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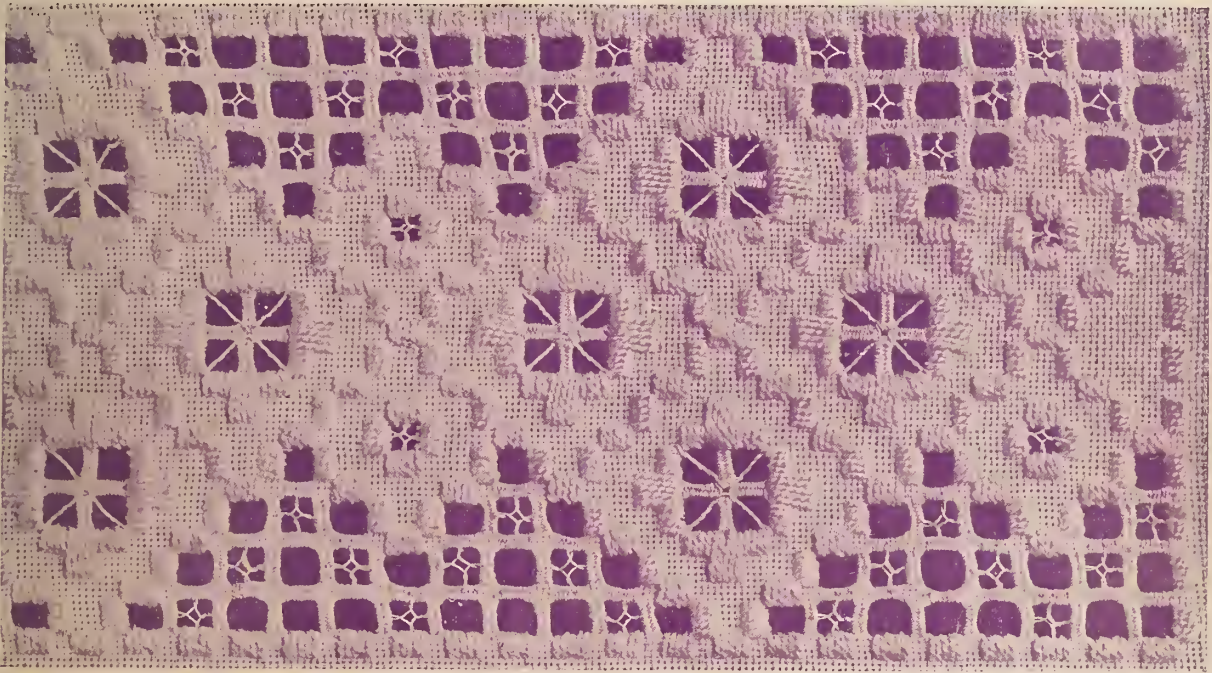
*T H E C O M P L E T E*

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**HARDANGER**  
**BOOK** *By* 

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*Sara Hadley*

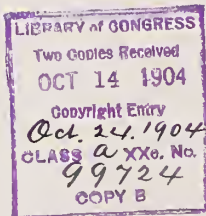


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## Lace Making.

FIRST LESSON ON

## HARDANGER LACE.

By Sara Hadley.



**H**ARDANGER (pronounced Har-donger) lace originated in a small town of the same name in Norway. Its makers there have attained great proficiency in the art, and their celebrated skill has been emulated in Italy, Germany and other European countries. It was first introduced in America by the editor of *THE LACE MAKER* in an article published in *The Ladies' Home Journal* for May, 1901.

The counting of threads is most important, as one mistake will spoil the pattern and make it necessary to do the work over. It is best for a beginner to practice the making of the little squares and diamonds on a sampler in order that she may become familiar with the work of counting the threads.

In working a shirt waist, such as that illustrated in Figure No. 1, it is well to plan just where the work is to go and mark out the location with a basting line for the hem and plaits so that the Hardanger decoration will come ex-



FIGURE NO. 1.—FINISHED SHIRT-WAIST. DETAILS SHOWN AT FIGURES NOS. 2 AND 4.

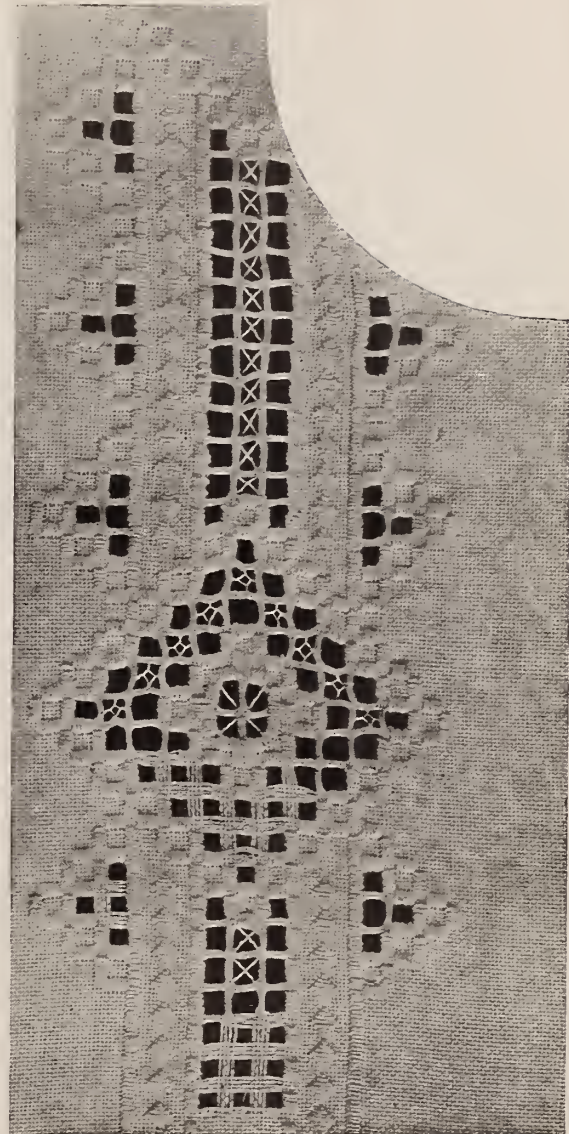


FIGURE NO. 2.—DETAIL OF SHIRT-WAIST.

actly in place. As the canvas frays easily, on account of its loose weave, it should first be overcast on all of its cut edges. A pointless needle with a large eye should be used for doing the work, as a pointed needle will split the threads, making accuracy impossible.

To begin the lesson: In Figures Nos. 1, 2, 3 and 4 you will see the design laid out, part finished and part unfinished. Commence at the neck (Figure No. 2) and lead floss under and over three or four threads alternately to fasten,

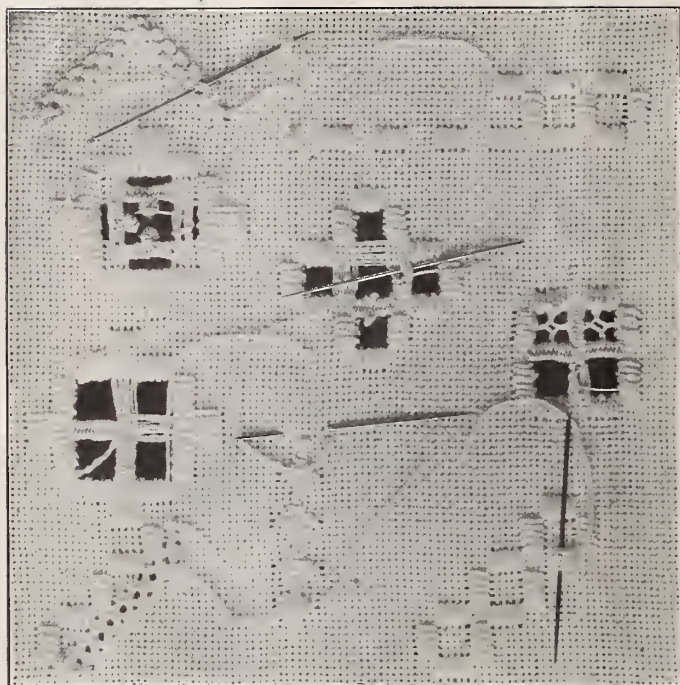


FIGURE NO. 3.—SHOWING METHOD OF MARKING, CUTTING AND WEAVING, AND THE MAKING OF THE STITCHES.

as no knots should be made in this work. Lead floss over four threads of the canvas, drawing through the fifth opening; repeat until five parallel lines of the floss appear on the canvas. In drawing the last of these five lines the needle

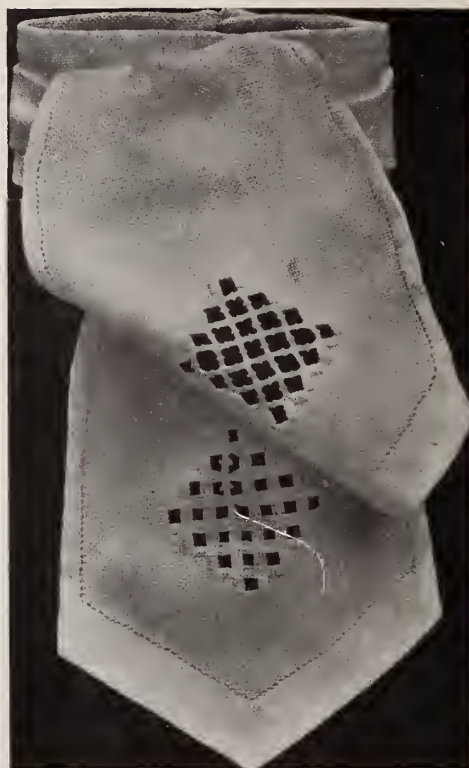


FIGURE NO. 4.—STOCK AND TIE WITH ENDS OF HARDANGER. (FOR DESCRIPTION SEE PAGE 6.)

should be led so as to change at right angles (See Figure No. 3). Here work five more parallel lines with the floss and again change direction

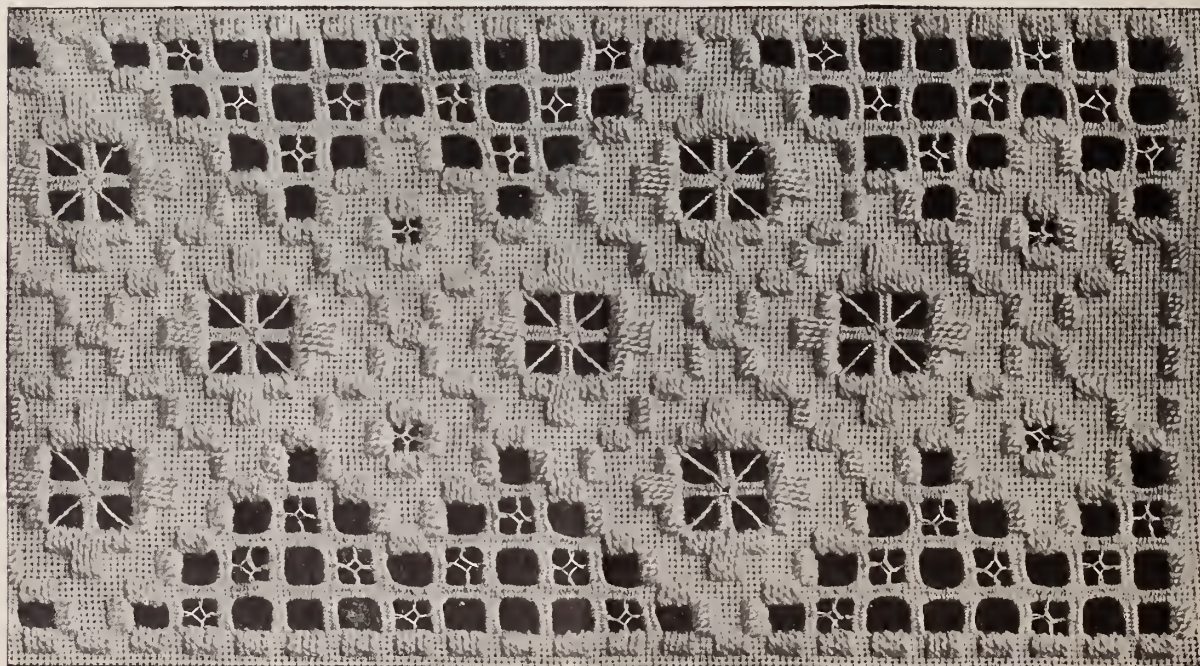


FIGURE NO. 5.—INSERTION USED FOR SHEETS AND BED COVERS. ALSO SUITABLE FOR TABLE AND BUFFET COVERS.

and work a third series of parallel lines. Repeat this until nine series are formed, as in Figure No. 2, or as many as your pattern requires. Now reverse the direction and work back, in the same way, a new series of parallel lines to form the little squares of the pattern, making sure that the canvas in the center of each square has four distinct threads each way. There must be always an equal number of threads in each square, or else the cutting for the openings and the weaving of the bars will be interfered with. It would also mar the beauty of the design, producing unevenness and an incorrect pattern.

The work thus started may be continued in the directions most convenient until the entire design is marked out with the floss. To mark out the two parallel lines bordering the central bar-work, work a series of five lines of floss over four threads of canvas; here skip four of the canvas threads and repeat with five more lines. Repeat thus for twelve spaces on the side nearest the neck-opening and thirteen spaces on the far side. Mark out the diamond with the little squares as already described. Twenty-four squares are required for the four sides of the diamond. The figure in the diamond must be exactly central. Count your threads each way and be sure you are right before beginning. The outer edges of the

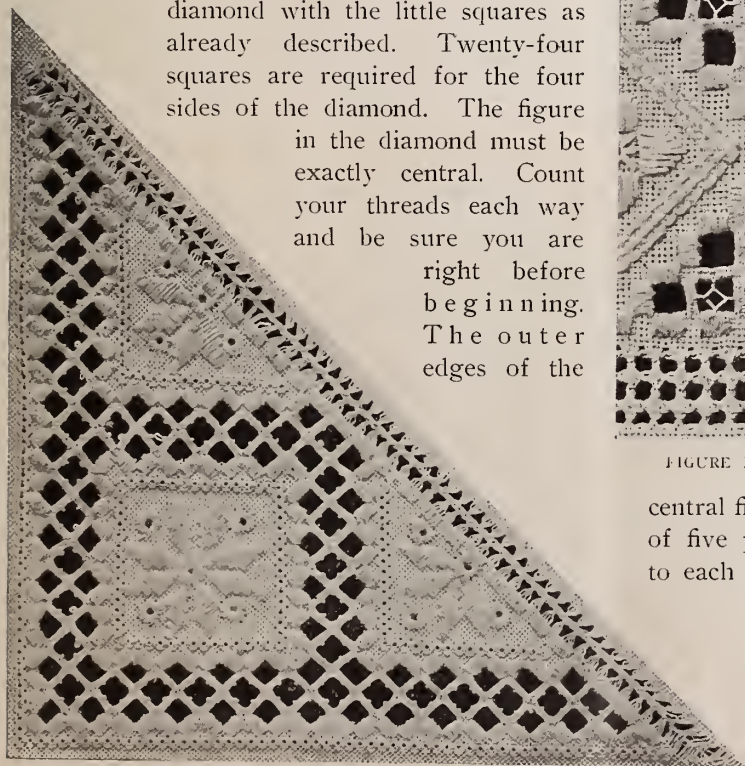


FIGURE NO. 6.—CORNER FOR PILLOW SLIPS.

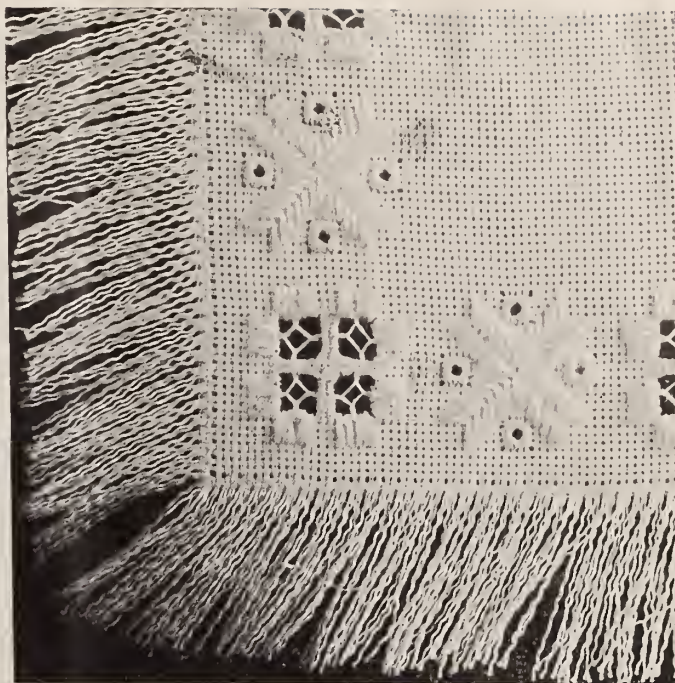


FIGURE NO. 7.—CORNER OF FINGER-BOWL DOILY.

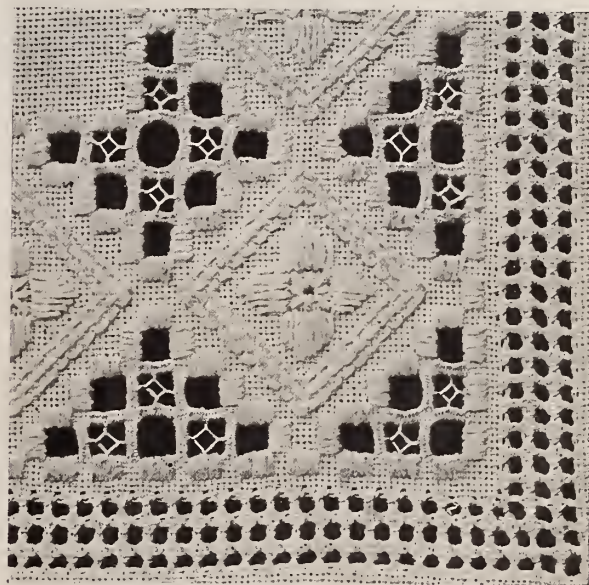


FIGURE NO. 8.—CORNER DESIGN FOR CENTER-PIECE.

central figure are half-squares formed of series of five parallel lines worked at right angles to each other and each over four threads of the canvas as before. The marking of the large squares in the center of the central figure is as follows: Work a series of five lines over four threads of the canvas; next to this and parallel to it work a series of five lines over eight

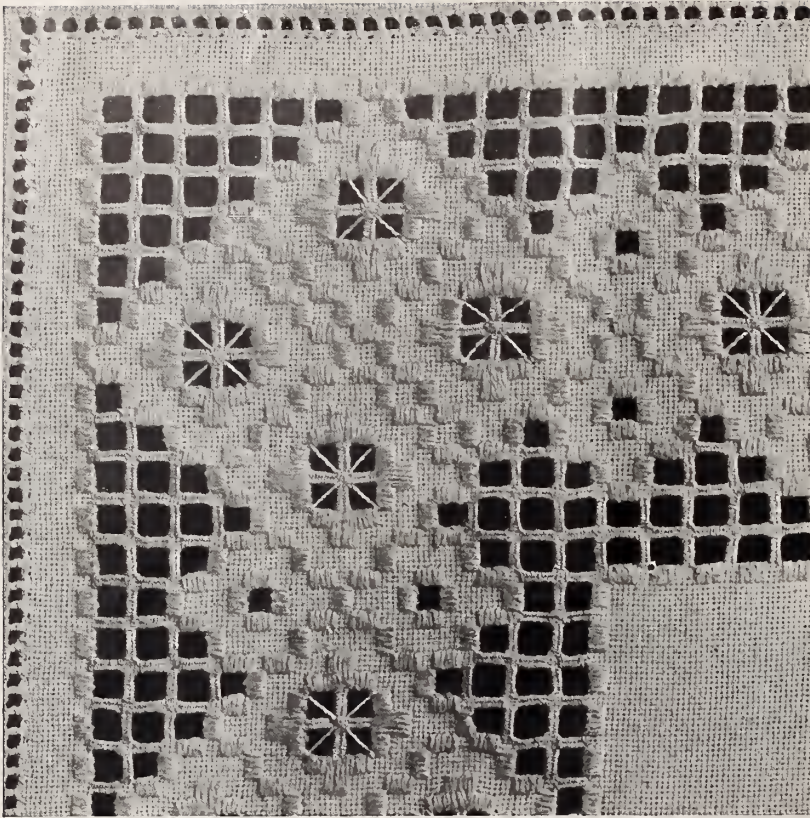


FIGURE NO. 9.—CORNER OF BUFFET SCARF. (SEE FIGURE NO. 10.)

threads of the canvas; next to this and parallel to it work a series of five lines over four threads; these three series form one of the four sides of the central figure, the center of which measures in each direction eight threads of the canvas. The other three sides of this center are worked the same (See Figures Nos. 2, 3 and 5).

vary in accordance with the space required to be filled.

The two straight lines outside of the diamond rows are formed by parallel lines of floss drawn over four threads of the canvas, with no spaces and located so that a space of two canvas threads comes between them and the widest parts of the

The straight line of small diamonds on either side of the design should be worked so that there will be a space of two threads of the canvas between the widest part of the diamond and the line of the nearest work toward the center of the figure and this same widest part should be exactly opposite the unworked space of canvas opposite the bars forming the square openings of the central design. The central and widest line of the little diamond is drawn over eight threads of the canvas, the lines each side of center are drawn over six canvas threads, then four threads are taken in and then two. This is repeated for each diamond, there being ten finished diamonds in a line on the neck side and fourteen on the far side of the design. This number may

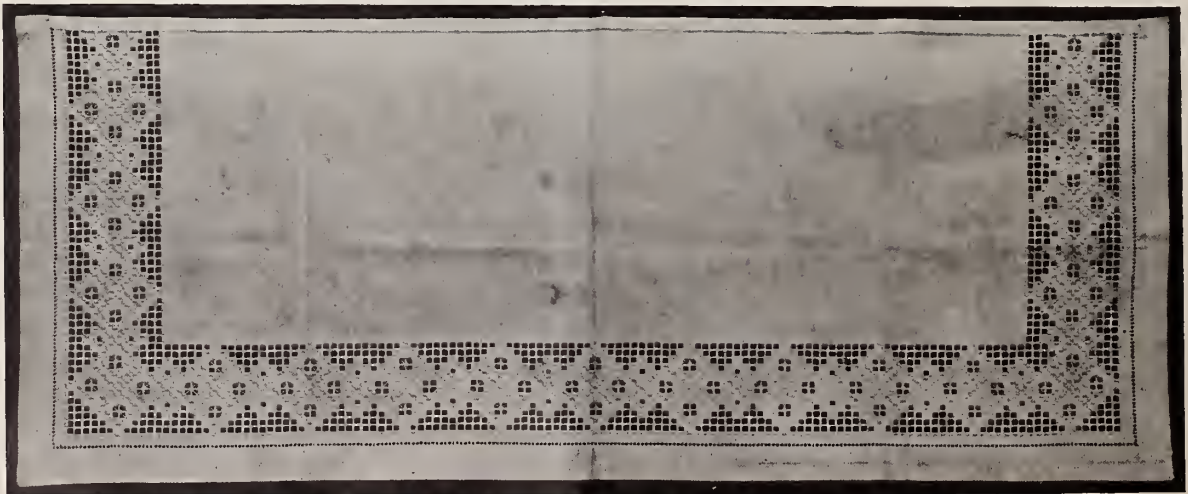


FIGURE NO. 10.—FINISHED BUFFET SCARF. DETAIL SHOWN AT FIGURE NO. 9.



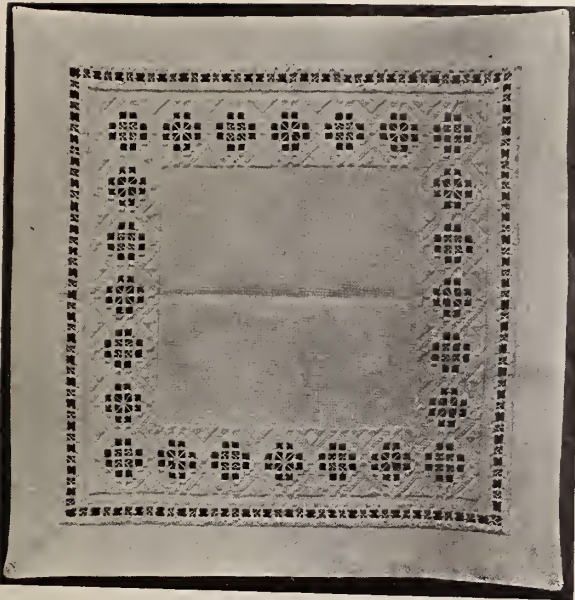


FIGURE NO. 11.—FINISHED CENTER-PIECE. FOR DETAIL SEE FIGURE NO. 13.

diamonds. The outer points of the design are worked as already described.

Use the utmost care in cutting the openings. Cut only the four threads that have been worked over, leaving those not so covered. (See lower part of large diamond, Figure No. 2, also Figure No. 3.) The canvas threads thus left are woven into bars with linen lace thread (No. 50 or finer, according to the weight of cloth used), which is led under two threads and over two threads of the canvas alternately. The openings

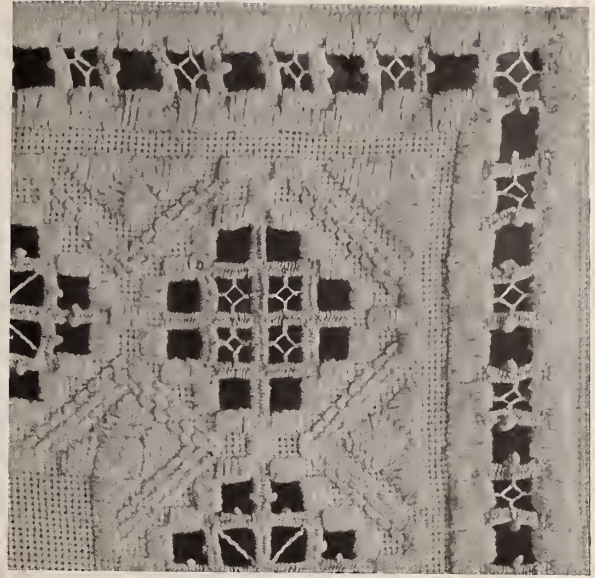


FIGURE NO. 13.—DETAIL OF CENTER-PIECE, FIGURE NO. 11.

inside the bars thus made may be filled with lace stitches such as spiders, crosses or other simple stitches. (See Figures Nos. 2, 3, 5, etc.)

Any of the designs shown in this lesson may be used for decorating a shirt waist and substituted for that shown at Figure No. 2, or a part of a design may be used for the same purpose. One pretty method is to dot the fronts of the waist, sleeves and collar with small diamonds, squares or medallions which may be taken from any of the designs here shown.

All of the illustrations have been made as large as possible so that one may count the stitches



FIGURE NO. 12.—CORNER DESIGN FOR CENTER-PIECE OR COVER.

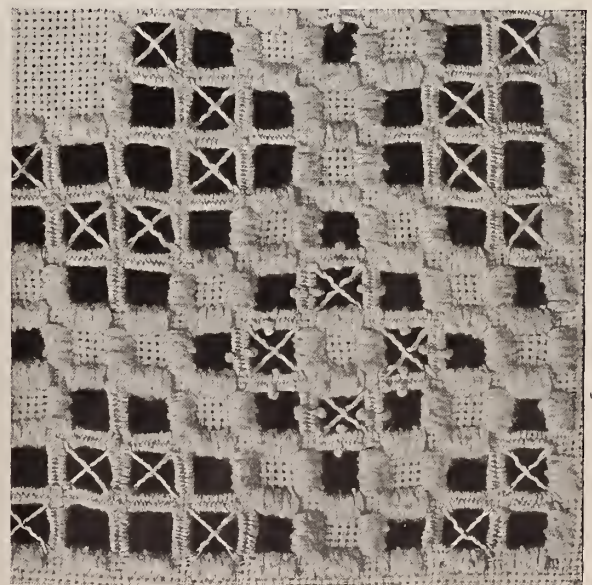


FIGURE NO. 14.—CORNER DESIGN FOR CENTER-PIECE OR COVER.



FIGURE NO. 15.—FINISHED PLATE MAT.

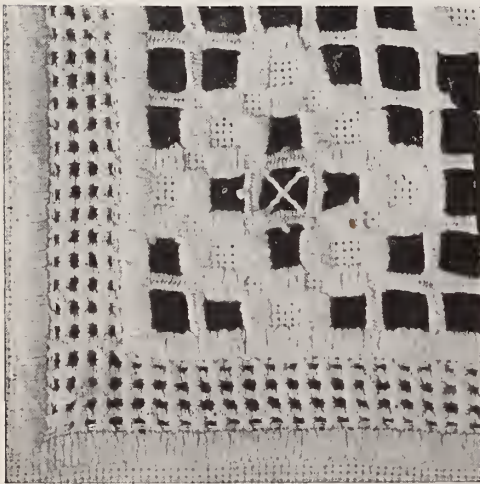


FIGURE NO. 16.—CORNER DESIGN FOR PLATE MAT OR COVER.

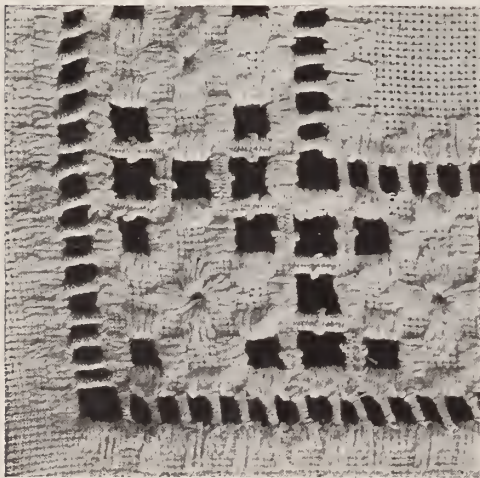


FIGURE NO. 17.—CORNER DESIGN FOR PLATE MAT OR COVER.

readily and copy the work exactly as illustrated.

FIGURE No. 4.—A tie-stock and scarf, showing one end completed and the other partly finished, is here illustrated. The partly finished end shows the cut openings with the remaining threads before they have been woven into bars. The scarf can be made more elaborate by working a picot on the bars at their center as in Figure No. 3. This picot is made during the weaving. At about the center of the bar leave a loop of the thread loose and fasten same with knot and cross to opposite side of bar leaving here another loose loop and fastening this also with a knot.

FIGURE No. 5.— This insertion is worked in the same manner as design in Figures Nos. 2 and 3 except that the diamonds are outlined with half squares instead of whole squares.



FIGURE NO. 18.—DETAIL OF PLATE MAT SEEN AT FIGURE NO. 15.

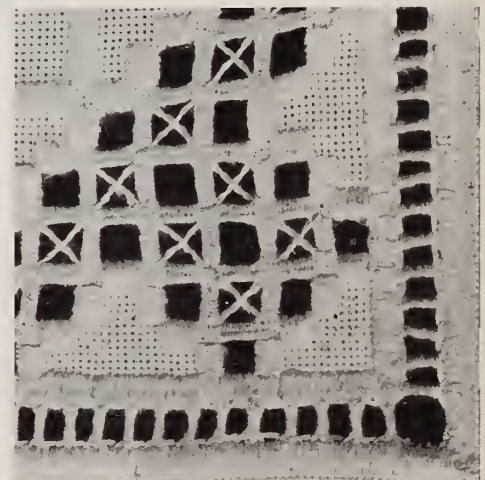


FIGURE NO. 19.—CORNER DESIGN FOR PLATE MAT OR COVER.

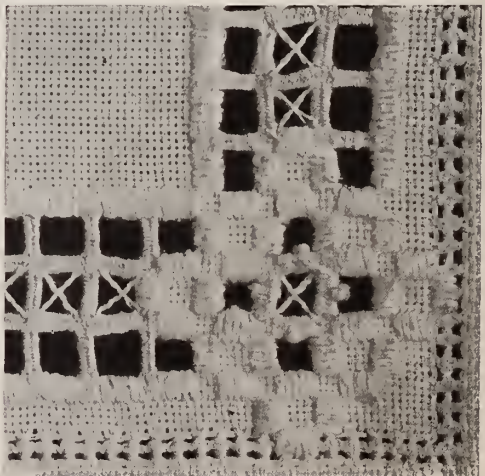


FIGURE NO. 20.—CORNER DESIGN FOR PLATE MAT OR COVER.

The central figures in the diamond are worked in the same manner as described for Figure No. 2. To work the woven cross in middle of central figure, cut the eight outer threads on each of the four sides of the square, leaving the four center threads on each of the four sides uncut. Weave the uncut threads into bars as described in the lesson beginning at the outer edge and completing at the center; here draw a single thread to the corner of the square and twist back. Repeat three times or until cross is finished.

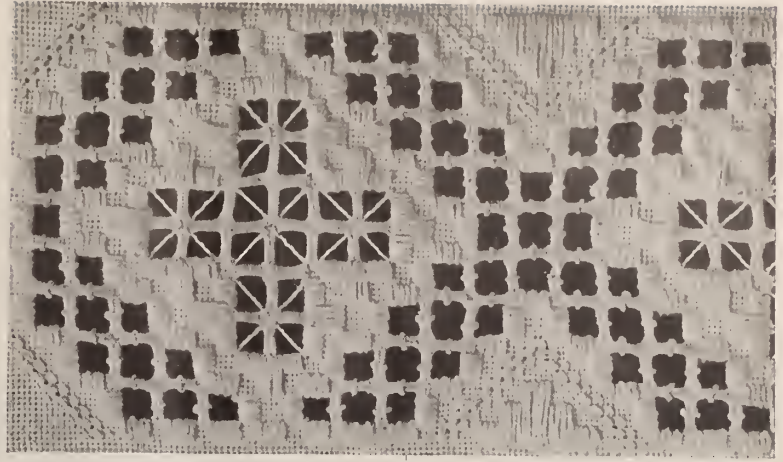


FIGURE NO. 22.—INSERTION FOR COVERS, SHEETS, PILLOW CASES, TOWELS, GOWNS, ETC.

FIGURE NO. 6.—It is well to start this design at the corner and work both ways. Half-squares are used to mark the pattern. The inside of the large square is finished with two rows of open stitches like that shown in Figure No. 3. The leaves are worked like the straight rows of diamonds in Figure No. 2, except that more threads are worked in the leaf than in the diamond.

The little eyelets are worked over and over on four threads of the canvas, with no cutting. This is shown more plainly in the doily seen at Figure No. 7.

FIGURE NO. 8.—This design is slightly reduced from actual size, and is one of the four corner-designs shown in this book (see Figures Nos. 8, 12, and 13 and 14), which would make a hand-

some table set. One of the set completed is shown at Figure No. 11.

FIGURE NO. 12.—A simple corner for a center-piece is here shown. If one learns to make the corner, the sides can readily be worked. The outside of the hem is finished with a series of three lines of floss worked over three threads of the canvas. Next this and parallel to it is worked a series of three lines over six threads of the canvas. These series, short and long, are worked entirely around the hem of the center-piece.

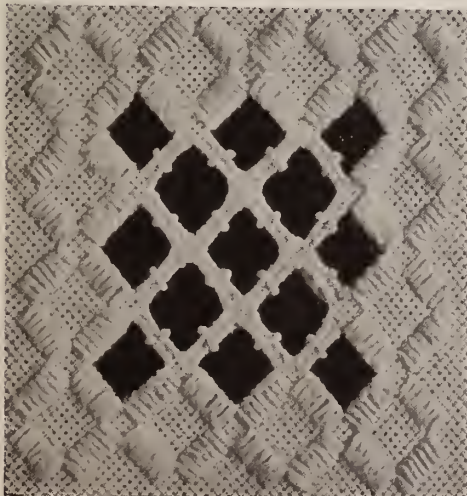


FIGURE NO. 21.—MEDALLION FOR WAISTS, BANDS, COVERS, ETC. (ACTUAL SIZE.)

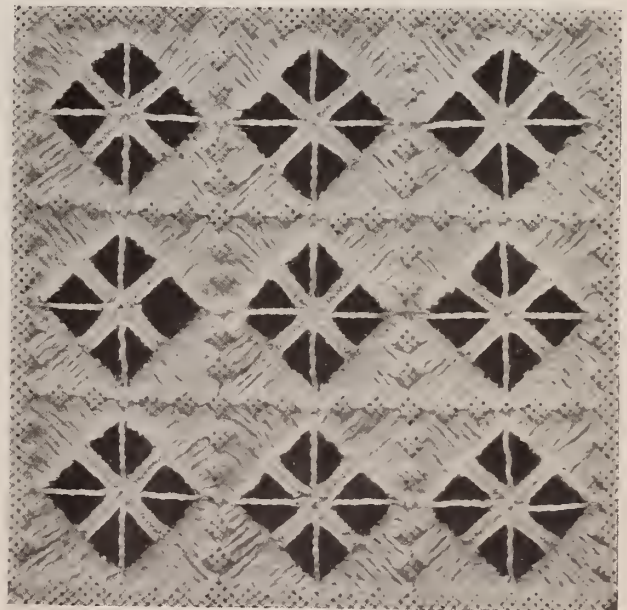


FIGURE NO. 23.—MEDALLION FOR COVERS, DRESSES, CURTAIN, ETC. (ACTUAL SIZE.)

FIGURE NO. 14.—The sides of this pattern are made like the corner, the diamonds being repeated. The diamond has four openings decorated with crossed, twisted threads and with picots on the bars.

FIGURES NOS. 15 to 20.—A set of designs suitable for plate mats or borders are here illustrated. As the stitches are quite distinct, they may easily be copied from the illustrations.

FIGURE NO. 21.—The squares here shown are formed by working seven lines over four

FIGURE NO. 24.—This design is easily copied. It is worked throughout with a series of five threads of floss over four threads of scrim.

A specially prepared floss in several sizes is used for outlining and heavy linen thread for the bars and stitches. A silky material of open canvas-like weave is the foundation of the work. There are several qualities of it. The heavy is used in bands for sheets, pillow-cases, towels, tea-cloths, and buffet and table covers. Center-pieces,

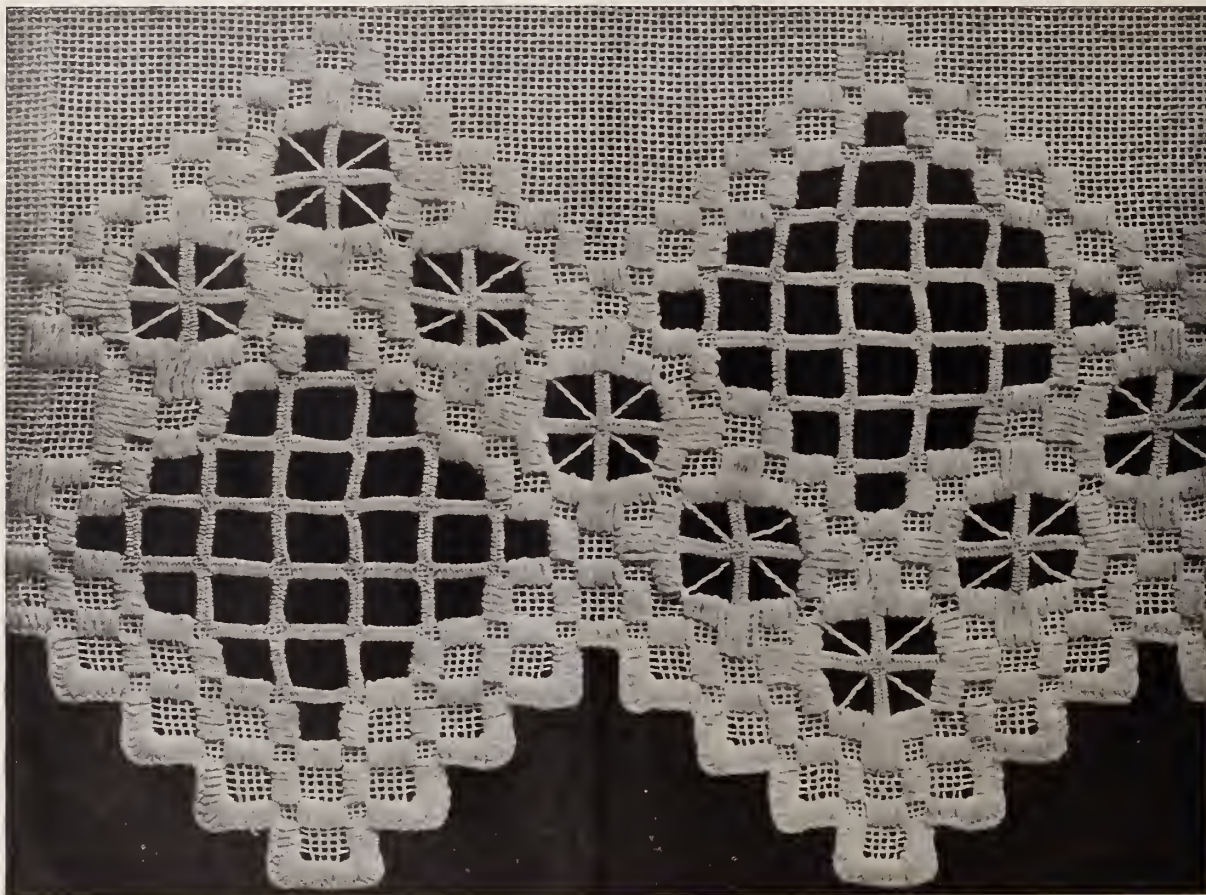


FIGURE NO. 24.—DESIGN FOR CURTAINS, SPREAD OR VALANCE FOR BED COVER, ETC.

threads of the canvas, the center thus formed measuring, each way, six threads of the canvas.

FIGURE NO. 23.—Each of the four sides of the squares are formed as follows: Work a series of three lines of floss over three threads of the canvas; next this work three lines over six threads of the canvas, then three lines over nine threads, then three lines over six threads, and again over three threads.

doilies and the like are made both of the heavy and the medium weight. A lighter weight is used for waists, ties, etc. Bed spreads and curtains are also ornamented with the Hardanger lace and for these a heavy open scrim is used.

This work can be done in colors on voile or étamine, or on other fabrics in which the weave is even and permits the counting of threads. On wool goods the work should be done with silk of the same shade or in colors which blend well with it.

## Lace Making.

SECOND LESSON ON

## HARDANGER LACE,

By Sara Hadley.



THE excellent reason for the popularity of Hardanger lace is its durability. The material is quite heavy and the work is easily done and not trying for the eyes. It is appropriate not only for table covers, center pieces, doilies and the like, but for insertions for sheets and pillow-cases, for bands for towels, and borders for curtains; for squares for bedspreads, sofa-pillow tops and corners, and for buffet and side-table covers. It is especially desirable and stylish for the little collars and cuffs now so much worn, and for decorating summer suits and shirt waists in the form of entire yokes and large collars. In order to make all lace yokes and collars, a paper pattern must first be cut of exactly the size and shape of the article required; then the design is planned. A yoke of this kind was worked on fine scrim entirely with squares

like those shown on the deep-edge trimming at Figure No. 51, and those in the corner at Figure No. 52 of this book. The edge of such collars or yokes may be finished with buttonholing like that on the edges shown in Figures Nos. 36, 38 and 53 of this book.

At Figure No. 25 is shown the forming of many stitches used in the making of Hardanger lace. It is well for one to practice the making

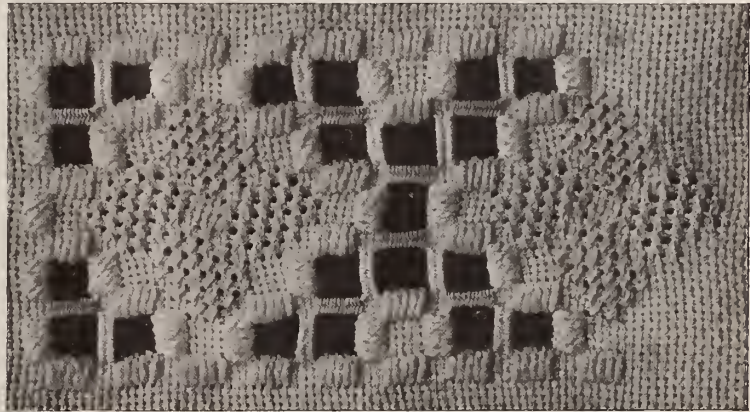


FIGURE NO. 26.—SECTION OF SHIRT-WAIST DESIGN.  
SHOWN COMPLETE AT FIGURE NO. 27.

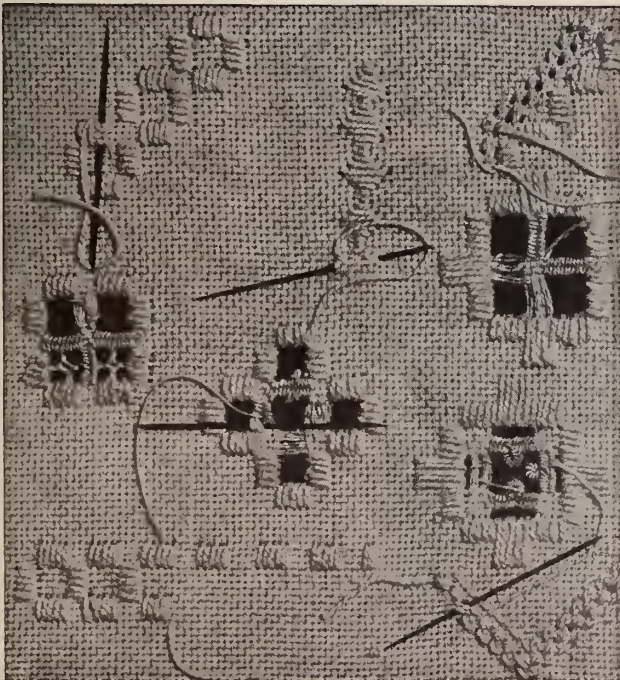


FIGURE NO. 25.—SAMPLER SHOWING METHOD OF WORKING.

of these little blocks, stitches, darning and picots on a sampler such as this before starting a piece of actual work, of any size, as one should become familiar with the working of the squares, and how and where to cut the canvas and how many threads to leave uncut before beginning the work.

To make the shirt waist trimming at Figure No. 27, shown in detail at Figure No. 26, it is well to cut the canvas in strips such as will be needed for the band for the front, the two cuff bands, the collar and the two shoulder-pieces. In cutting allow plenty of margin, say one inch or more, on each side of the work. The length of the front band will depend upon the size of the person for whom the waist is intended; eighteen inches is sufficient for a waist of medium size. Of course, plenty of canvas should be allowed at the top and bottom of the strip for the front, for the cut-



FIGURE NO. 27.—COMPLETED SHIRT-WAIST WITH HARDANGER TRIMMING.



FIGURE NO. 29.—COMPLETED SHIRT-WAIST, WITH HARDANGER TRIMMING.

ting out at the neck and for fitting into the waistband—twenty-four inches would be sufficient for the latter. After cutting the strips and before commencing the work the cut edges should be overhanded to prevent them from fraying, as the goods is of very loose weave and frays easily.

To form the pattern for the straight band lead the floss over four threads of the canvas, drawing it through the fifth opening; repeat until five parallel lines of the floss appear on the canvas. In drawing the last of these five lines the needle should be led so as to change at right angles (see corner of Figure No. 26). Repeat, at right angles to the first series, five more lines of the floss over four threads of the canvas. Here, after skipping four threads of the canvas, work directly in line with the sec-

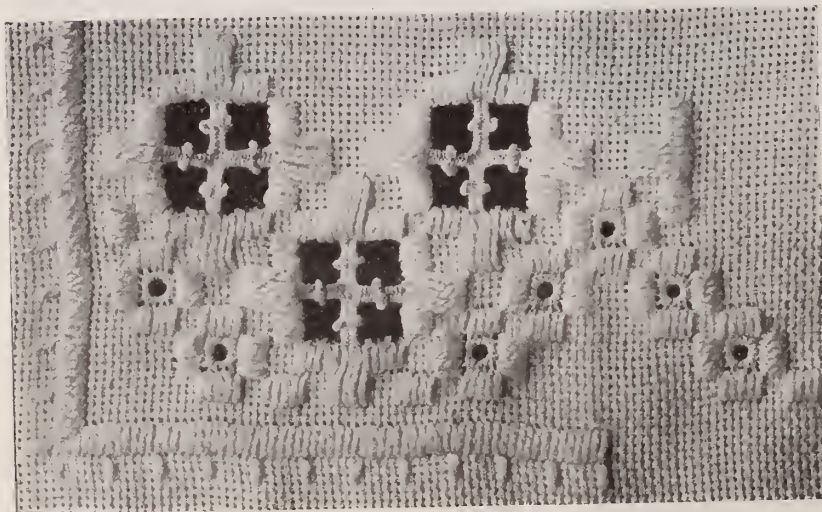


FIGURE NO. 28.—SECTION OF SHIRT-WAIST DESIGN. SHOWN COMPLETE AT FIGURE NO. 29.

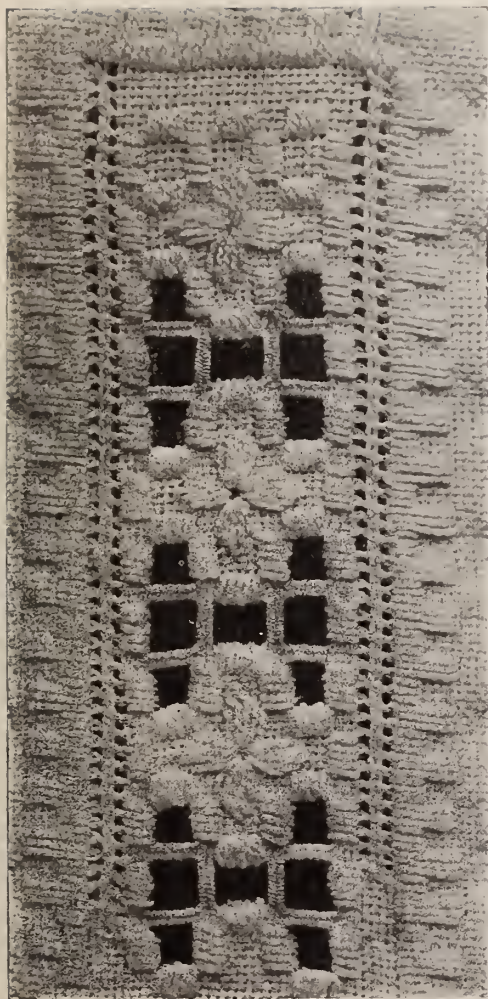


FIGURE NO. 30.—SECTION OF SHIRT-WAIST TRIMMING. SHOWN COMPLETE AT FIGURE NO. 31.

ond series a third series of five lines of the floss over four threads of the canvas; skip again four threads of the canvas and make another series like the others directly in line with the second and third series. Repeat with two more series before turning again at right angles, making in line with each other four series of worked lines and six open spaces of four lines of the canvas for the width of the design. The outer edges of the design may be outlined in this manner before any of the inside work is undertaken. The inside work may be easily planned after the edges are thus outlined. The work is so plainly illustrated at Figure No. 26, that the threads

may there be easily counted. The illustration also shows where the canvas threads are cut. The four threads of the canvas which are not cut and which are not worked over with the floss are to be worked over by weaving with the linen thread under two threads and over two threads of the canvas, as shown in the sampler at Figure No. 25, and in the finished bars at Figure No. 26. To make the four diamonds of the design at Figure No. 26, work for the *first* row, with the linen thread, a series of two double stitches, each taking in two threads of the canvas. For the *second* row work four double stitches, taking in with each two threads of the canvas, each four stitches to be under the two stitches of the first row or two directly under and one at either side. The *third* row is made of series of six double stitches worked over two threads of the canvas and under each four stitches of the preceding row. The *fourth* row is a repetition of the third; the *fifth* is like the second, being made with a series of four double stitches, each worked over two threads of the canvas and under each six stitches of the preceding row. The *sixth* row is like the first and completes the diamond. Make three more diamonds like the one just described, in a square, as illustrated; be sure that there are four plain threads of the canvas each way left in the center. In making the shoulder-straps for the shirt waist at Figure No. 27, the lower ends of the straps are



FIGURE NO. 31.—COMPLETED SHIRT-WAIST WITH HARDANGER TRIMMING.

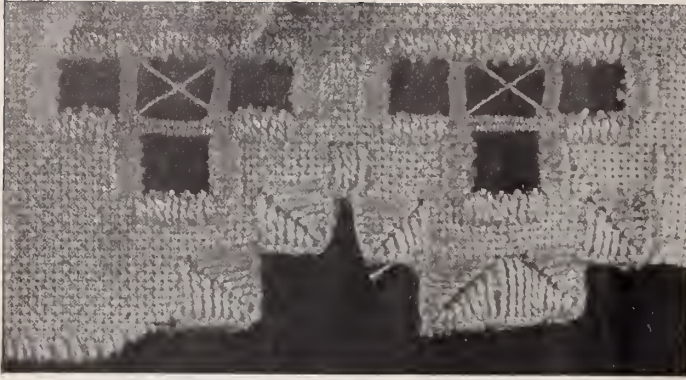


FIGURE NO. 32.—TRIMMING EDGE.

worked to form a point, so as to give them a proper finish. To properly finish the collar and cuffs an edge is worked with the floss like either of those shown at Figure No. 50 on page 19 of this book.

To work the trimming for the shirt waist at Figure No. 29, shown in detail at Figure No. 28, begin the outlining at the corner of the first large open square. Lead the floss over four threads of the canvas and through the fifth opening; repeat until four lines of the floss appear on the canvas. Alongside this series of four lines of floss over four threads of canvas, work a series of five lines of floss over eight threads of canvas and next this work another series of four lines of floss over four threads of the canvas. This completes the outlining of one side of the square. Repeat the next side at right angles to the first and so on until the square is outlined. For the openings in the canvas cut all but the four central threads each way of the square. These are woven with the linen thread under two and over two threads until you come to that part of each of the four bars where the picot appears. This picot is worked by winding the thread three or four times around the needle and after leading the thread through these windings draw up exactly as described for the picot stitch in Royal Battenberg lace and illustrated in Figures Nos. 6, 7 and 8, page 180, of *THE LACE MAKER* for October, 1903. The picot thus made on one side of the bar must

be repeated on the opposite side and the weaving then continue to the center as shown. The other bars are woven in the same manner (see Figure No. 25), and after outlining and finishing one square you have the foundation for the other squares which are made in the same manner. Observe that always four threads of the canvas remain uncovered opposite each corner of each square. This is also a guide in counting threads for the outlining of the next square.

To make the small squares with eyelet centers, work for each side of the squares five threads of the floss over four threads of the canvas. In working the eyelet the central threads of the canvas are not cut away, but are worked over with the linen thread. Lead through the opening in the canvas that is exactly in the center of the square and work over the two surrounding threads one stitch for each thread of the canvas until the square is worked all around. The evenness of the eyelet will depend upon the skill of the worker. Some practice is required before one can make eyelets evenly. Repeat the small squares with eyelet centers as shown in Figures Nos. 28 and 29.

In working the straight edge around this design, it will make a difference whether it is intended for a collar or cuff or for a shirt waist front. If for the latter the edge should extend entirely around the design, but for a collar or cuff it is needed only on three sides. To make this edge work the floss continuously over four threads of the canvas in a straight line; in

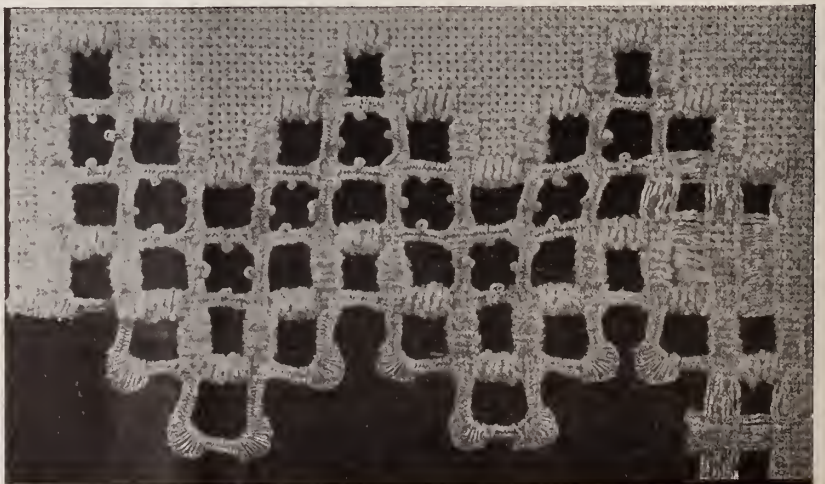


FIGURE NO. 33.—TRIMMING EDGE.



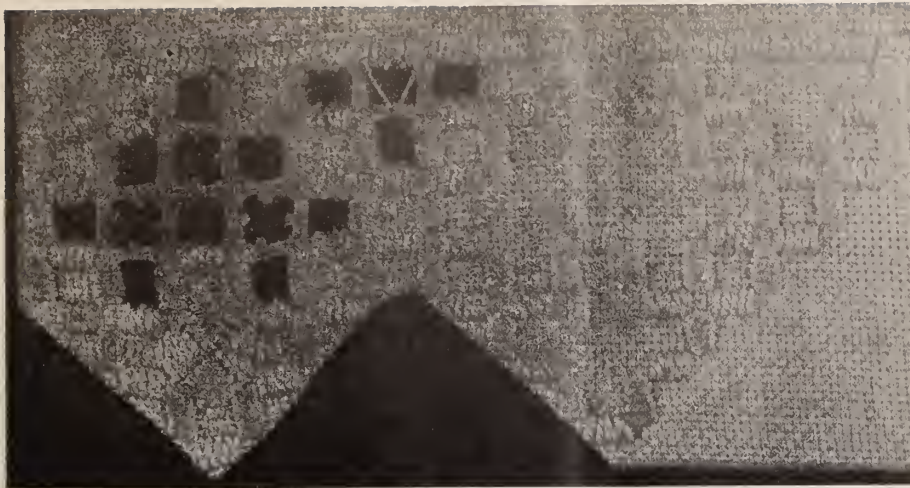


FIGURE NO. 34.—TRIMMING EDGE.

every case at least two threads of the canvas should be left between the border and the outer edge of the design proper. At the corner the floss is worked miter-like over four threads, three threads and two threads and then for the new direction, at right angles, work the floss over two threads, three threads and four threads, respectively, before continuing the straight line of stitches over four threads of the canvas. To give a finish to this straight line of stitches an extra stitch is, at the last, worked on the outer side of the border over three threads of the canvas; skip six threads of the canvas and repeat with a single stitch over three threads, continuing thus until the border is complete. If this finishing stitch should make the design too wide it may be omitted.

To work the shirt-waist trimming at Figure No. 31, shown in detail at Figure No. 30, begin outlining the design proper at the corner shown in the upper left hand corner of Figure No. 30, by working three series of five lines of floss in one line over four threads of the canvas, with plain spaces of four threads of the canvas intervening. Change the direction by right angle and repeat by working similar series in straight lines on

either side of the three first worked. The design thus outlined with series of five lines of floss over four threads of the canvas and spaces of four threads of the canvas skipped alternately, may be filled in readily by following the illustration at Figure No. 30. The rosettes in the center are worked from openings in the canvas exactly in the middle of the design. Start at the center and lead the floss over six threads of the canvas and returning to the central hole, lead it again over five threads and directly alongside the stitch just worked. Return again to the central hole and lead the floss over four threads of the canvas and directly alongside the five-thread stitch just worked. Return again to the central hole and work the floss over five and four threads, respectively, on the other side of the six-thread stitch first worked; this will complete one-fourth of the rosette. Repeat three times to finish. You will notice that four threads of the canvas are left between the outer edge of the design proper and its border. The first and fourth of these four threads are cut and drawn out and the second and third are left and are worked

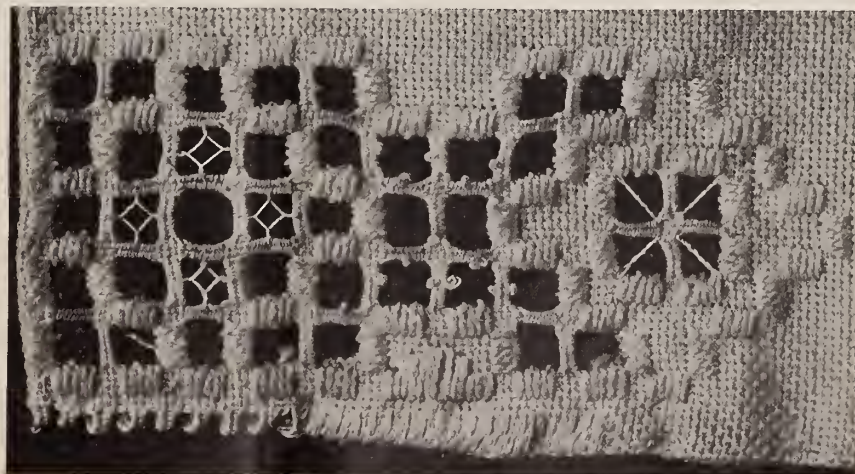


FIGURE NO. 35.—TRIMMING EDGE.

over with the linen thread, as in hemstitching, first on one side of each of the cross threads and then on the other side, taking up with each stitch the two lengthwise threads. This will appear like a cross stitch on the reverse side of the work and gives a pretty, open-work effect on each side of the design. To work the outer border, draw three lines of the floss over three threads of the canvas, and next this draw three lines of the floss over seven threads of the canvas, repeating thus with three lines of the floss over three threads and seven threads of the canvas alternately. For this border the canvas may be turned in like a hem and the border stitches worked through the two thicknesses. It will, of course, depend upon the use made of the work as to whether the edge is hemmed or not.

To make the trimming edge shown at Figure No. 32, begin at the upper part of the design. Work twenty-eight lines of the floss over four threads of the canvas continuously and in a straight line, with no spaces; then turn and work at right angles seven lines of the floss over four threads of the canvas; then work another series of seven lines over four threads at right angles. Repeat this five times, making in all seven series of seven lines of floss over four threads of the canvas as shown at Figure No. 32. For each of the under and two end openings cut six threads of the canvas each way; for the large central opening cut seven threads, leaving four threads of the canvas at either side uncut for weaving into bars. After the bars are woven, as already described, two twisted lines of the linen thread are drawn diagonally across the central opening. If desired all the openings may have these lines; and more than two can be worked with pretty effect. In working the

outside border the illustration shows plainly that the floss, instead of being worked over and over, as in the outlining of the squares, is worked in stitches, so that the outer edge has a buttonholed finish. This makes a very pretty edge, suitable for decorating the shelves of linen closets or for simple collars and cuffs.

FIGURE No. 33 shows plainly how the work is done. Care should be taken to work always five lines of the floss over four threads of the canvas. In weaving the bars observe, please, that the

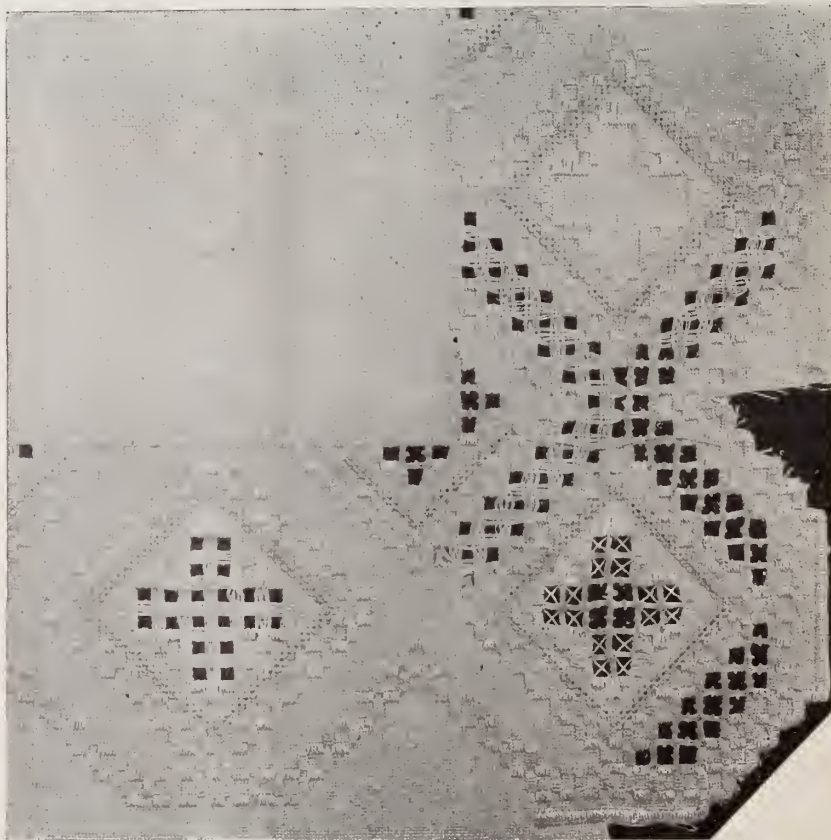


FIGURE NO. 36.—CORNER OF TABLECLOTH, PARTLY WORKED.

picot occurs only on *inner* side of the opening. In working the scallop on the edge of the design, the illustration will show how the weaving on the outer edge is done and where the threads of the canvas cross. Here there are several buttonhole stitches worked with the linen thread over the crossings, taking in the cut ends of the canvas threads. This gives the scallop-like effect. It is a very handsome trimming, and is also suitable for both sides of an uneven insertion.

To work the trimming edge shown in Figure



FIGURE NO. 37.—CENTER PIECE.

No. 34, begin at the upper part of the design in the illustration, working an unbroken row of lines of the floss over four threads of the canvas. When this is worked for a sufficient length, begin again at the left and outline two squares with five lines of the floss over four threads of the canvas. Now skip the space of one square and outline one more regular square as in the illustration. From this work four series of fine lines of floss over four threads of the canvas, each being at a right angle to its predecessor. The fourth series is at the point of the design. From the point continue outlining with series of five lines of the floss over four threads of the canvas, each series being at right angles to its predecessor to form the maltese cross which is shown more plainly at the right-hand lower part of the illustration. To make the four diamonds in the point, work the floss over two threads of the canvas, then over four, then over six, and then over eight threads of the canvas; then over six, four and two threads,

respectively, as shown in Figure No. 25: four of these form the diamond in the center of the maltese cross. To make the openings the threads of canvas must be cut on three sides of the squares, leaving four threads each way, which have not been worked over, for the woven bars shown in the illustration. The picots are made on one side only of the bars. This is a good, substantial pattern for heavy work.

To work the trimming edge shown at Figure No. 35, start at the upper left-hand portion of the illustration and begin outlining by working five lines of the floss over four threads of the canvas; skip four threads of the canvas and repeat another series of five lines of the floss over four threads of the canvas on the same line with the first series. Repeat, making in all five series of five lines of floss over four threads of the canvas, with open spaces of four threads of the canvas between each series. From this point work a new series like the others, at right angles. Then change direction again as in Figure

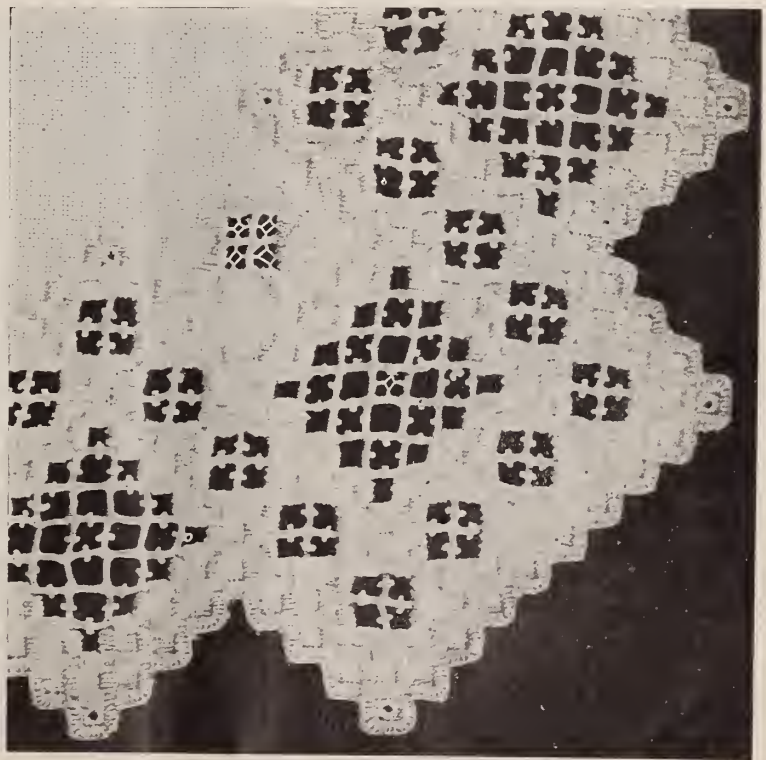


FIGURE NO. 38.—A CORNER OF CENTER AT FIGURE NO. 37.



FIGURE NO. 39.—CENTER PIECE.

No. 35, and work on a line with each other two more similar series, with a space of four lines of the canvas between. The opposite side of the design is outlined in the same manner, and the end at the left, shown in the illustration, is outlined with five series of floss lines each with spaces between each of four threads of the canvas. The outlining of the right-hand section is like that of the section at the left of the illustration. The centers of the two sections are different, and for a longer design than that shown in the illustration, the two sections are intended to alternate with each other. The stitches in the four central openings are worked with twisted linen thread. More elaborate stitches may be used if desired. To make the outer edge, four threads of the canvas are cut and drawn out as shown in the illustration. The threads not cut are woven under-and-over with the linen thread thus forming bars. After this the work is turned over or hemmed in such a way that the bars are

doubled and they thus form a loop edge.

FIGURE No. 36 shows plainly how this design is worked. It includes three squares of a border for a tea cloth. The corner square is finished; that to the left of it shows how the threads are cut and drawn for the bar work and the upper square shows how the work looks with the outlining completed before the threads of the canvas are cut for the bar weaving. The open work around the squares represents the finished effect, shows how the threads are cut and drawn and the method of outlining the work before the threads are cut. To make the edge of this design the canvas is buttonholed with the floss over four threads of the canvas. The little squares just at the corner are buttonholed along their outer edges. After this comes a straight piece of buttonholing and then the edges of the squares again. This edge is to be continued around the entire cover.

In working the center piece at Figure No. 37, shown in detail at Figure No. 38, the outlining

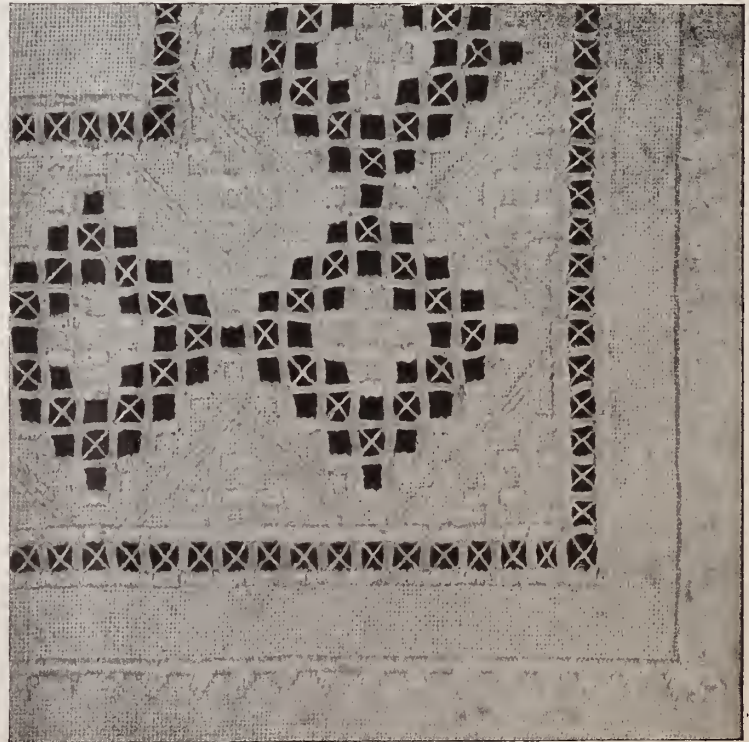


FIGURE NO. 40.—A CORNER OF CENTER AT FIGURE NO. 39.

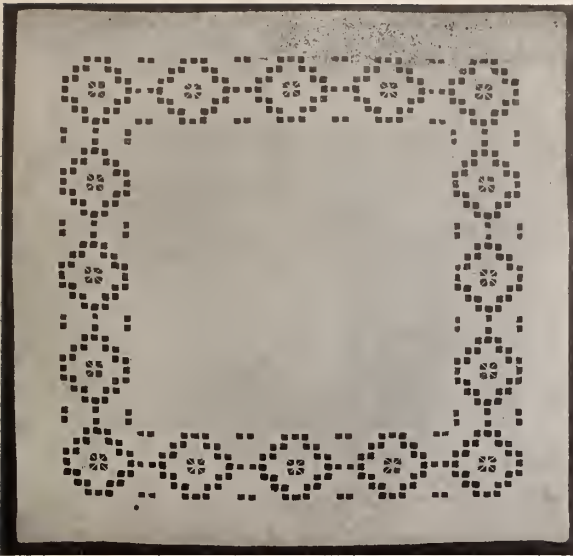


FIGURE NO. 41.—SMALL COVER.

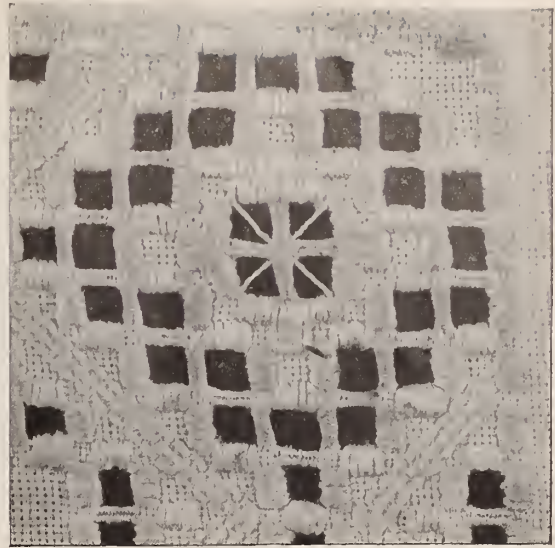


FIGURE NO. 43.—CORNER OF COVER AT FIGURE NO. 41.

is done in a similar manner to that described for the squares of Figure No. 28. The small, open squares form the diagonal lines of open work around the entire cover. The large openings are bordered on three sides with series of small squares outlined with the floss, and are reproductions of the series of five lines of the floss drawn over four threads of the canvas, as shown in Figure No. 25. In every square forming an inner or outer point in this series of small squares, the center is worked with an eyelet like that described for Figure No. 28, and also shown at Figure No. 49. The buttonholed edge fol-

lows the outer edges of the little squares entirely around the center piece. This is a most beautiful design and one of the handsomest that can be made in this kind of work for a center piece.

The center piece at Figure No. 39, shown in detail in Figure No. 40, is a plainer design than that shown at Figure No. 37. It will not require such an amount of work to complete. This style, however, is very durable, and will stand a great deal of wear. The piece measures about twenty-eight inches, but the same design can be used for smaller or larger pieces by decreasing or adding to the number of squares

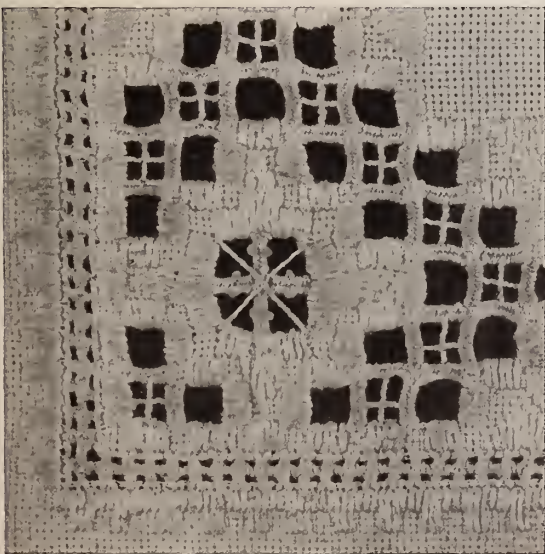


FIGURE NO. 42.—CORNER OF COVER AT FIGURE NO. 44.

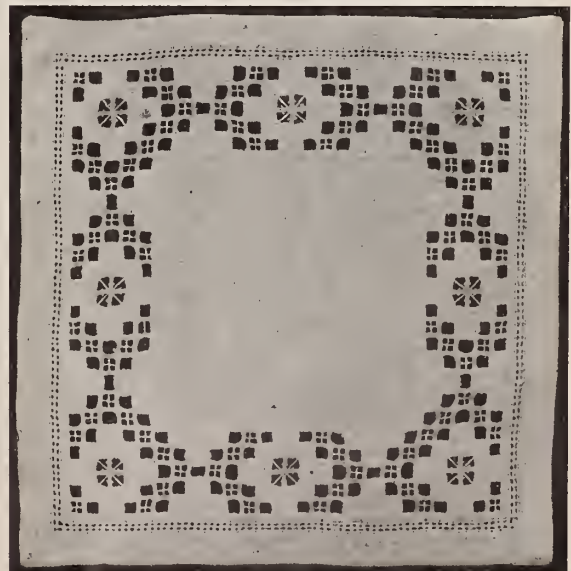


FIGURE NO. 44.—SMALL COVER.

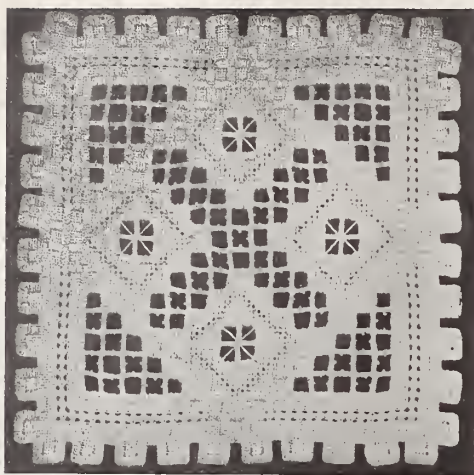


FIGURE NO. 45.—DOILY.

which form the border. The outer edge is turned under about an inch and a half deep and hemmed. The border is then worked with the floss through both thicknesses of the canvas. This makes the edge doubly strong. The straight rows of openings inside and outside the squares are outlined with unbroken rows of the floss worked over four threads of the canvas; four threads of the canvas are cut for the openings and four are left for the woven bars, alternately, in two rows, entirely around the center piece. Figure No. 40 shows the detail so plainly that with the instruction already given for the more elaborate designs in this number one may easily carry out the work as this has been done.

The small cover at Figure No. 41, shown in detail at Figure No. 43, is a simple design and a very good one for a beginner. The cover illus-

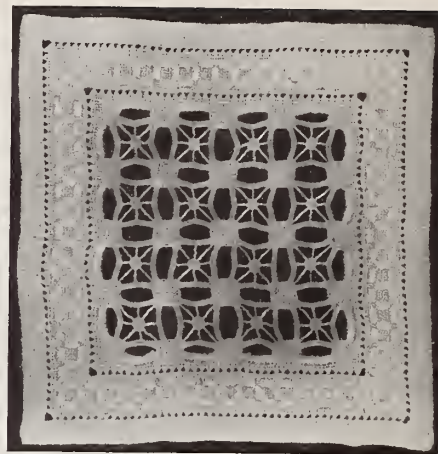


FIGURE NO. 47.—DOILY.

trated measures sixteen inches square. By adding another diamond to each of the four sides the size would be twenty inches. Plate doilies ten inches square could be made from this same design, to match the center, by using three of the diamonds for each side of a doily. The canvas is doubled for the edge and hemmed, and the stitches in the last row of the design are worked through both thicknesses of the canvas.

A still more simple design, very effective for a set of center pieces and doilies, or for a border for covers, is shown at Figure No. 44, and illustrated in detail at Figure No. 42. This needs no further instruction than that already given for the more elaborate designs. There is such a diversity of ways in which this work can be done that when one is familiar with the various forms and stitches, one's artistic taste will sug-

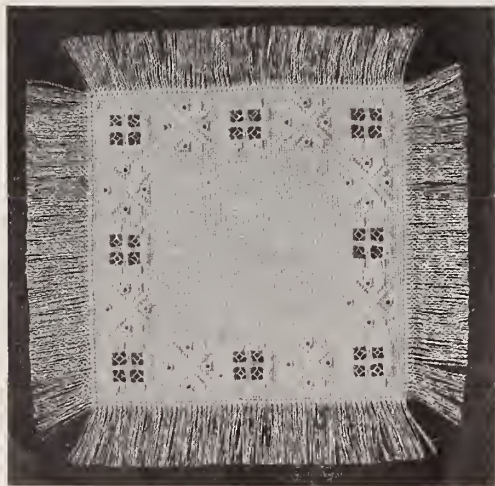


FIGURE NO. 46.—DOILY.



FIGURE NO. 48.—DOILY.

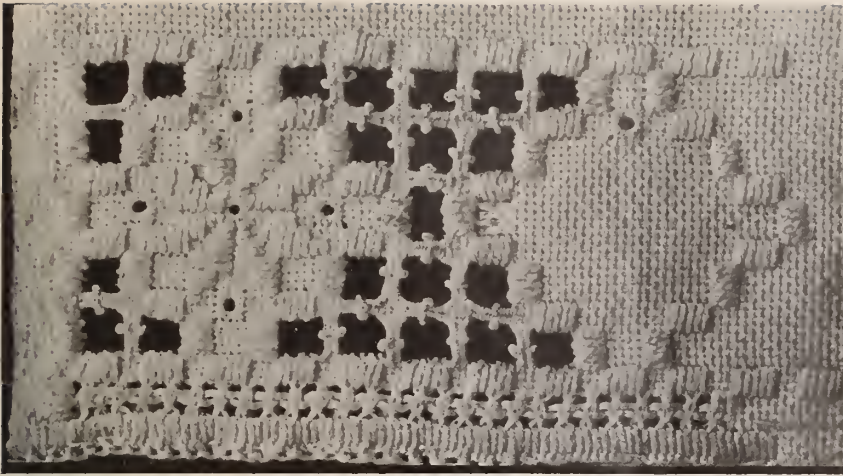


FIGURE NO. 49.—SECTION OF DESIGN FOR COLLAR AND CUFFS.

gest attractive designs which may be followed with most satisfactory results. On page 18, at Figures Nos. 45, 46, 47 and 48, are shown designs for finger-bowl doilies. Any one of the four designs would make a very handsome set that could be used with any of the center pieces and plate doilies already described in this book.

A section of a good design for a collar-and-cuff set is shown at Figure No. 49 and is intended to be used in about the same manner as that shown in the collar-and-cuff sets at Figure No. 50. These are the most fashionable decorations for collars and wristbands in use at the present time. In place of the white floss one may use red, pink, blue, green or black floss.

Wristbands may be made and sewed to the sleeve of the shirt waist if that style is preferred to the turn-back wristband shown.

FIGURE NO. 51 shows a deep edge for flouncing. This would also be an exquisite curtain border if worked on scrim.

FIGURE NO. 52 shows a handsome design for a pillow case or for the corners of a sofa pillow. The different medallions may be copied for any other kind of work.

FIGURE NO. 53 represents a very handsome design for a table cover or buffet scarf to be

worked on heavy canvas or scrim.

Referring again to the shirt-waist designs in this lesson, we wish to say that skirt decorations to match may be made from them, thus completing, very beautifully, shirt-waist costumes. Three bands on the front panel of a skirt with the center band reaching from the bottom of the panel two-thirds of the way to the belt and the one at either side being a few inches shorter, is a popular

way of using Hardanger bands on the skirt of a shirt-waist costume. Purchased ready-made, these garments cost fabulous prices. Made at home from the designs and instructions given in this book, garments decorated with Hardanger laces or embroidery will be within the reach of every one. The materials are not expensive and the work is very easily done.

Like Irish-crochet lace, Hardanger is very fascinating work, its possibilities as to design are unlimited and the ingenuity of the worker enters largely into its construction. On account

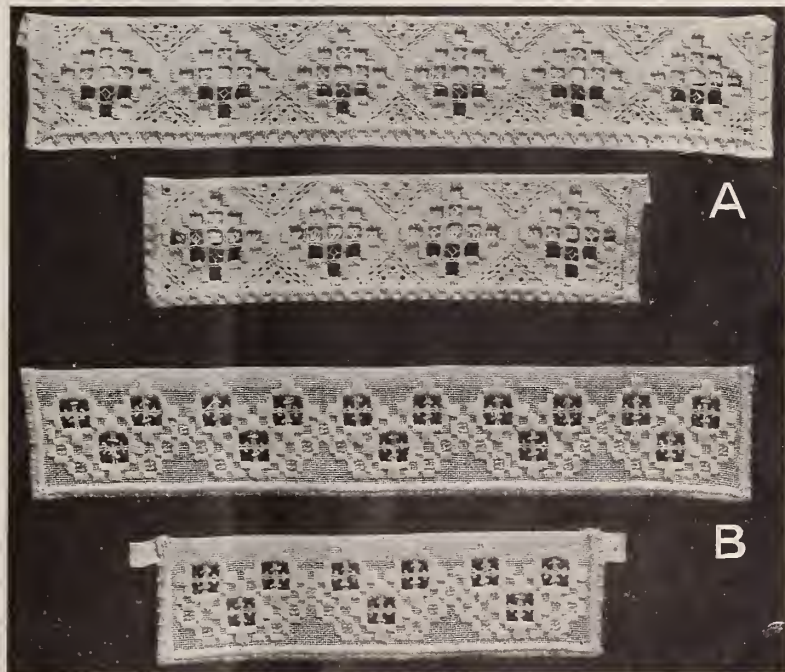


FIGURE NO. 50.—COLLAR AND CUFF SETS.

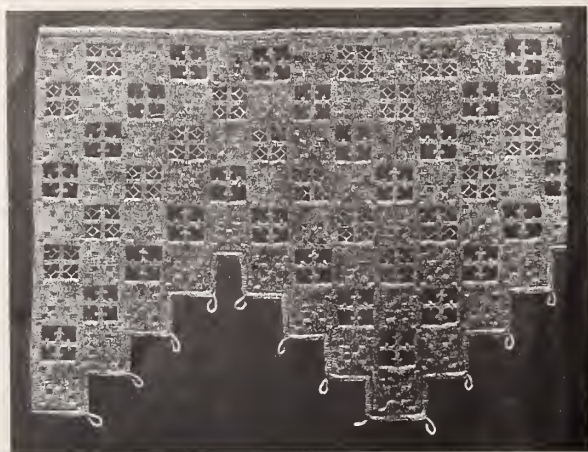


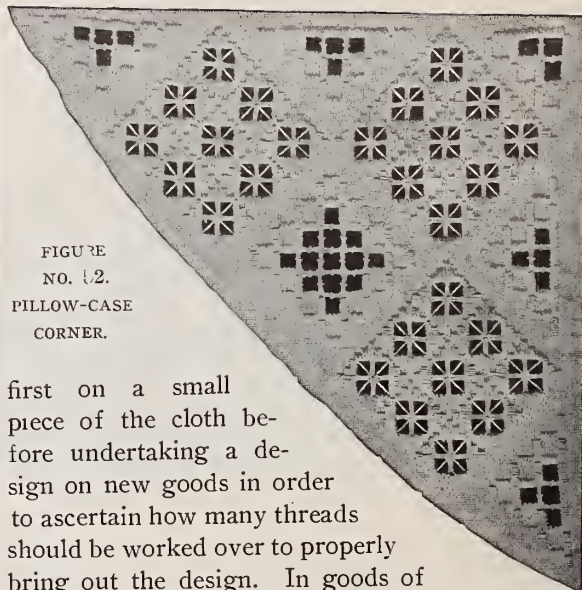
FIGURE NO. 51.—DEEP EDGE FOR FLOUNCING.

of its being made with rather coarse materials the work is not at all hard on the eyes.

In Norway mothers teach their children to work the simpler patterns on bands which are used to fasten the dozen or half-dozen towels, pillow slips, etc., in their linen closets; and even the valance, almost invariably seen on the linen-closet shelves, is decorated with an edge of Hardanger lace.

One room was seen entirely decorated with Hardanger lace. It included pretty curtains for the bed and a cover for the same having a deep valance with a Hardanger border. The sheets had insertions of the work just outside the hem; corners were inserted in the pillow covers; the quaint old dresser and chiffonier were provided with covers having Hardanger borders; a dainty cover was provided for the bedside table, and light scrim curtains with Hardanger borders shaded the windows. These decorations represented months of labor and the combined effect was most beautiful.

As one becomes familiar with the Hardanger work, they may evolve the designs on cloth of different weaving, such as pretty colored linens of coarse weave or, in fact, on any fabric in which the threads may be counted. It would be wise to experiment

FIGURE  
NO. 52.  
PILLOW-CASE  
CORNER.

first on a small piece of the cloth before undertaking a design on new goods in order to ascertain how many threads should be worked over to properly bring out the design. In goods of single-thread weave, the marking out should cover more threads than if the goods were of two-thread weave, as in the regular Hardanger canvas, because four threads are indispensable for the weaving of the bars. The work can be done with colored flosses on cream or white goods. The rich greens, reds, lavenders and orange shades are suitable for this.

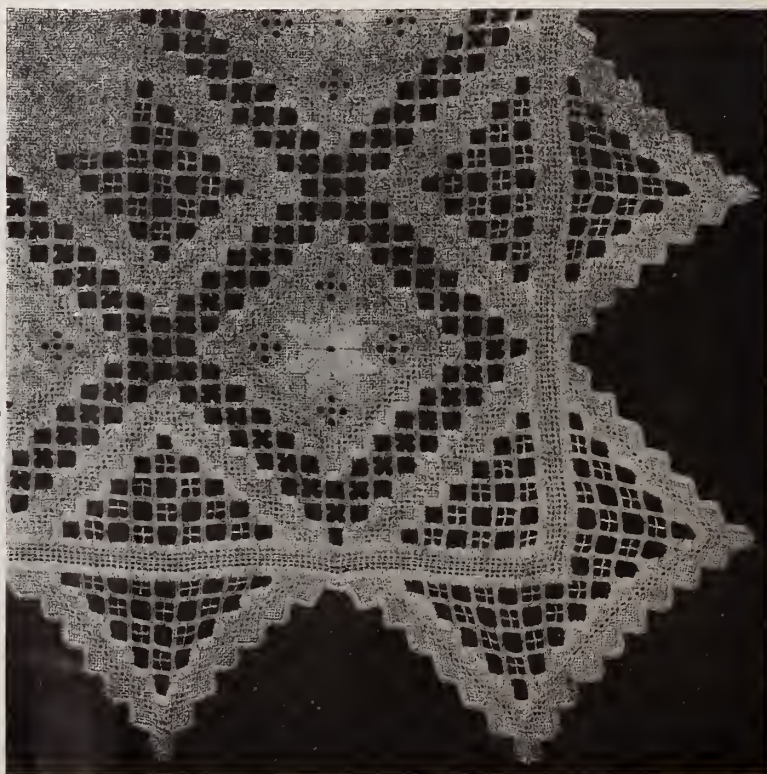


FIGURE NO. 53.—CORNER OF TABLE-COVER DESIGN.



## Lace Making.

THIRD LESSON ON

## HARDANGER LACE.

By Sara Hadley.



THE editor of THE LACE MAKER is very much pleased at the interest shown by its readers in Hardanger work, and she has also been surprised at the beautiful pieces they have made with help from no other source whatever than the designs and instructions we have previously given in THE LACE MAKER. In response to numerous urgent requests she has felt it necessary to present this third and advanced lesson on Hardanger lace. The two preceding Hardanger lessons referred to appeared in THE LACE MAKER for June, 1903, and February, 1904.

In this lesson the de-

signs are entirely different from those previously presented. Round designs, for instance, thought by many workers impossible to make satisfactorily

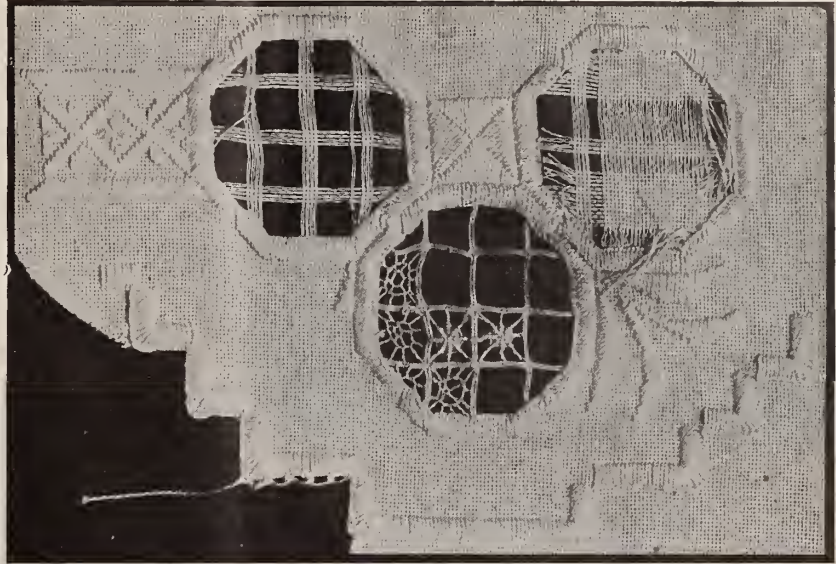


FIGURE NO. 55.

SAMPLER SHOWING HOW MEDALLIONS MAY BE WORKED FOR ROUND DESIGNS.

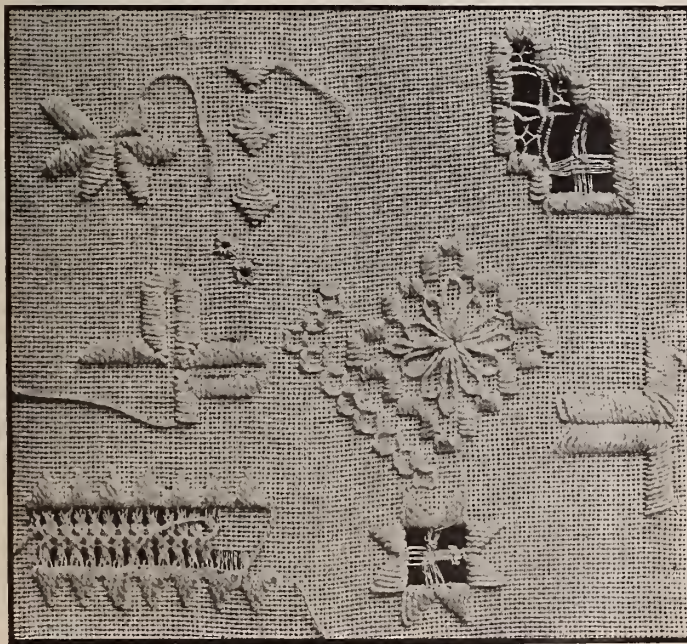


FIGURE NO. 54.—SAMPLER OF STITCHES.

in Hardanger, can be done with very beautiful results as evidenced by the illustrations on pages 21 and 25 of this book. The buttons and belts, Figures Nos. 58 and 88, are also new adaptations of the work.

Figure No. 54 is a sampler showing the different stitches used in the making of the center pieces, tea cloths, bureau covers, pillow top, etc., shown in this lesson. These stitches may easily be copied from the illustrations by one having only a slight knowledge of the work. They will be treated in detail in this lesson in the description of the making of the different pieces of which they form a part.

In Figure No. 55 an idea is given how octagonal and round pieces are worked, how the spaces may be filled with different fancy stitches, the threads cut and bars woven, and how the edge is finished.



FIGURE NO. 56.—SHIRT-WAIST AND COLLAR.  
WORKED BY MRS. J. S. EWAN.

Figure No. 56 presents a shirt waist made of Hardanger canvas and worked as shown. It gives a good idea of how a shirt waist may be ornamented with a pattern not very difficult in itself but presenting a beautiful finished effect. Buttons like those shown at Figure No. 58 are used as a finish for the front plait. The latter is first planned and from this the threads should be counted for the accurate locating of the worked sections. The little squares are first marked out by working five lines of floss over four threads of the canvas. The length of the worked sections may be determined by the weave of canvas used. If of coarse canvas, fewer squares between the medallions will be required than if a finer weave is selected or used. After the design is marked out, the threads of the canvas are cut, care being taken to cut only where the marking out has been done and to leave four threads of the canvas for the weaving of the bars. This is done with round linen thread (not with floss) over two threads and under two threads of the canvas. This is shown in detail in the star-shaped medallion of the sampler at Figure No. 54 and also in the sampler shown at Figure No. 25, illustrated on page 9 of this book. This same design may easily be adopted for ornament-

ing a skirt to match the waist. The worked sections could appear between the plaits of the skirt. A belt worked in the same design would make a good finish for the suit.

Figure No. 57 is a design for a shirt waist intended to open in the back. The two outside rows of the central panel should first be marked out with the floss, five lines of the floss being worked over four threads of the canvas. Leave a space of four threads and work five lines of floss again and space as before, repeating this alternately until you have marked out a sufficient length for the waist. Between the two outside rows of the central panel, worked as above, fifty-two threads of the canvas should be left for the open work and medallions through the center, thus allowing for six worked bars and seven open spaces, which require four threads of the canvas for each. To form the medallions begin at the neck with a half-medallion, and mark out with five lines of the floss over four threads of the

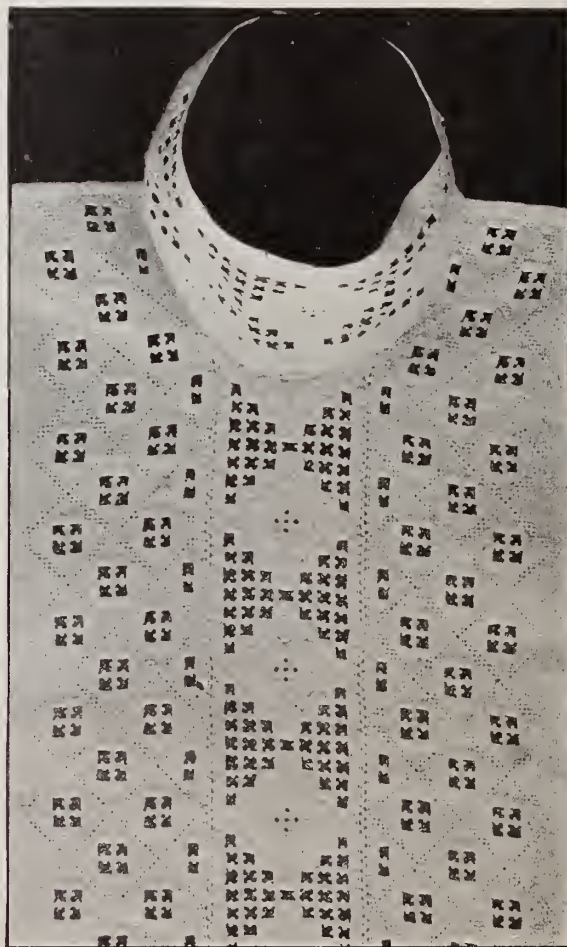


FIGURE NO. 57.—SHIRT-WAIST AND COLLAR.

canvas in diagonal progression, as shown in the illustration. The seventh series of five lines forms the center. Repeat as before to the opposite side. The center of each medallion is filled with four double lines of diagonal stitches the same as shown at the lower right-hand corner of the sampler in Figure No. 54. Leave a space in the center of each medallion for five worked eyelets. For these the canvas is not cut. They are worked over two threads of the canvas in a circle, using for each stitch the same central hole. In each of the four corners of each medallion nine little dots are marked with one line of the floss drawn diagonally over two threads of the canvas, three rows each way. For the outer portion of the design: First mark off the diamonds with double rows of stitches using the linen thread and working diagonally over two threads of the canvas. To obtain the open effect the inside row is worked over twice. This stitch is shown in detail in the upper right-hand corner of the sampler at Figure No. 25, illustrated on page 9 of this book. To work the open squares in the diamonds, mark out with five lines of the floss over four threads of the canvas, leave a space of four threads and repeat with five more lines of floss over four threads of canvas, thus marking out one side of the square. Repeat this for the three other sides of the square. The half-diamonds next the central panel are filled with a half square or oblong worked in a similar manner. For each of the square openings of this design four threads of the canvas are cut and four are left for the weaving. The weaving is done with the linen thread over two threads and under two threads of the canvas. To make

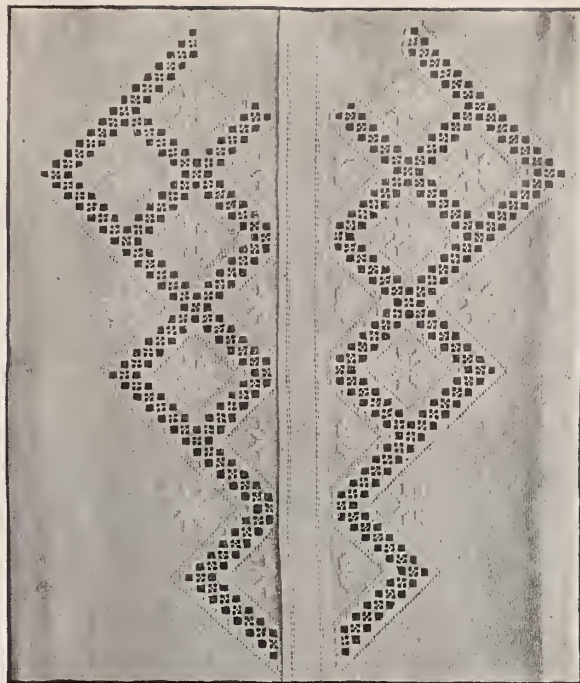


FIGURE NO. 59.—SHIRT-WAIST.  
WORKED BY MRS. J. S. EWAN.

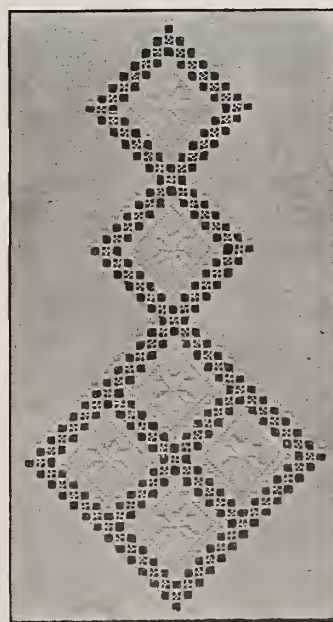


FIGURE NO. 60.—SKIRT DECORATION.  
WORKED BY MRS. J. S. EWAN.

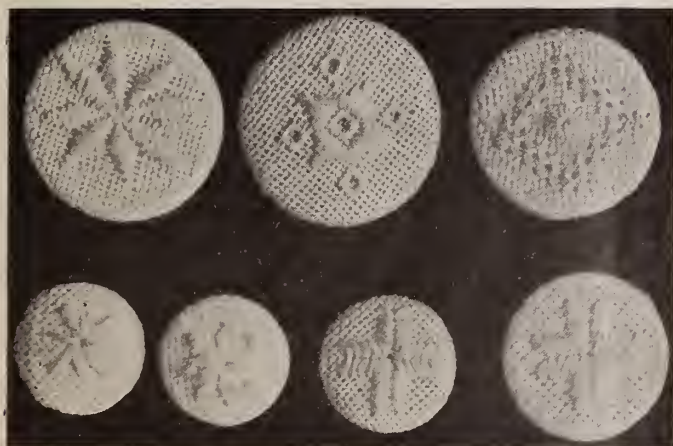


FIGURE NO. 58.—HARDANGER BUTTONS.  
DESIGNED BY MRS. J. S. EWAN.

the picots, two of which are on each of the bars, wind the thread two or three times around the needle and draw thread tightly through the windings. Repeat this for the picot at the opposite side of the bar and continue weaving. The

design for the collar is exactly the same as the central panel of the waist front. This may be attached to, and worn with, the waist or worn separately as may be desired.

Figure No. 58 shows several designs of buttons worked with floss on Hardanger canvas and sewn over button moulds. The stitches may easily be copied from the illustration. The buttons can be made as elaborate as desired and in any design suited to the size of the buttons. They are appropriate for use not only for Hardanger waists,

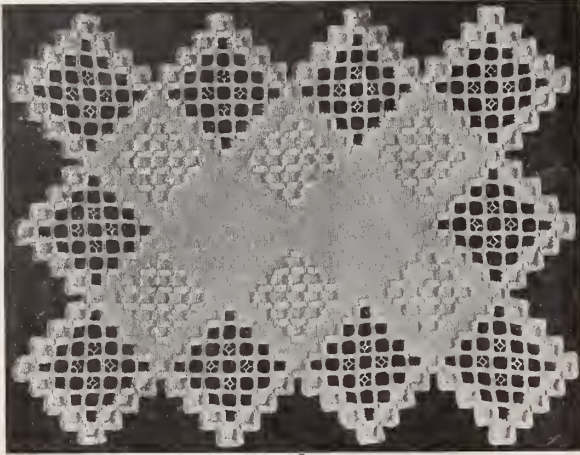


FIGURE NO. 61.—BUREAU PIECE.

but they can be worked to ornament coats and wool suits with colored silks on the same material of which the gown or coat is made. A handsome set of buttons have been designed and made for a wool suit of golden-brown canvas worked with silk thread of green, red and yellow shades; they were elaborately used on the waist and formed an important part of the trimming for the skirt.

Figures Nos. 59 and 60 show a handsome design planned for the waist and skirt of a shirt-waist suit. In developing it the design is first marked out with the floss, five lines of the same being worked over four threads of the canvas. It is important to remember that in every piece of Hardanger work the marking out with the floss must first be done before the threads of the canvas can be cut and left uncut for the openings and the woven bars respectively. The marking

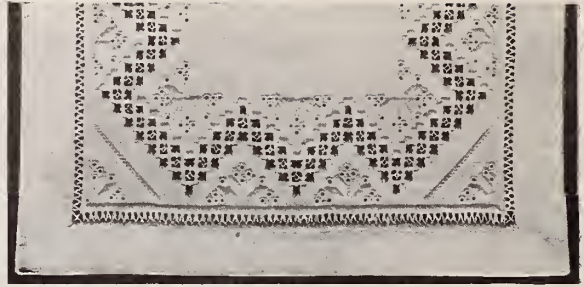


FIGURE NO. 62.—END OF SIDE-BOARD COVER.

out of the squares in this design can easily be followed from the illustration. The stars worked in the diamonds are made in the manner shown by the sampler at Figure No. 54. These stars can be worked smaller or larger as the space requires. The narrow open-work line around the inner and outer edges of the diamonds is worked in the same manner as the diamonds around the squares in the outer portions of the waist shown at Figure No. 57.

Figure No. 61 suggests a cover that can be used on an old-fashioned high bureau where a box or drawer is on either side and a lower flat space is in front of the glass in the center. The illustration shows a cover planned for one of the boxes. Another like it is used on the other box and a larger cover of the same design is used for the center. This design is a succession of

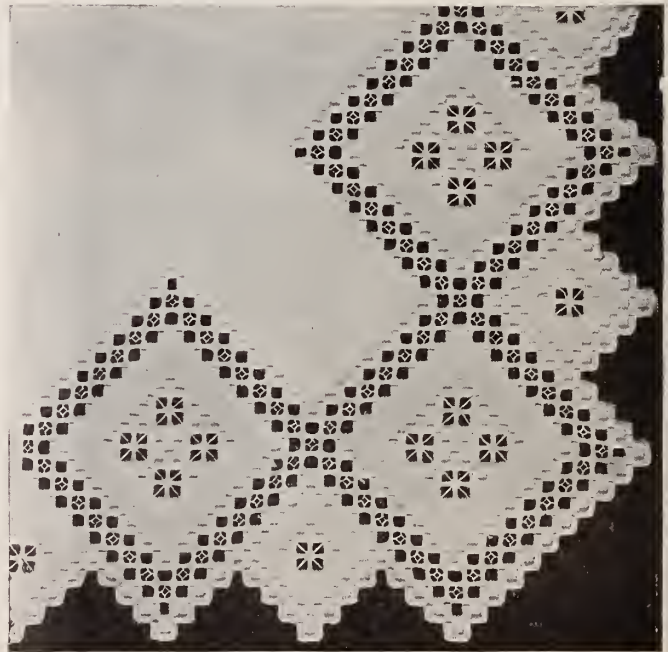


FIGURE NO. 63.—TEA CLOTH.

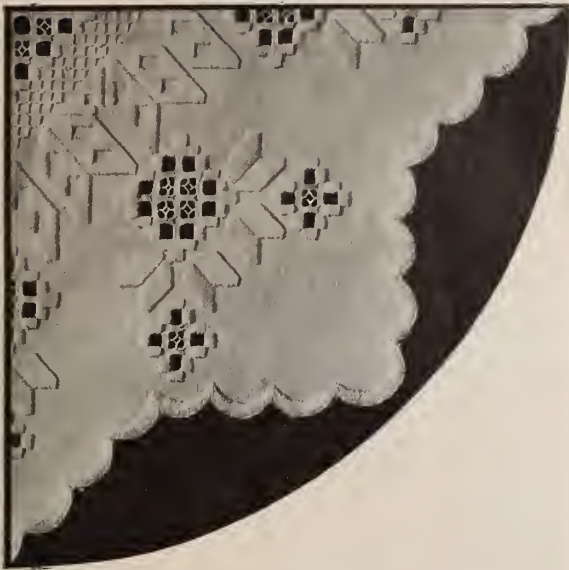


FIGURE NO. 64.—QUARTER OF CENTER PIECE.

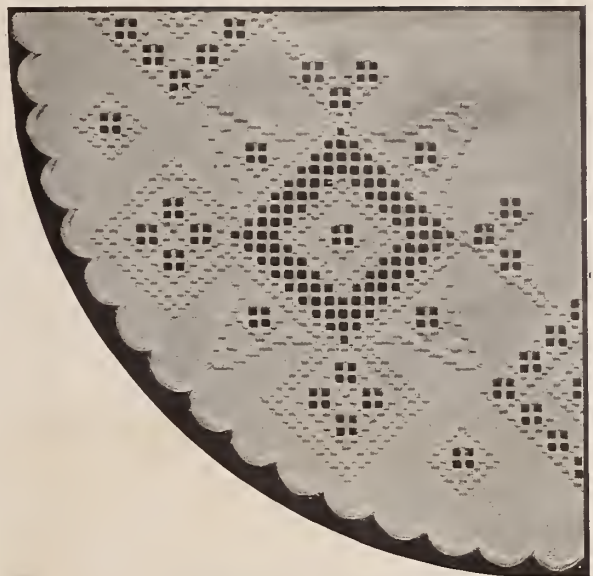


FIGURE NO. 66.—QUARTER OF CENTER PIECE.

diamonds with only four threads of the canvas left between each two diamonds. The center of each outer diamond is all woven bars with four central openings worked with a simple lace stitch. The inner diamonds require no cutting of the canvas. They are made up of nine small squares worked, three each way. Five lines of the floss are worked over four threads of the canvas to form one side of one of the nine small squares. A space of four threads of the canvas is left between each series of five lines of floss. The worker may always know that the

work is correct if the four threads of the canvas can be counted between. For the center cover of this set, six or seven (or more) diamonds long by four (or more) wide will probably be required, according to the space to be covered. A buttonholed scallop, worked over four threads of the canvas, finishes the outer edge of all three covers. This is a substantial design and one very suitable for bed-spreads and pillowshams.

Figure No. 62 is an attractive design for a cover well-adapted for a side-board. The open

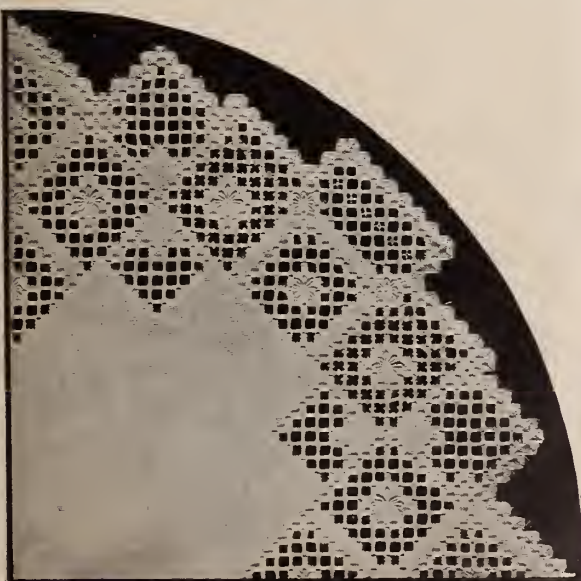


FIGURE NO. 65.—QUARTER OF CENTER PIECE.

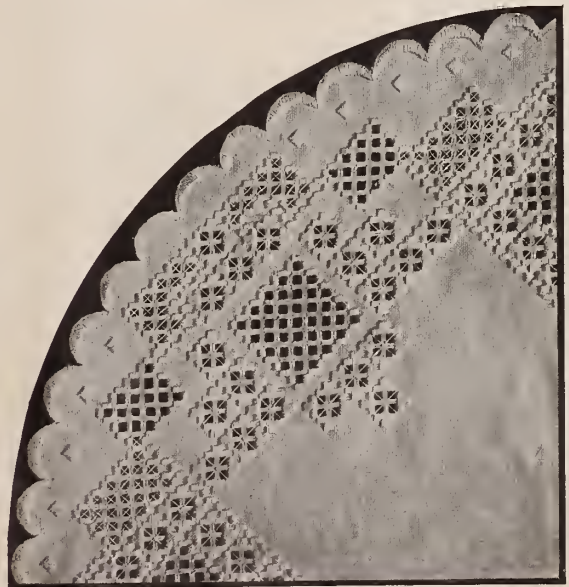


FIGURE NO. 67.—QUARTER OF CENTER PIECE.

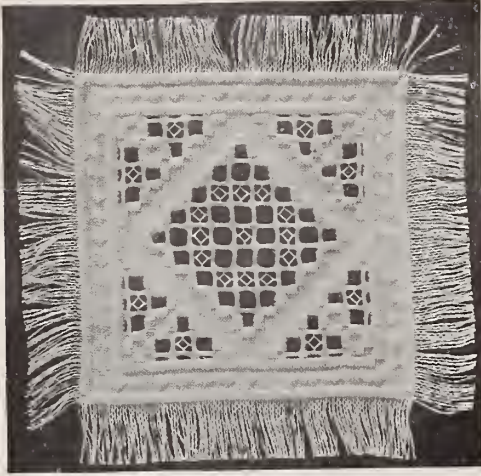


FIGURE NO. 68.—DOILY.

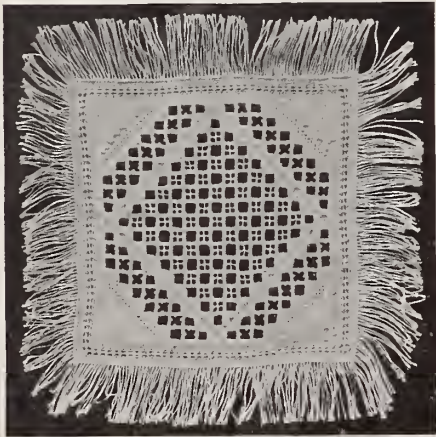
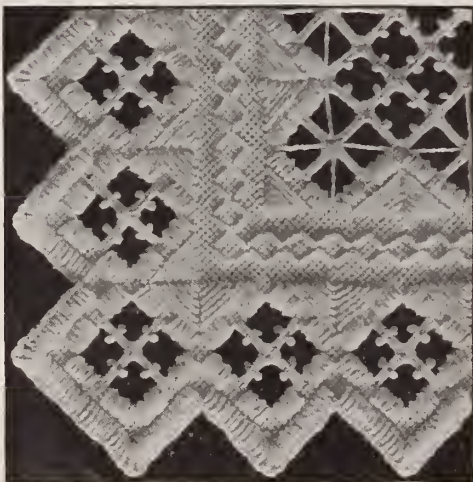


FIGURE NO. 69.—DOILY.

FIGURE NO. 70.  
DETAIL OF BUREAU MAT, FIGURE NO. 73.

row around the inch - and - a - half hem of this cover is made first with a continuous series of lines of the floss worked over three threads of the canvas. A second continuous series is worked parallel to the first, leaving between them six threads of the canvas. The lengthwise threads of the canvas are cut and drawn, but the cross threads are left. These are worked back and forth diagonally, with the linen thread which is wound around two of the cross threads to the opposite side; just at their ends take in the next two cross threads, joining the four threads together with a lace knot-stitch. Reverse by winding the linen thread around the two new cross threads and at their ends take in the next two cross-threads, joining all with a lace knot-stitch as before, and so continue. This makes a handsome and substantial border for any Hardanger piece that is to be finished with a hem. The design proper is made up of half diamonds and between these are half stars and eyelets. If carried out on canvas of

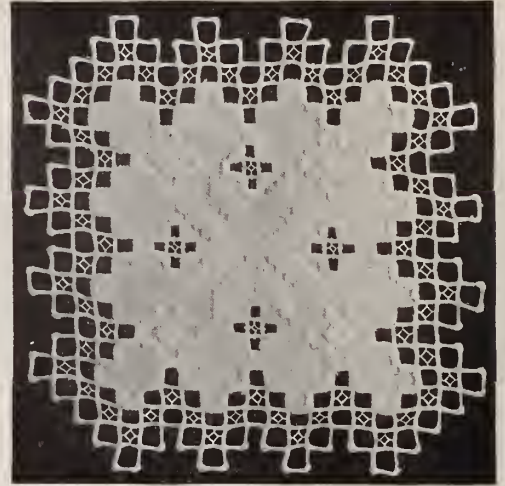


FIGURE NO. 71.—CUSHION TOP.

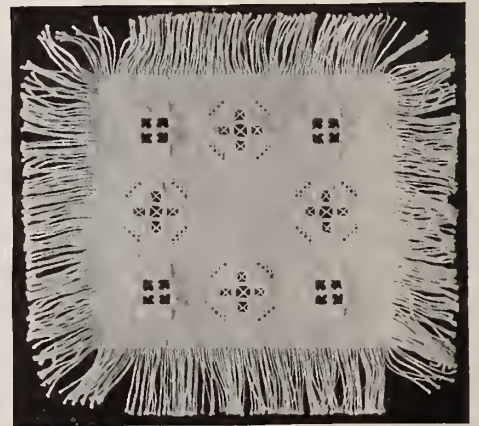


FIGURE NO. 72.—DOILY.



FIGURE NO. 73.—BUREAU MAT.

a coarse weave, this design would be very effective, and especially appropriate for the serving table as well as the side-board.

Figure No. 63.—It is well first to mark out the outer row of diagonal groups entirely around the design. This is worked with seven lines of the floss over six threads of the canvas. As this is a larger cover, with large figures, the stitches are proportionately large. Thirty threads of the canvas are left between the diagonal groups of seven lines of floss over six threads of the canvas which form the borders of the straight open-work. It requires fourteen diagonal series of seven lines of the floss over six threads of the canvas to form one side of each of the large squares. The small squares on the edge of the design between the large squares require eight of the same series for one of their sides. For the open-work, six threads of the canvas are cut and six are left uncut. The weaving is done with the linen thread over three of these and under three. This, of course, makes a heavier and more substantial bar best suited to a large piece of the work. The medallions inside the large square are made up of four, exactly the same as the medallion inside the small square. Each of these is marked out with

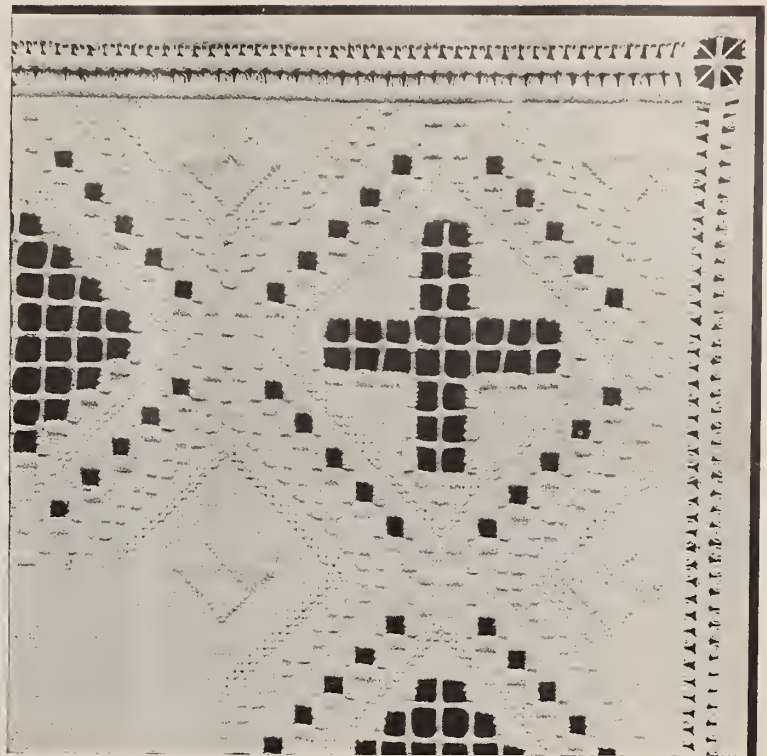


FIGURE NO. 75.—CORNER OF SIDE-BOARD COVER SHOWN AT FIGURE NO. 21.

seven lines of the floss over six threads of the canvas, followed by seven lines of the floss over twelve threads of the canvas, and then another group of seven lines of the floss over six threads of the canvas.

The three groups constitute one side of each of the small medallions. Care should be taken to have the seven lines of the floss over

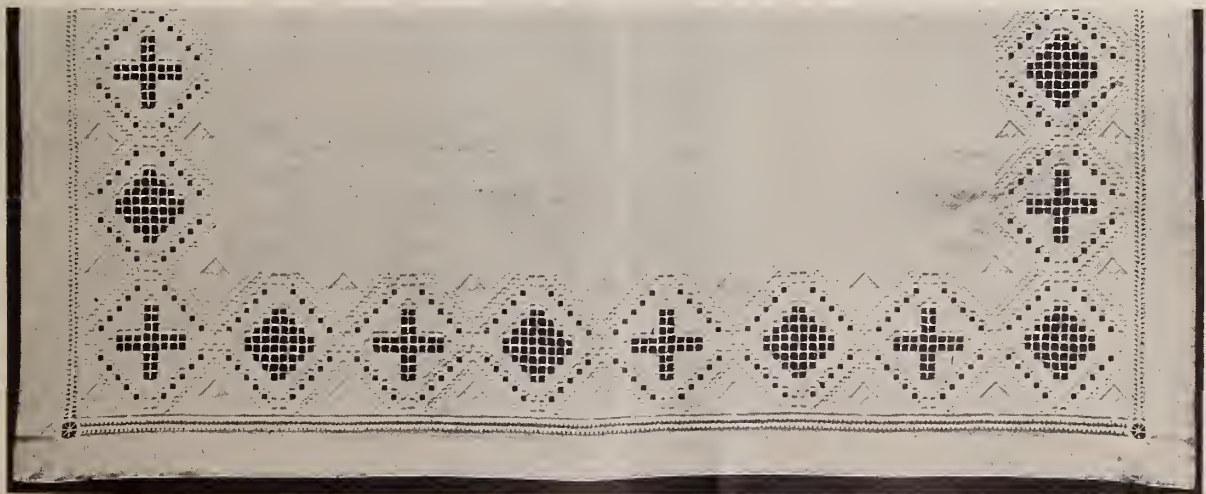


FIGURE NO. 74.—SIDE-BOARD COVER.

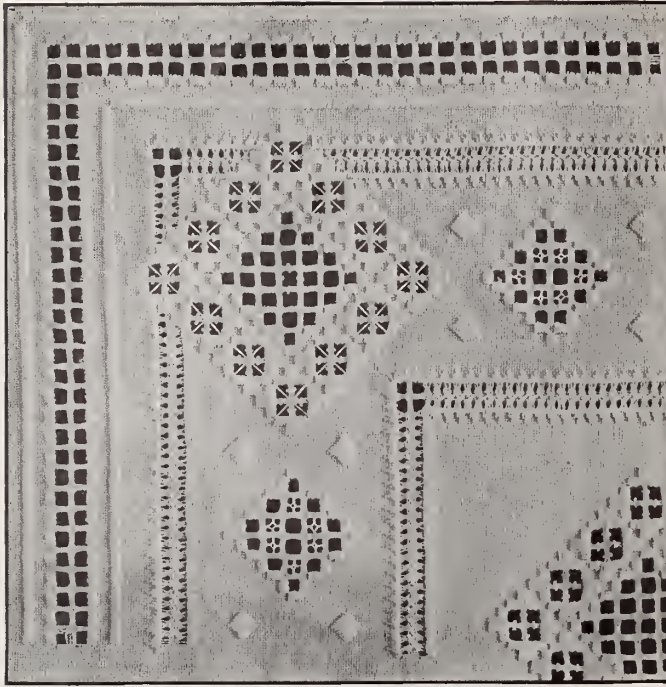


FIGURE NO. 76.—CENTER PIECE.

twelve threads of the canvas exactly on a line with the corner of the large square. If the first medallion is started right and is completed the others can be easily worked as the long stitches of one side will meet, exactly, the long stitches of the opposite side. The central openings of the straight open-work rows are filled with a simple loop-stitch taken into the four sides of the opening. If desired, the cover can be made more elaborate by filling all of the openings with a variety of stitches. The openings of the medallions are crossed diagonally with simply a twisted thread. A buttonholed scallop worked over six threads of the canvas finishes the outer edge. Very handsome curtains could be made from this design using colored scrim and heavy cream thread.

Figure No. 64 is an all over design in octagon shape. In working an octagon piece, be careful to measure your goods in eight sections so that a quarter of the design to be used can be made at a

time, to be followed successively with another quarter until the piece is finished. The center medallion of this design should be marked out first. It has five plain openings on each of its four sides (three of these are shown in the illustration at Figure No. 64), and these five openings are bordered by ten series of seven lines of the floss over six threads of the canvas. The next inner rows of openings in the central figure are filled with a simple lace stitch. The next inner rows of openings are left plain and the next are filled with the simple stitch as before. The central opening is left plain. After the central medallion is made, four rows of squares in simple line work are marked out with a single line of the floss. Each of the squares thus marked covers six threads each way of the canvas. The odd shaped figures next to these squares are worked with stitches which begin on the same thread of the canvas and increase in length as the design develops. The first stitch or line of the floss is worked over six threads of the canvas,

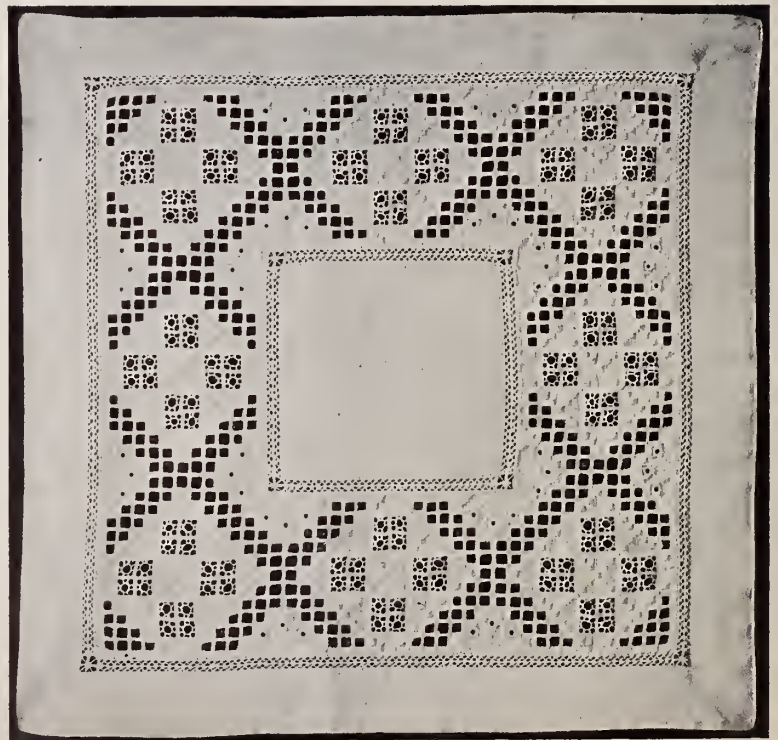


FIGURE NO. 77.—CENTER PIECE.



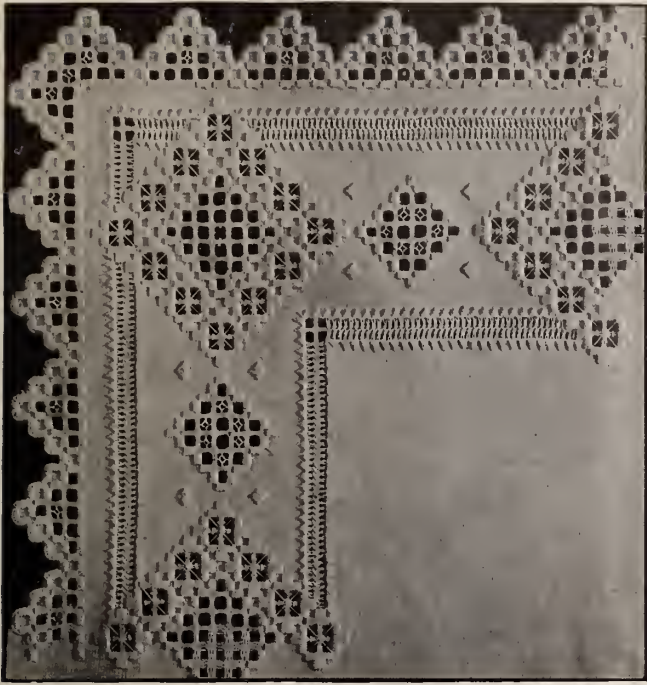


FIGURE NO. 78.—TEA CLOTH.

the second covers seven threads, the next eight, and so on until eighteen threads of the canvas are taken in. Here begins a series of thirteen lines of the floss over six threads of the canvas. An oblong opening measuring six by thirteen threads of the canvas is left and next this is worked another graduated series of lines of the floss, twelve in all, the first over six threads, the second over seven and so on, taking in an extra thread of the canvas with each successive line. Be sure to leave six threads of the canvas uncovered. Next is a straight series of eleven lines of the floss over six threads of the canvas. Another graduated series of eleven lines of the floss is worked opposite this straight series, with another oblong plain space of six by eleven threads of the canvas between. The figure is completed with a fourth graduated series of lines of the floss, each line decreasing one thread of the canvas over its predecessor, up to the last line which covers just six threads

of the canvas. These antique shapes, once the worker learns how to make them, may be arranged in any way—crosswise, lengthwise, in groups, etc., and they can be used with good effect on most any odd-shaped piece of Hardanger work. The small and solid odd-shaped figures have each twenty-five lines of the floss. The first being over six threads of the canvas, the second over seven and so on, each line of floss increasing one thread up to the thirteenth, inclusive, which is over eighteen threads of the canvas; from here the lines of floss decrease again, each being worked over one less thread of the canvas, the last line being over six threads only. The small open work medallion is marked out with a series of seven lines of floss over six threads of the canvas. Next there are seven lines over twelve threads, and again seven lines over six threads. Work at right angles to the three just done, seven lines over six threads and repeat diagonally. Here follow three more series like the first of seven lines over six threads, seven lines over twelve threads and seven lines over

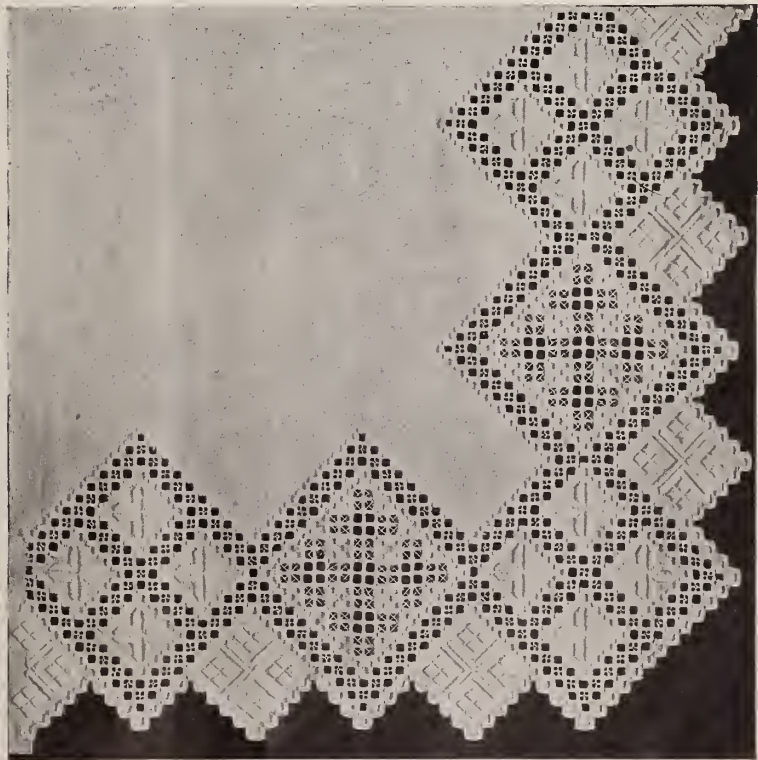


FIGURE NO. 79.—TEA CLOTH.

six threads; continue thus until the four sides of the medallion are marked out. Cut for the openings where the marking is done, leaving six threads of the canvas for the bars which are woven with the linen thread over three and under three threads alternately. A deep buttonholed scallop finishes the edge.

Figure No. 65 is a very handsome design for a round center piece. This has a great deal of the bar work which always gives a handsome effect. The illustration shows exactly one-quarter of the center. The markings are uniformly in series of five lines of the floss over four threads of the canvas. The design may easily be copied by counting the openings. The

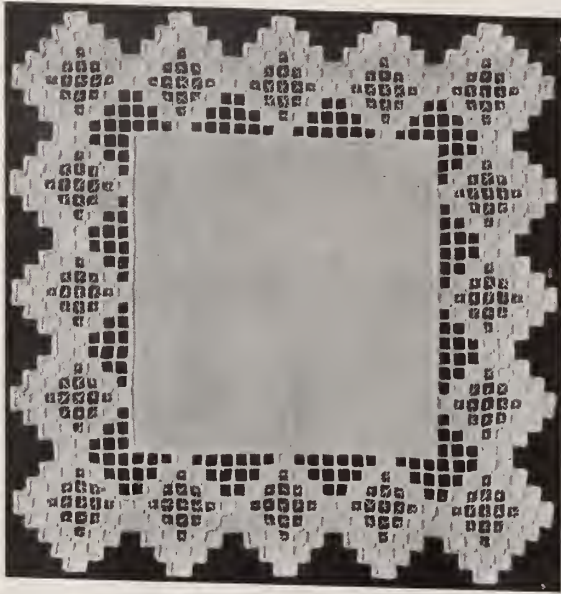


FIGURE NO. 80.—CENTER PIECE.

rosettes worked in the centers of the squares are shown on the sampler at Figure No. 54. The method of working the picots used on the bars of some of the squares are described in the directions for working Figure No. 57 (see also sampler, Figure No. 54).

Figure No. 66 is another handsome design for a round center piece. After creasing the canvas in quarters it is well to run a basting thread along the crease as a guide to prevent working beyond the quarter. Commence with the large, central medallion. The four sides have ten little worked diamonds to each side. The marking out is done in series of five lines over four threads of the canvas. After the large

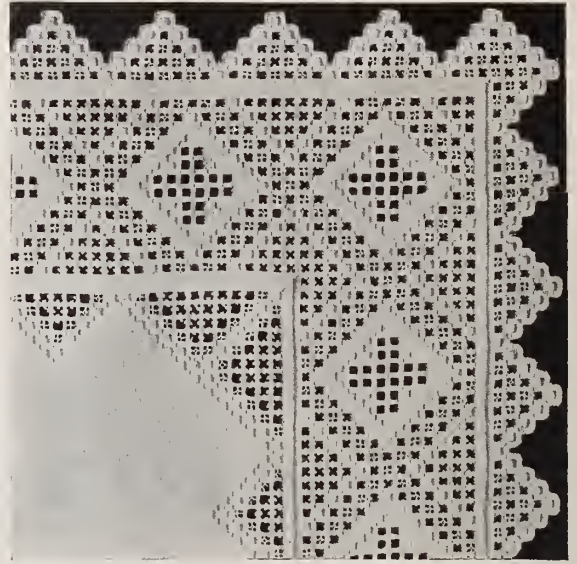


FIGURE NO. 81.—TABLE COVER.

medallion is marked out, it is easy to mark out the two smaller medallions as each is worked out of a corner of the larger one. A cone-shaped figure is marked out on each of the four sides of the square. This begins at its base with a series of nine lines of the floss over four threads of the canvas, then four lines over eight threads, then four lines over four threads. This double series of four over eight and four over four threads is repeated five times, and the cone is finished to its apex by a series of eight lines over four threads of the canvas. The other side

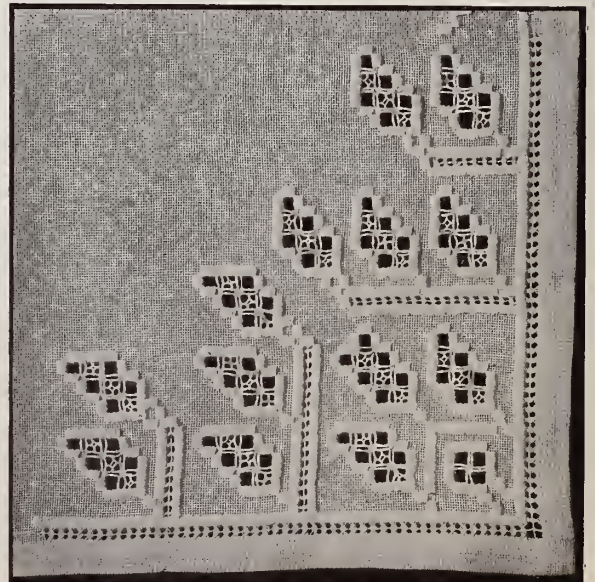


FIGURE NO. 82.—SECTION OF PILLOW TOP.

of the cone is made the same. In the center of the cone is an open-work square, each side of which is marked out with five lines of floss over four threads, five over eight and five over four again. In the openings four threads are left for weaving. Sixteen large, buttonholed scallops are necessary for the border of each quarter of this design. There is great opportunity for the exercise of one's artistic instinct in the making of these round covers as the diamonds and squares



FIGURE NO. 83.—CHILD'S DRESS.  
DESIGNED BY MRS. J. S. EWAN.

can be used in countless forms and combinations.

Figure No. 67 is the most elaborate of the round pieces shown. The work is a combination of the two kinds of squares described for Figures Nos. 65 and 66. To fill out the round of the border small diamonds like those shown at Figure No. 54 are worked here and there. These are very pretty to use for filling in where the work does not extend to the edge of the design.

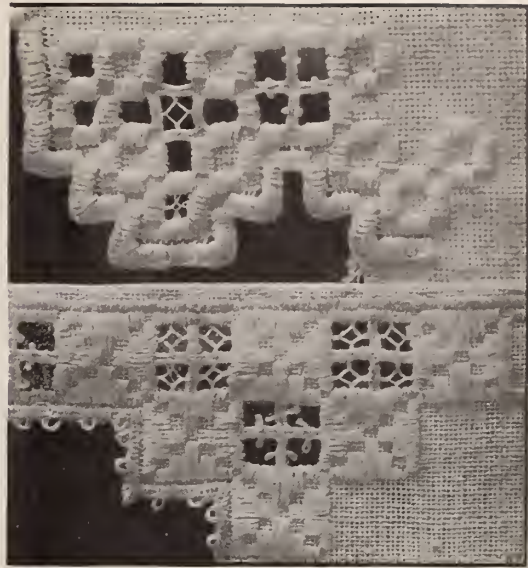


FIGURE NO. 84.—DETAIL OF STOCK COLLARS.

Figures Nos. 68, 69 and 72 are sample doilies which, we are confident, may be readily copied from the illustrations with the help of the directions already given. Hardanger doilies are in great favor on account of their being very substantial and because they may be cleaned by simple home-laundrying. Plate doilies and tray doilies can be made from these same designs by adding to the number of figures.

Figure No. 70 is a working section of Figure No. 73. It is so plainly illustrated that no further instruction is necessary.

Figure No. 71 shows a cushion top which is worked on canvas of rather fine weave. A bureau cover matching this cushion top has been

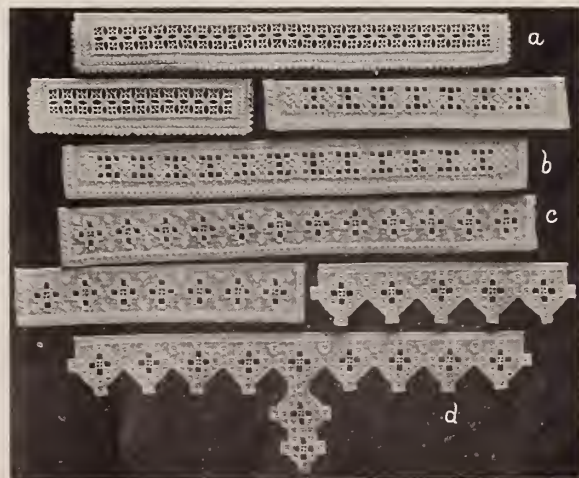


FIGURE NO. 85.—COLLAR AND CUFF SETS.

planned to have the center canvas section of the cushion top in the center and on two sides of the same, the balance of the cover being worked entirely like the border of this cushion top.

Figures Nos. 74 and 75 show a handsome side-board cover. The detail shown at Figure No. 75 will enable one to easily copy it. Note that diamonds and crosses follow each other alternately. The marking-out is in series of five lines over four threads of the canvas. The figures may be less or more as the size of the

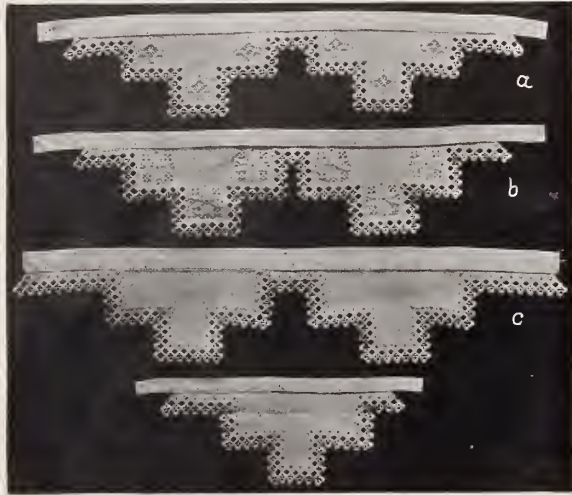


FIGURE NO. 86.—DESIGNS FOR COLLARS AND CUFFS.

cover may require. A border resembling double hemstitching is used and is worked as follows: The outer part is a continuous series of close stitches of the floss worked over three threads of the canvas. The inner part is worked the same with twelve threads of the canvas left between. Of the twelve threads four are cut and four are left, and the third four cut. With linen thread work diagonally back and forth taking in four threads of the canvas on either side of the center, knotting each four at the center as you go along. The corners are finished with the wover cross.

Figure No. 76 is a large center piece having a worked medallion for the center. The work is started from the corner by marking out the large medallion. The center medallion is a duplicate of this. The method of working the two open-work rows is plainly shown on the sampler at Figure No. 54.

Figure No. 77 is a popular design on account of the open, lace-like squares in each of the open-work diamonds.

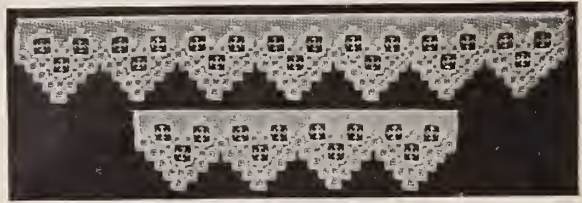


FIGURE NO. 87.—COLLAR AND CUFF WORKED WITH SILK.

Figure No. 78 is an elaborate border similar to Figure No. 76, except that the border is open and pointed instead of hemstitched, and it has no work in the center, which the serving tray usually covers.

Figure No. 79 is a very handsome design and is an example of what patience, neatness and care may produce.

Figure No. 81.—For a table cover two yards or two and a half yards wide, one must use two widths of canvas, say, 40 to 48 inches wide, joining the two pieces through the center with two rows of open-work stitches. This joining appears to be a part of the work and adds to the beauty of the cloth. The join can be made crosswise instead of lengthwise, if preferred.

Figure No. 82.—One section of this design is shown commenced at Figure No. 54.

Figures Nos. 83 to 88 illustrate designs in Hardanger work that may be easily followed or that will give suggestions for similar work.



FIGURE NO. 88.—SHIRT-WAIST BELTS.  
DESIGNED BY MRS. J. S. EWAN.



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