate, requires more time and patience. Both deserve equal care.

### Braid and Thread.

The pattern being chosen, select a smooth linen braid. Great care should be taken to avoid getting a cotton braid. The beauty and value of many a piece of Battenberg lace has been lessened because it was made with a cotton braid.

The working thread, as well as all other parts of the work, should always be linen. There are various lace threads that are good, and each has its friends. Some of the threads that are so slightly twisted as to resemble floss are good for the filling of rings, and, when a soft, indefinite effect is desired, is the right thing for their covering of burrhole stitch or crochet. When it is desired to have each thread in the covering of the ring stand out distinctly, thread more tightly twisted should be used. For overcasting the braid, Nos. 70 or 80 may be used, while for the filling-in stitches, Nos. 40 to 60 should be selected, according to the degree of fineness desired in the work. The narrow braid calls for a finer thread than the wider braid requires. None of the cotton threads should be used for any part of the permanent work. To avoid knots and tangles in the working thread, the needle should always be threaded from the right end of the thread, and before working the thread should be drawn through the thumb and finger of the left hand to lessen its liability to twist and tangle.

For needle point lace the best thread is the "Petit Moulin" linen lace thread, manufactured for the purpose in France. This thread may be had in numbers from 30 to 1500. For the very finest lace, Nos. 1000 to 1500 should be used, while for doilies and handkerchiefs it is advisable to use a slightly heavier thread. Nos. 600 to 1000 are good. In making Honiton and princess lace, Nos. 400 to 600 are most effective. The coarser threads are excellent for Battenberg lace.

This thread comes in balls, varying in size from the tiny ball of No. 1500 to the large ball of No. 30. Around the outside is pasted a ring of stiff paper, which serves as a protector for the thread, and keeps it free from soil. This paper should not be removed, but the thread should be used from the centre of the ball. On one side of the ball is a thread passing across from the centre to the circumference. By pulling this thread an end is discovered, and the ball unwinds from the inside in the fashion of most balls of thread and twine. It is advisable to put the ball into a little box, through a puncture in the lid of which the thread may be drawn without risk of soil or injury. Thread bags of various kinds may be used instead of the box.

### Rings.

Very excellent rings may be bought ready for use, but many ladies prefer to make them. For their use a very handy little ring gauge has been invented, and is shown in miniature in Fig. 1.

This provides for the making of rings in six different sizes, and permits of their being made of any thickness desired. The thread or floss is wound around the chosen section of the ring gauge a sufficient number of times, perhaps twenty, to make the ring of

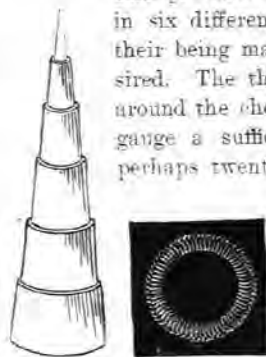


FIG. 1. RING GAUGE AND BUTTON-HOLE RING FOR BATTENBERG AND POINT LACE

the necessary thickness. The thread or floss should be loose enough to allow of its being overcast. To do this, thread a needle and pass it repeatedly

around the roll of threads by pushing the needle between the threads and the ring gauge. When it is closely overcast, push the thread ring carefully off the ring gauge without marring its circular shape. To do this successfully, give it a series of little pushes with the thumb around and around its circumference until it slips off. It is now a ring of threads held in place by the overcasting thread which is coiled around it. It may

now be finished in either one or two ways. It may be covered with a close row of buttonhole stitches, and so resemble the ready-made ring, or it may be covered with a close row of single crochet. The end may be fastened by passing it through the threads of the ring. If the needle is thrust through the body of the ring, and carries the thread a short distance from the finishing place, and then with another stitch returns to its starting-point, the end will be safely secured. To

make the rings exactly alike, care should be taken to have the thread circle the ring gauge exactly the same number of times in each ring.

Rings for the needle point lace should be very slender and delicate. The thread should be wound around the gauge from four to eight or ten times, then overcast and buttonholed. Crochet is not practical for these dainty rings. When a substitute for the ring gauge is desired, bone knitting-needles, pencils, or tiny glass bottles may be used.

## Basting and Overcasting.



THE first work is basting the braid to the pattern. In most patterns the braid is represented by a double line. In basting, one edge of the braid should follow the outer line of the pattern, and the basting threads should be placed through the open edge of the braid and upon the outer line of the pattern designating the braid. When the progress of the pattern changes the outer line or curve, to which you have been basting, to the inner curve, the basting thread should be carried across the braid as is shown in the illustration (Fig. 2), and the basting continued along what is now the outer curve.

to remove. Braid that is back stitched to the pattern makes an unnecessarily tedious task of the separating of the work from the pattern just at the time when the completion of the stitches makes the worker unusually eager to see the work completed.

Never under any circumstances should any but a straight length of braid be basted through the middle. Should the braid be basted through the middle when following a curve, it is almost impossible not to draw it too tight, and as a result the outer edge will curl up and utterly spoil the work, as no amount of care in placing the stitches can make right a piece of work where the outer edge of the braid around a curve rises in its might, and reaches longingly towards its opposite and inner edge.

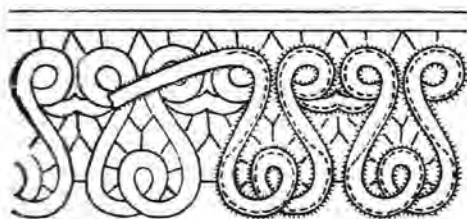


FIG. 2. METHOD OF BASTING BRAID IN BATTENBERG AND POINT LACE.

The basting stitches should be rather close and sharp, and should be drawn tightly so as to hold the braid firmly to its place. Should the basting stitches be loose, the putting in of the lace stitches will inevitably draw the braid from its place on the pattern and spoil the perfection of the lines and curves of the design.

Back stitching is neither necessary nor advisable. The forward stitches taken closely and firmly will hold the braid securely, and are easy

### Turning Corners.

Great care should be observed in turning corners, and various methods are employed for corners of different angles. In an obtuse corner (Fig. 3, a), or one so broad and shallow as to be almost a curve, it is only necessary to follow the outer curve of the pattern of the braid, and allow the resulting fulness to remain loose until the overcasting stitches draw it down into shape.

In sharp or acute angles (Fig. 3, b) the braid may be basted to the extreme point of the angle, and the fulness folded over, so the fold will lie along the edge of the braid, as the basting is continued along the second side of the point.

In a sharp angle the fold of the braid may also be turned under (Fig. 3, c), the fold being so regulated that its ends reach from the exact point of the outer edge of the braid or pattern to the exact

point at the inner edge. This forms a mitered corner and divides the point exactly in halves.

Still another way (Fig. 3, *d*) is applicable to an angle of any degree, but it cuts off the end of the point. In this method, when the point is approached, the braid is simply turned over upon itself at the angle necessary to allow the braid upon either side of the fold to follow the line of the design.

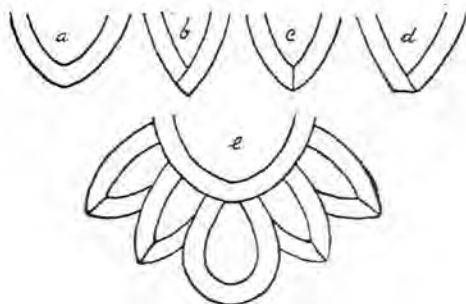


FIG. 3. METHOD OF BASTING BATTENBERG AND POINT LACE BRAID ON CORNERS AND CURVES.

In all cases the point of the braid should be securely fastened to the pattern in such a way that its end will not stand out from the pattern and form a hook or projection, around which the working thread will be prone to catch at the risk of pricked fingers, tangled thread, and stitches dragged out of shape. A stitch or two carried from the point of the braid to the pattern beyond will hold all points securely and will repay the care expended many times. Hurried basting, with loose points and corners, often results in great loss of time and perfection of work.

### Scallops and Loops.

Where the pattern contains a series of overlapping scallops or loops, with one width of braid between them (Fig. 3, *e*), the braid should not be cut but doubled back upon itself. Baste the braid upon the outer edge of the design until it reaches the braid that checks its course. Turn it back upon itself so that the fold just touches the other braid and may be overcast to it. Let the edge of the returning braid follow the outer line of the pattern of the next scallop or loop.

Where the design of the pattern contains a series of scallops or loops on either side of a central figure (Fig. 3, *e*) the braid may be put on with the

foldings in the order in which they come, but this destroys the similarity of the two sides. A better appearance is obtained by having the two sides similar. In turning the braid back upon itself at the end or top of the loop, it is brought over the already basted braid of the preceding loop. On the opposite side it is best to turn the braid under the side of the preceding loop. This must be done before the basting of the preceding loop is completed.

Upon reaching the point where the two braids diverge, the end of the braid nearest the bastings is taken in the fingers of the left hand, and with the fingers of the right hand is doubled back or under that held in the left hand. Lay the doubled braid down upon the pattern, being sure that it is just sufficiently long to reach the end of the loop or scallop. One row of basting fastens the two layers of braid into place. It is best to cut the braid as seldom as possible, and this method of turning back the braid saves many cuttings, and presents a much neater appearance than when it is cut at every opportunity.

### Overcasting.

After the braid has all been carefully basted into place, the full inner edges of the curves must also be brought into place. To do this they must be overcast with a very fine linen thread. This overcasting thread should pass over and over the edge of the braid and into each of its marginal loops. Only occasionally, on very large, slightly curved lines, may a loop be bent and there omitted.

On the edges of spaces to be filled with twisted bars, spiders, wheels, and other similar stitches where the working thread must pass from point to point along the edge of the braid, the overcasting may be omitted, and the passage of the working thread utilized to draw the braid into place as it proceeds in its course of completing the stitch. Familiarity with the work will show why the work of overcasting may in this way be lessened. The overcasting thread should not be drawn tight enough to draw the braid from its place on the pattern, but it should be tight enough to hold the inner gathered edge smoothly down to the pattern, where it must fit as flatly as its opposite outer edge.

Whenever the overcasting thread reaches a place where two edges of the braid meet or cross, the needle should be passed through both braids, either

to a simple overcasting stitch, or with a single buttonhole knot. When the thread passes from one side to the other of two braid edges the thread should connect them at both sides.

When in the course of the overcasting the curve of the braid changes, and the inner curve becomes the outer one, a buttonhole stitch should be taken in the edge of the braid at the point where the curve changes and the thread carefully woven through the braid to its opposite side, where another buttonhole stitch should be taken and the overcasting continued.

### Cutting the Braid.

Where the ends of a braid meet at a corner, or other place having no other braid to hide the juncture, fold the end of the *under* braid *up* and the end of the *upper* braid *down*, and lay the one upon the other. Overcast them together at the end of both braids. The beginning of the basting of the braid to the design, as well as the joining of two ends, should occur at the crossing of two braids. Pass the second braid over the end of the first, and when you again reach that point in the design put the second end under the overlying braid with the first. This makes the upper side the right side.

If it is desired to have the under side of the work, or the side next the pattern, the right side, the manner of procedure should be reversed, and the two ends placed *over* the other braid. These ends should be either turned over and hemmed down neatly, or very carefully overcast to the other braid, that no ragged edges may be seen on either side. The folding over of the ends makes the work a little thicker just at that point, and is more easily noticed than the other finish, which, if carefully done, is hardly visible, and is especially fitted for the finer laces.

### Basting the Rings to the Pattern.

When basting on the rings it is well to remember that the basting threads have to be removed later. Only enough are needed to hold the ring in place. If the needle is thrust through the ring four times, twice downwards and twice upwards, it is sufficient. As the rings are not exactly alike on both sides, it is necessary, when placing them, to be very careful to see that the same side is always uppermost. Very pretty effects are obtained by graduating the size of the rings in a

row or series. The centre ring may be the largest, and those on either side may decrease in size as they approach the end or point of the space allotted to them, or a large ring may lead a row of others of decreasing size.

When the pattern requires the rings to be placed so close together that they touch, they should be united by threads entering each ring at one point only, and these uniting threads should not be drawn tight enough to bring the rings firmly together, but should serve as a hinge, which, while it keeps the rings together, allows them to move freely. Rings should, under no circumstances, be sewed together along their circumferences, as the effect is stiff and clumsy, and not at all dainty and lace-like.

It is best to baste the rings to the pattern only as the progress of the work requires. The working thread is very apt to catch between the basted rings and the pattern, and so delay the work. After the work of attaching the rings to the braid with the lace stitches has been completed, it is impossible for the thread to catch in this manner.

### Fastening the Thread.

Knots should never appear in any lace, and the worker should aim to have both sides of the work appear equally neat and perfect. When the completion of a stitch or the limit of a thread permits the fastening to be made at the intersection of two braids, a single buttonhole knot should be made, and the thread passed, by means of the needle, back and forth two or three times between the braids with a tiny backstitch at each change of the direction of the thread. When a new thread is to be fastened at the intersection of two braids, the needle should be passed between these two braids with the point toward the place at which the thread is to be fastened. The thread should then be carefully drawn through until the end just disappears from sight between the braids. A buttonhole knot should then be made, and back of it a second one to guard its predecessor.

When, in the course of the work, the end of a used thread must be fastened to a single braid, it may be overcast along the edge of the braid with an occasional buttonhole knot, or a single buttonhole knot may tie the thread to the edge of the braid, and the needle may then pass in a series of tiny running stitches, with an occasional backstitch, along the body of the braid for a short

distance. The new thread should then be carried by the needle in a similar manner along the braid from the direction opposite that taken by the retiring thread. At the point where the thread is to be fastened, and the work continued, two button-hole knots are all that is necessary.

It is often well, when filling in with stitches that permit, to begin the new thread on the side of the space opposite the ending of the former thread. This serves to make the place of juncture still less conspicuous.

All patterns should be able to be considered as composed of two parts — design and background. The design should be prominently brought out, and, to accomplish this, the network and other showy stitches should be used, keeping the spider-webs, bars, and other open stitches for the background. It is well to put in the background stitches first, as they will hold the curves of the braid in place, and preserve the shape of the design until the work is finished.

When working, either side of the lace may be considered the right side. Each has its advantages and disadvantages. The aim of the worker should always be to make both sides so neatly and carefully that they are equally beautiful, and there is no wrong side. Ribbed wheels and some other stitches cannot so easily be worked on the wrong side, and some other stitches appear better on the side upon which they have been worked. Other stitches appear alike on both sides. The overcasting of two braids together, and the beginning and ending of each thread, often appear more plainly upon the upper side and mar the effect of the work, but with care that can be avoided. When the wrong side is up, care must be exercised in placing the rings, which must also be wrong side up. If there is any fear of soiling the work, it is always advisable to make it wrong side up. The under side is usually smoother, but the pressing of the piece when finished makes both sides equally smooth and handsome.

### Preparing a Sampler.

**E**VERY lace-maker should prepare a sampler upon which to reproduce the various lace stitches, which may be worked, cut out, and repeated until proficiency is acquired, and this without danger of soiling or in any way spoiling the piece of work in which the stitch is to be introduced. If every stitch is practised in this way the worker will in the end, besides having become very familiar with the various stitches, have them illustrated in a compact, practical form. Only those workers who have prepared them for use know the comfort and satisfaction to be had in the possession of a sampler.

To prepare this sampler an oblong piece of cambric or holland is required. The size of this depends upon the size of the collection of stitches the worker hopes to obtain, and a sampler is a great incentive to new stitches. What the kodak book and the stamp album are to their devotees, so is the sampler to the lace-worker. A new stitch becomes a great prize and is eagerly added to the collection. In view of this, and that there are over a hundred stitches in common use, it is well to make the sampler sufficiently large.

When holland — the smooth, shiny holland — is used, no additional background is needed. When cambric is used, it is necessary to line it with a sheet of strong but not too stiff paper, or a light weight canvas. With narrow tape or Battenberg braid a part of this sampler is checked off in one-inch squares and the remainder in oblongs one inch by one-half inch in size, as shown in Fig. 4. The squares are for the networks and wheels, while the oblongs are for insertions and bars. The



FIG. 4. DIAGRAM OF SAMPLER FOR LACE STITCHES.

braid presents a very neat appearance, and is delightfully firm if it is first basted in place and then stitched through the centre on the machine. The last piece of braid to be attached should be the one that passes around the others like a frame and covers up the cut ends of the braid. Or a sampler may be made on an all-over lace pattern; this would show the best application of the different stitches to the various shaped spaces.



## Net or Applique Lace

**M**ANY beautiful effects may be obtained by combining lace braids and stitches with net. Marie Antoinette is a net or applique lace on a larger scale. The same methods may be employed to make the finest and daintiest of filmy laces. In the former, cords, rings, and various heavy showy braids are used to produce flowers and foliage, bow-knots and scroll effects. In the finer laces the regular point and Honiton lace braids are used.

The net is basted carefully and smoothly on the stamped pattern. Much of the perfection of the finished work depends upon the neatness and exactness of this part of the work. The lines of the pattern will be clearly seen through the net, and over these the braid is basted.

Where the net underneath is to be cut away the edge of the braid must be fastened to the net with close buttonhole stitches of fine thread. The inner curves must be fastened into position, and, if the net is not to be cut away, these edges must also be buttonholed to the foundation. With care the drawing of the inner curves into position may be done with the buttonholing. When this can be done the overcasting is unnecessary.

When the net is not to be cut away the braid may be attached by close overcasting stitches. A row of braid almost always outlines the edge

of the lace. This is also buttonholed, firmly to the net and has an edge of purling overcast to its outer edge. Occasionally the braid is omitted and the purling alone is buttonholed to the net. This makes a lighter but less durable finish for the lace. The various lace stitches are then worked into the design of the braid. In Honiton applique the braid medallions are buttonholed into position according to the pattern, which is usually a floral design. The stems of the various leaves and flowers are sometimes worked in tent stitch and sometimes are darned into the meshes of the net. The centres of flowers are usually finished with needle-made buttonholed rings.

Instead of the lace stitches used in the point applique, a very pretty effect is obtained by filling in the spaces with darned net stitches.

Dots may be sprinkled over the net by weaving the thread around and around a selected mesh of the net. Another way is to work bird's-eye-stitches, using several threads. These bird's-eye-stitches make pretty leaves and sprays when worked in the design of the lace. A third method of dotting the net is to work little buttonholed rings at regular intervals, or the tiny rings used in point lace may be added if the net is heavy.

When the lace is finished it is removed from the pattern, and the net to be removed from under medallions and lace-stitches is carefully cut away. The edge is also cut close to the buttonholing that holds the lace edge in position. The lace is then pressed under a damp cloth.

## How to Wash Lace

**T**O wash lace successfully, plenty of time and great care are necessary. There are instances where hurried work is followed by success, but the chances are against it. A Battenberg doily became soiled in the making, so the maker rubbed white soap on it, thrust it in a basin of hot water, and rubbed it vigorously between her hands, until all trace of soil was gone. She then pulled it out into shape, placed it between two towels, and rolled it up. When nearly dry, she ironed it, still between the towels, and, strange to say, that doily showed no bad results from its rough treatment.

A still more remarkable instance was that of a fine modern point lace handkerchief, made with



METHOD OF APPLYING BRAID TO NET

thread No. 1000. This handkerchief accidentally went with the family linen to the washerwoman. The adventures it went through at her hands will forever remain a mystery, but when it reached home it was white and clean, ironed and folded, and none the worse for its experiences.

But these cases are rare, and are also unfortunate, as they lead to carelessness in accomplishing a work that should receive the most careful treatment. Sometimes all that is necessary to clean a piece of lace is to lay it between two sheets of white or blue paper, first sprinkling it well with powdered magnesia. Then place it between the leaves of a book, and allow it to remain for several days. When the magnesia is shaken out, the lace will be found to be very greatly improved. Lace placed between sheets of blue paper will keep white longer than when placed between white paper, or laid away in a box.

When actual washing is necessary, take a glass bottle whose body is as nearly cylindrical as possible. Half fill this with sand or water, to prevent the water when boiling from tossing the bottle about too violently in the kettle. Very carefully wind the lace around this bottle, and cover it with a layer of cheesecloth or muslin. A still better way is to baste the lace smoothly and exactly on a piece of cheesecloth, then wind it securely around the bottle, and cover the whole with another layer of the cheesecloth.

Into a granite saucepan put some cold water, a small piece of soap, and, if the lace is very dirty, a pinch of salt. Into this plunge the lace-wound bottle, and let the water come to a boil. As the water gets dirty, pour it off, and replace with more cold water and soap. Continue this treatment until the boiling water remains perfectly clean. Then remove the bottle, and plunge into a basin of clean, cold water, and rinse thoroughly. Allow the lace to remain on the bottle until it is dry, then remove it and separate from the cheesecloth.

When real lace has become stained or greasy from wear, place it in a bath of pure olive oil, and allow it to remain for several hours or even a day or two. This gives to the lace the softness of texture it possessed when new. After this is accomplished, wind the lace on the bottle, and proceed with the boiling, as already described.

When the lace is too large to wind around a bottle, baste it evenly and securely to a piece of cheesecloth, with small stitches in parallel lines

across the surface of the lace. Baste another piece of cheesecloth over it, and boil in a series of waters. After the rinsing, which must be accomplished by pressing and squeezing, but never by wringing, pin the cloth upon which the lace is basted smoothly to a sheet stretched in curtain frames; or, if this is impossible, to a sheet stretched and pinned over a carpet. Allow the lace to dry, and then remove from the sheet and from the two layers of cheesecloth.

If you wish the lace starched, dissolve a sufficient amount of starch in cold water. Boil half of it, and, when partly cool, stir in the uncooked half and add cold water until the mass is of the consistency of cream. Into this dip the lace, and gently squeeze out the extra amount. Lay the lace in a flat mass in the left hand, and spat it thoroughly with the right until the starch is well worked in. Repeat the process if desired, and roll the lace in a towel and leave for some hours.

To color lace a cream shade add a few drops of black coffee to the starch. To make the lace a greenish hue use a little cold tea.

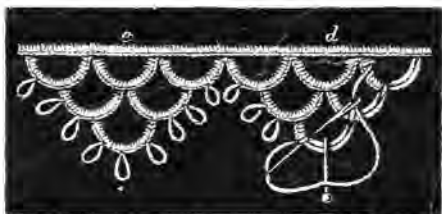
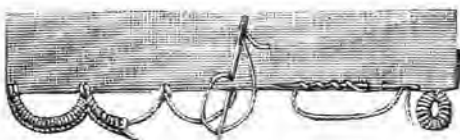
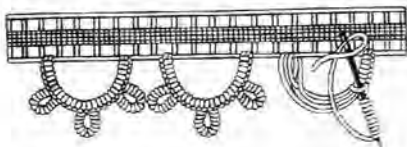
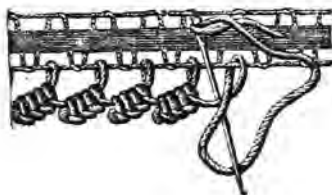
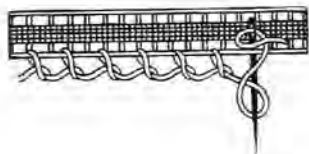
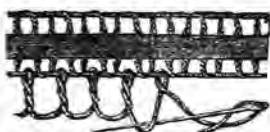
Machine laces may be ironed directly upon their surfaces. First carefully and smoothly pull all the picots into place and see that the lace is exactly in its original shape; iron until dry. Then pull the lace along its entire length between the fingers from the footing or engrélure to the opposite edge. Pass the iron again over its length. The pulling relieves the lace of the stiff, starched effect, and makes it as pliable as new lace.

To iron unstarched lace place it right side down upon a pad or ironing-board covered with several thicknesses of white flannel. Over this spread carefully a damp cloth and press with a hot iron until this cloth is thoroughly dry. This is also the way to press newly made lace, and should be done as soon as the lace is removed from the pattern. A little white sugar added to the water in which this over-cloth is dampened will stiffen the lace, and is in some cases much better than starch. Another excellent method is to dampen a piece of new organdy or other white goods containing starch or dressing. Place this over the lace and iron till dry. This gives a crisp new appearance to the lace without making it at all suggestive of starch. Another method of washing lace is to soak it about fifteen minutes in a bowl of suds made of white soap and water. Pour this off and replace with a clean suds. Place the basin where the sun will shine upon it. Change the lather twice a day and

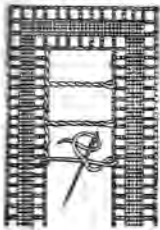
let the rays of the sun restore the lace to its original whiteness. When it is clean rinse it in several clear waters, pressing but never squeezing, and drop it in a dainty heap on a plate. Leave it here till it is only damp, not wet. Dissolve two lumps of white sugar in a pint of water, and into this drop the lace. Allow it to remain for about five minutes. Squeeze this sweetened water out and spread the lace smoothly upon the soft, flannel-covered ironing-table. Over it place a piece of white muslin and iron with a warm, not too hot, iron until it is dry. Remove the cloth, and, taking the lace in the hands, carefully manipulate with the fingers until the lace has been restored to its original shape. Then with a fine lace needle, which has no point to tear and split the delicate threads, carefully open and shape each picot.

Irish guipure and real point lace should be pinned out, not ironed. This is quite a task, and should be attempted only when the worker has ample time and is not liable to be interrupted. A large wooden drum or hoop of sufficient width is best, but if this is not to be had, a large circular box or a straight board may be used. Pad the outer surface of this drum on both sides and the ends of the board with several layers of white flannel, and, if preferred, cover this with a piece of white muslin stretched smoothly.

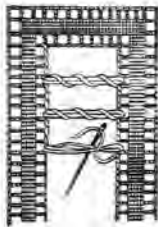
Lace must, of course, be damp when pinned, and then the pins will not tear the threads of the picots. Only a portion of the length should be removed from the damp cloth within which it is rolled. Should the lace, being pinned, become dry dampen it with a wet cloth or sponge. First pin the footing or engrèlure down to the padded support, using plenty of pins placed close together. Spread the lace across its width smoothly over the support, and pin each picot separately by thrusting the pin through it and into the flannel support as if it were a cushion. The pins must be the exact size of the picots, as their size must keep the picots in their original shape. Leave the lace until it is thoroughly dry and then remove the pins. If the lace has a raised design, stamp it on the wrong side with a lace awl.



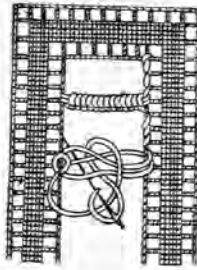
SOME USEFUL EDGINGES FOR POINT AND BATTENBERG LACE



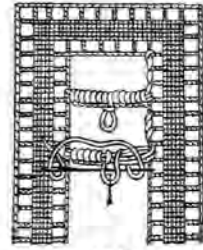
PLAIN TWISTED BAR



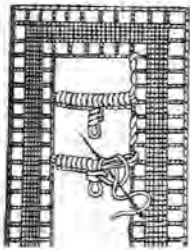
DOUBLE TWISTED BAR



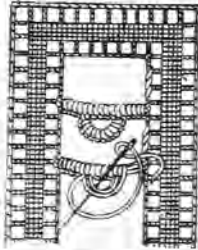
PLAIN BUTTONHOLE BAR



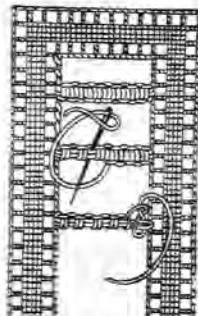
BUTTONHOLE BAR WITH PINNED PICOT



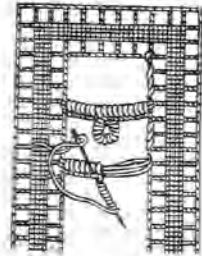
BUTTONHOLE BAR WITH PICOT



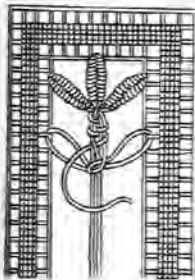
BAR WITH BUTTONHOLE AND PICOT



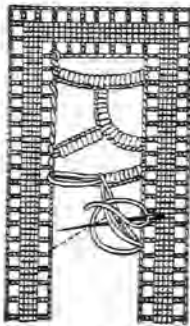
BAR WITH TWO BARS AND DOT



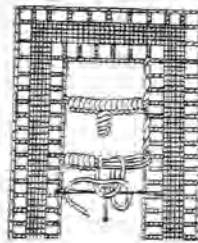
BUTTONHOLE BAR WITH PICOT AND BUTTON SECTION



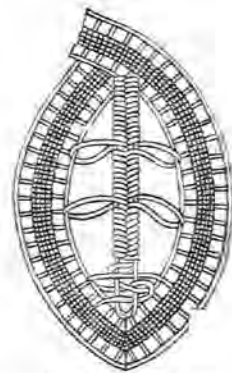
LEAF INSERTION



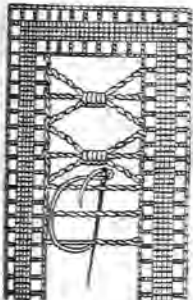
DIAMOND BUTTONHOLE BARS



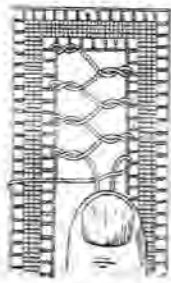
BUTTONHOLE BAR WITH LEAF PATTERN



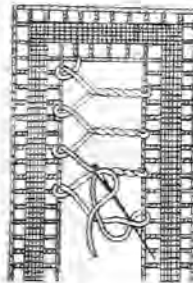
POINT D'ASSETTE BAR



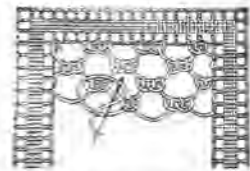
FLOWER INSERTION



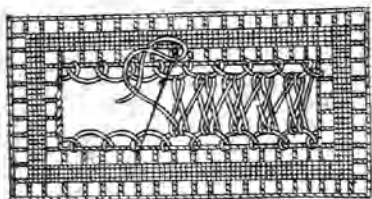
TWISTED DIAMOND STITCH



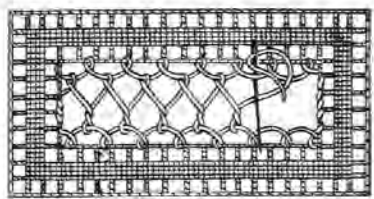
COLUMN STITCH



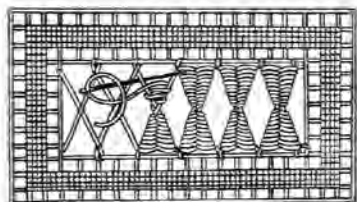
LARGE LATTICE



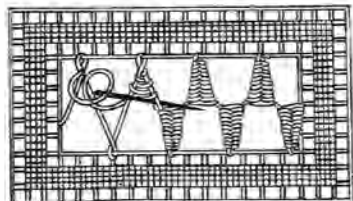
INSERTION OF BUTTONHOLE STITCH



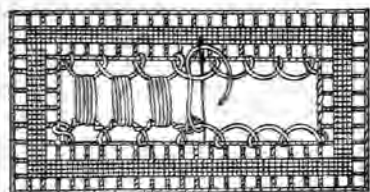
INSERTION OF SINGLE BUTTONHOLE STITCH



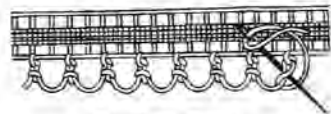
INSERTION WITH CONES



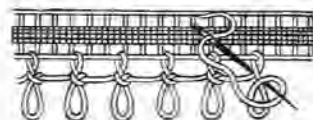
INSERTION WITH INVERSED CONES



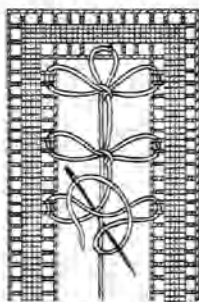
BEADED INSERTION, OR WALEÇON BARS



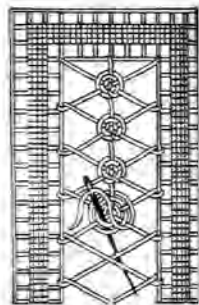
CONNECTED PICOTS



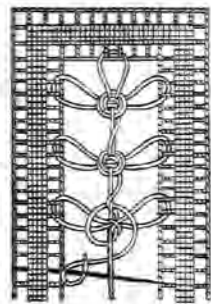
DOUBLE-LAYER PICOTS



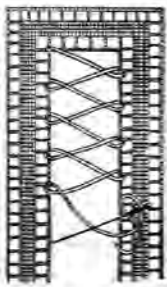
INSERTION WITH BRANCHES



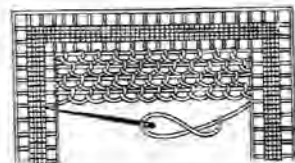
INSERTION WITH SMALL WHEELS



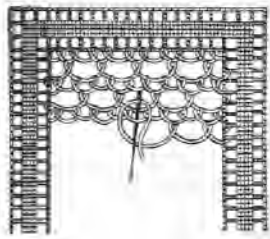
INSERTION WITH BRAIDS



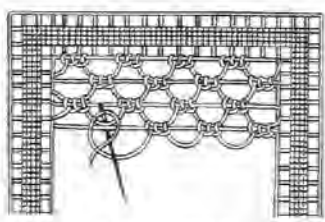
RUSSIAN STITCH



LINK STITCH



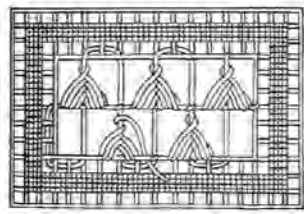
POINT DE BRUXELLES



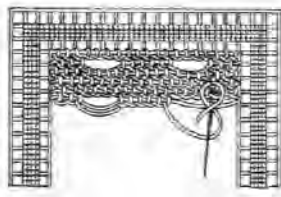
VENETIAN STITCH



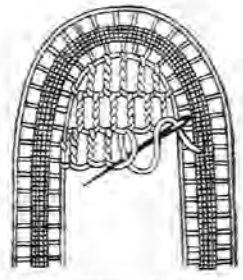
SHELL EMBROIDERY



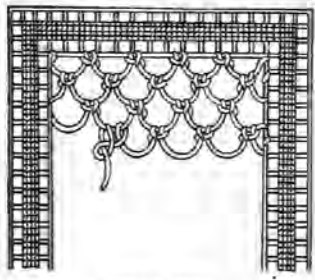
WOVEY HEXAGON



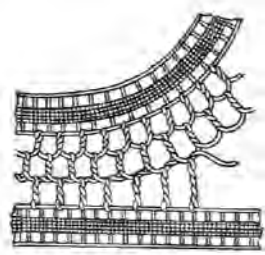
VENETIAN STITCH



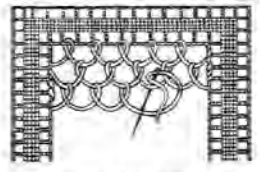
SPANISH NET



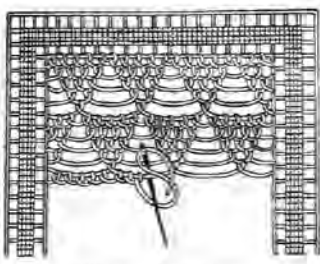
POINT TURQUE



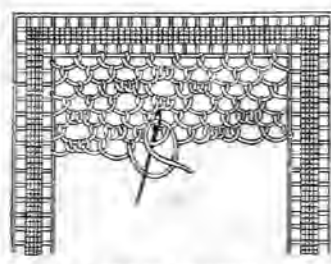
SPANISH POINT INSERTION



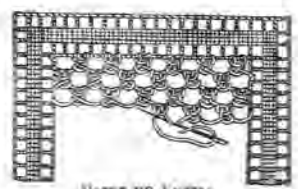
DOUBLE NET STITCH



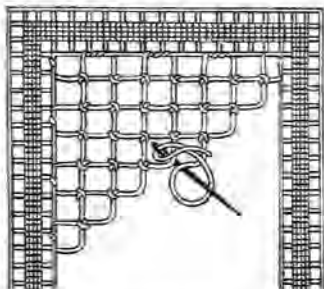
POINT DE BRUXELLES



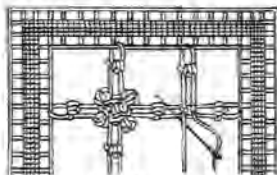
POINT DE BRUXELLES



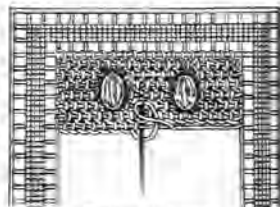
POINT DE VENISE



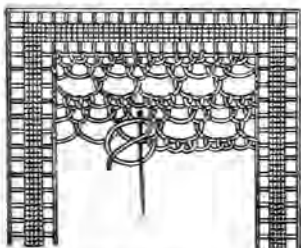
POINT DE VOILE



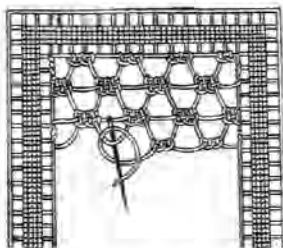
BRODERETTE



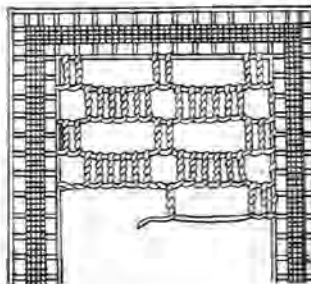
VENETIAN NETTING



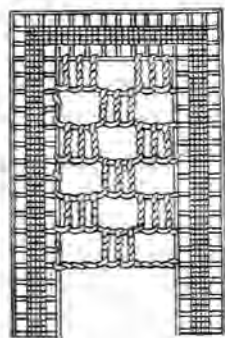
POINT DE BRUXELLES



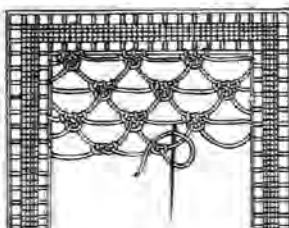
SPANISH NET STITCH



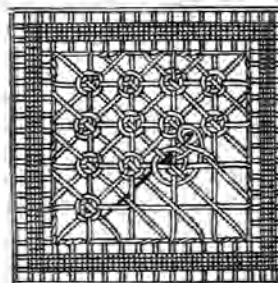
SPANISH NET



TRIPLE BEASTER NET



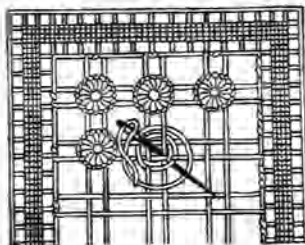
BEASTER NET STITCH



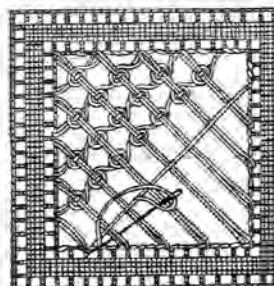
POINT D'ANGLETERRE



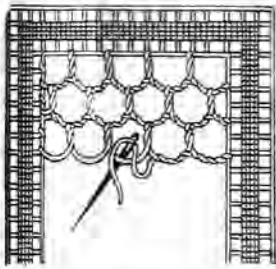
SPANISH POINT



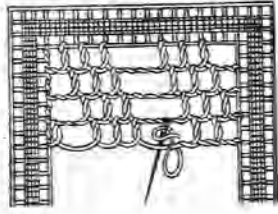
NET WITH ROSETTE STITCH



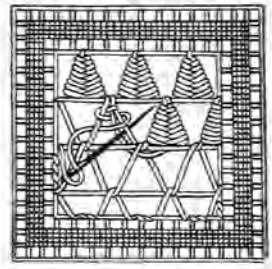
SPIDER OR WHEEL STITCH



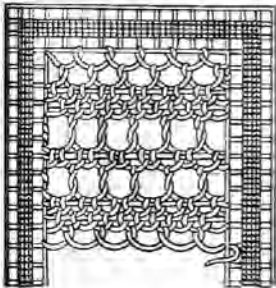
FISH NET STITCH



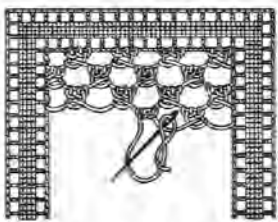
SPANISH JOINT



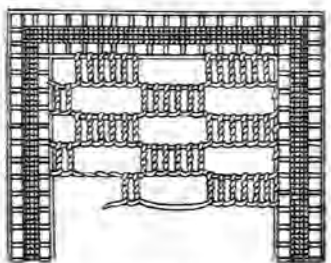
POINT DE BRUXELLES



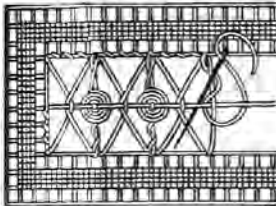
COMBINATION STITCH  
Bosnian Net, Spanish Net, and  
Cretan Net



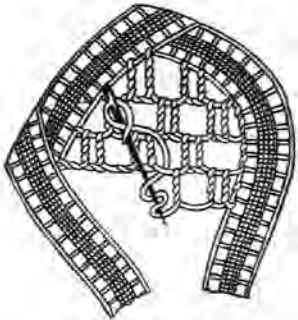
POINT DE VENISE



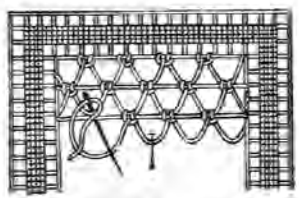
SPANISH NET



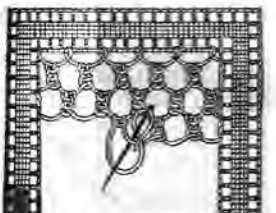
INSERTION WITH LARGE WHEELS



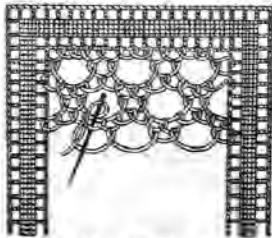
DOUBLE SPANISH NET



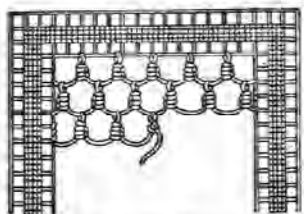
LOBSTER STITCH



POINT DE VENISE

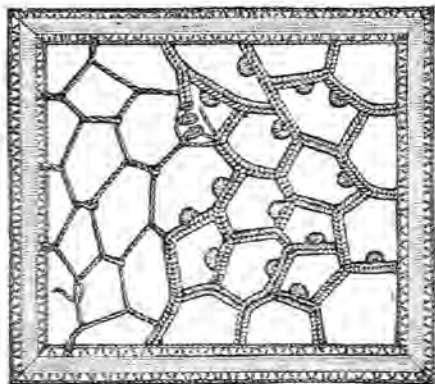


POINT DE BRUXELLES  
- "PIA" STITCH



POINT DE VENISE





180-0000 Hubs



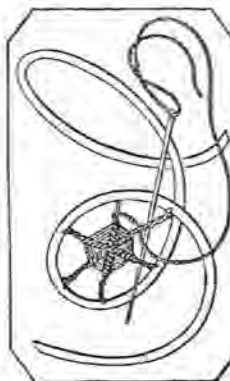
SPINNING WHEEL



SPINNING WHEEL



SPINNING WHEEL  
ROSETTE



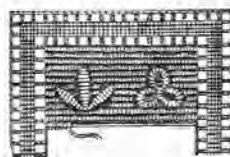
180-0000 SPINNING WHEEL  
ROSETTE



SPINNING WHEEL WITH  
KNOTTED CIRCLES



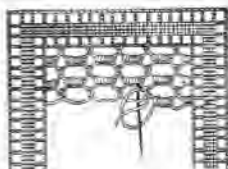
WAY OF WORKING QUATREFOIL IN  
BULLION STITCH



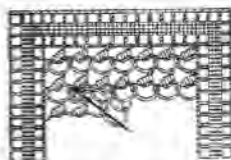
TREFOILS IN BULLION STITCH  
WORKED ON BUTTONHOLE  
FOUNDATION



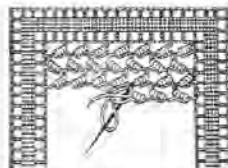
COMBINATION STITCH



BUTTONHOLE NET STITCH



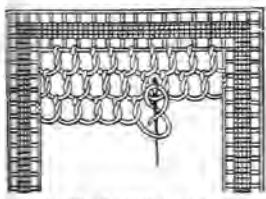
POINT DE VESISE



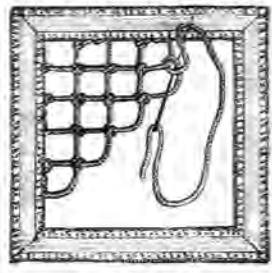
POINT DE VESISE



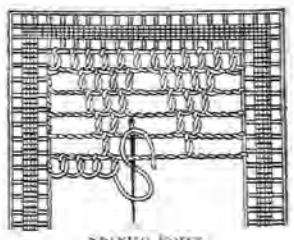
HOUR-GLASSES



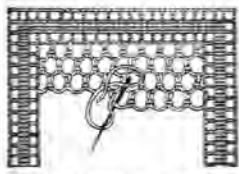
OPEN SPANISH POINT



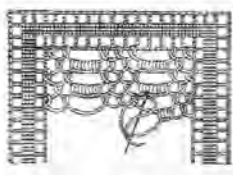
POINT DE FILET



SPANISH POINT



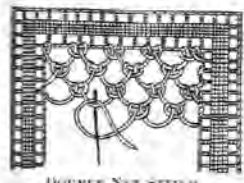
PETIT POINT DE VESAIRE



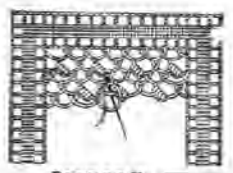
BUTTONHOLE NET STITCH



SPANISH POINT



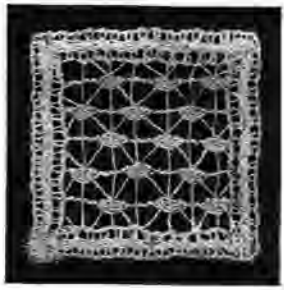
DOUBLE NET STITCH



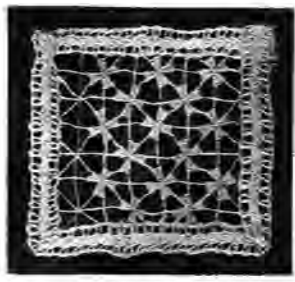
POINT DE TULLE



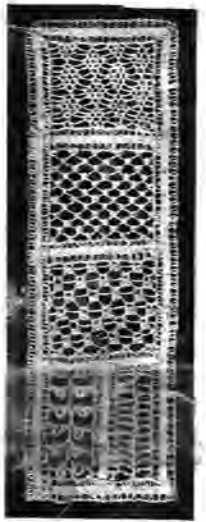
COMBINATION STITCHES



POINT D'ASOLETOUR



GREEK CROSSES



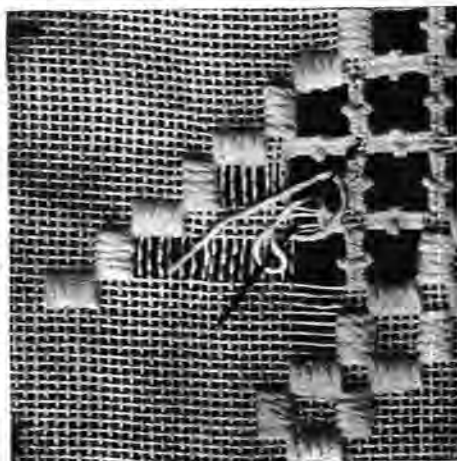
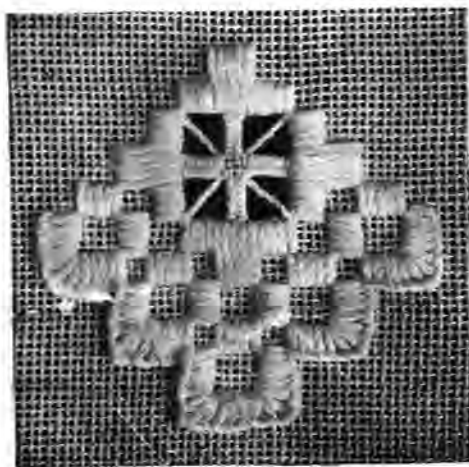
COMBINATION STITCHES

# Hardanger Embroidery

**H**ARDANGER embroidery may be worked on any material with a square, canvas-like mesh. A needle with a long eye and a blunt point should be used, and two sizes of soft thread that will not fray are needed—the heavier for solid work, and the finer for weaving, etc. The illustrations on this page show the stitches used in the work. The threads of the material must be carefully counted, as the mistake of a single thread would destroy the beauty of the design. In the cut portion of the work, one must work first and cut last, or the fabric will ravel and spoil the work. Eyelets are made without the use of a stiletto, by overcasting two threads all around the central mesh. The overcasting must be drawn tightly so as to increase the size of the central mesh.

One overcasting stitch is allowed for each thread of the canvas around the mesh. In making a picot (see cut) the needle is passed under two threads as usual and while still in this position the double thread at the eye of the needle is brought forward and around the needle twice, the needle is pulled

through, without keeping the thumb on the windings, and is pulled up tightly as before. It is again passed under the same two threads to keep the little knot or picot just formed in position at the outer edge of the bar. All the weaving must be drawn up tightly to make the finished bar small and compact, and for the same reason, the weaving must be filled in closely. To make the picots longer, the thread may be wound three times around the needle.



SAMPLES OF STITCHES USED IN HARDANGER EMBRO

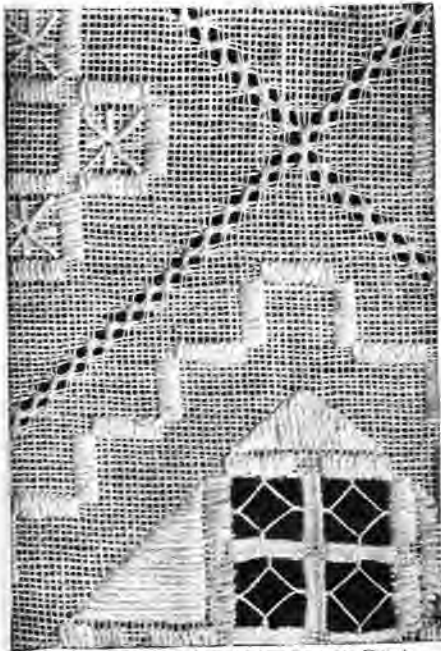


FIG. 1. DETAIL OF HARDANGER PILLOW, FIG. 4

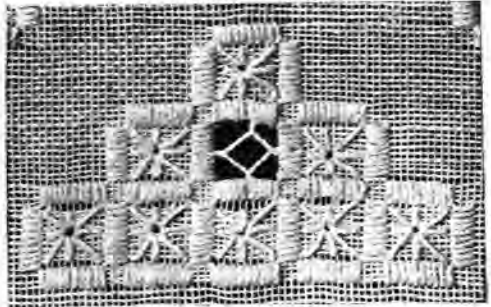


FIG. 2. DETAIL OF HARDANGER PILLOW, FIG. 4

the beginning perfectly. Then, knowing the outline is correct, you can fill in the rest of the pattern with out fear of its "coming out wrong." All of the work in this stitch is done before any threads are cut; the fagoting also, for which no threads are drawn.

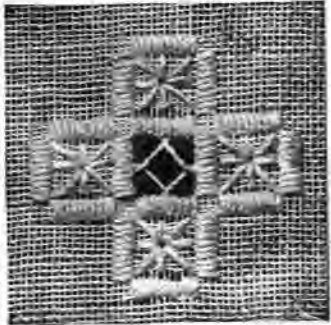


FIG. 3. DETAIL OF HARDANGER PILLOW, FIG. 4

**SOFA PILLOW.**— For this pillow use one-half yard of cream-white scrim, a spool of white linen thread No. 50, and about ten skeins of white mercerized cotton. The canvas must be cut by a thread, and the half-yard, when folded across, will make the two sides of the pillow, one-half yard square. Do the work before cutting the cloth, and overcast the edges before beginning the work. Count about one hundred and twenty threads from one corner, and begin one point of the outer row of work—the line of little squares forming vandykes around the pillow. These blocks are made by laying ten stitches side by side over four threads of the cloth; the first stitch of the next group of ten is begun in the same hole as the last stitch of the first group, and is laid at right angles to it. These two groups form one-half of one of the little squares of the line zigzagging around the pillow. Work this row clear around, and if the counting has been done correctly, it will come out just right to match with



FIG. 4. PILLOW IN HARDANGER EMBROIDERY

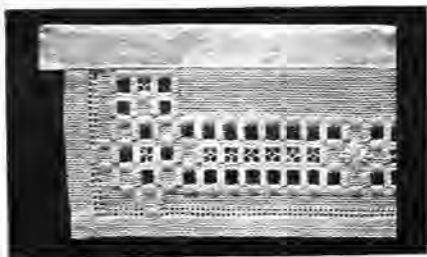


FIG. 1. HARDANGER COLLAR

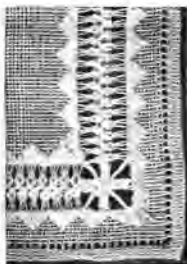


FIG. 5



FIG. 6

DESIGNS FOR HARDANGER COLLARS



FIG. 2. HARDANGER COLLAR. SEE FIG. 7



FIG. 3. HARDANGER COLLAR. SEE FIG. 4



FIG. 7. DETAIL OF FIG. 2

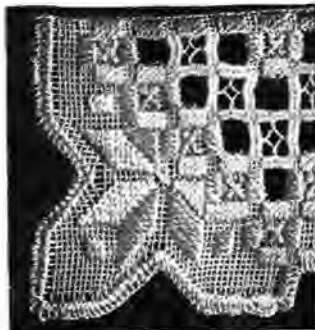


FIG. 4. DETAIL OF FIG. 3



FIG. 8. HARDANGER COLLAR. SEE FIG. 5



FIG. 10. DETAIL OF HARDANGER WORK



FIG. 9. DETAIL OF FIG. 5