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No. 7

Tea-table-Cover in Modern Lace

By MRS. FRANCES BARE



THIS cover is about thirty-four inches square, an excellent size for a small, polished table, or for the center of a larger one. As a between-meal cloth many prefer the square to the round centerpiece; it is less common, and very effective.

Materials required are one bolt of linen hemstitch braid, eighty rings of one size—three-eighths inch in diameter—and eight a trifle larger, or one half inch in diameter, with two spools of linen thread, No. 50, and a seventeen-inch square of linen for the center. The braid used in the model is that which has a row of tiny eyelets through the center, but plain braid may be chosen, if preferred.

The rings are handmade, using the thread of which the lace - stitches are formed. The work of making them is slight, and the effect much finer than when readymade rings of the ordinary quality, and not corresponding with the thread, are put in. To make them, choose a smooth implement of requisite size, such as a pencil, netting-mesh, knitting-needle, or a smooth, round piece of wood. In the present instance pencils of two sizes were used. Wind the thread around a sufficient number of times—say ten times—to make the ring of the thickness wanted, leave a length of thread, pass the end through a needle, take a buttonhole - stitch around the coil, slip off and buttonhole carefully, placing the stitches close together, but not allowing them to lap. It is a good plan to overcast the coil around before slipping off, as this helps to keep the shape. After this is done the ring may be covered with double crochet, if preferred to the buttonholing, the effect being much the same. To fasten the end, push the needle through the buttonholing and back to the starting-point. Care must be observed to have all the rings for the same piece of work uniform in size, hence the same number of winds should be made in each. The finer the ring the less winds are required; four to eight for fine lace work, ten to

for Battenberg or Renaissance work, according to the design.

Explicit directions for basting braid and rings to the center have been given, and it seems unnecessary to repeat them; suffice to say that a piece of work well basted, curves whipped and angles turned, is practically half done—and the most tedious half, at that. There is much enjoyment for the needleworker interested in lacemaking to be found in putting in the filling- and ground-stitches, varying them according to her own taste or fancy.

While many claim that not more than four or five stitches should be seen in the same piece, that illustrated has a far greater variety, some of them original combinations, and the effect is excellent; enough so to make the

piece a "prize-winner" at home and abroad! Commencing at the corner, the outer point is filled with point d'Angleterre, or English stitch, sometimes called rosette-stitch. Carry threads straight across the space, each way, forming a network of small squares or spaces, the second thread knotting the first at each intersection. Then cross the space diagonally, first one way, then the other, and with the last thread weave a tiny wheel around the knot where the threads all meet.

The point of petal each side of corner is filled with the knotted Russian stitch, very effective for such purpose and very easily worked. First, fill the space with the plain Russian stitch—merely a fagot- or cross-stitch, as follows:

be made instead of one. The petals at each side of the last are filled with a combination of open- and close buttonhole - net or point de Bruxelles: Fasten thread at upper left and carry it down the edge of braid one stitch; a short distance from the corner (where you started) loop into the upper braid, make another loop, missing space of about two stitches, which should carry you one third across the space, miss one third of space, making a long loop across the middle, and fasten, again loop, missing two stitches, as before, and again the thread is fastened at the right and carried down one stitch. Now make a single stitch in the short loop of last row, five or six (or more, according to width of space) in the long loop, one in the short loop at left, and again loop to the braid. Repeat these two rows, graduating the work as it narrows to a point.

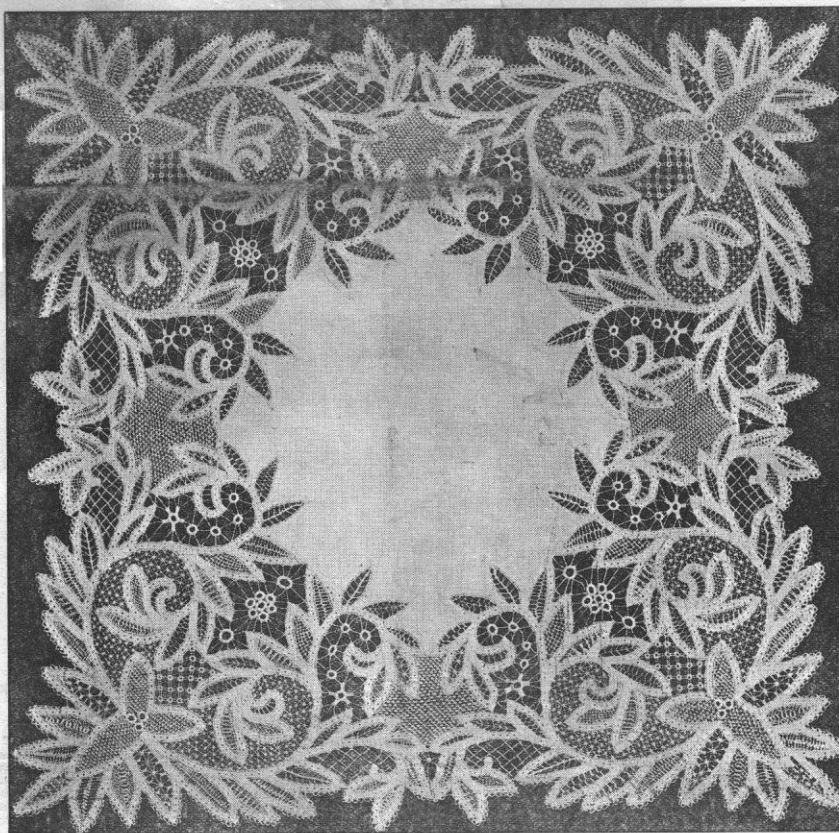
The next petal is filled with twisted bars and spiders; carry the thread through center of space from end of end, twist back on the thread say three - eighths inch, carry thread to right and left, always twisting back, then diagonally across the same central point, each way; this will give you a "spider" with eight radiating bars or "legs." Weave around the central point once or twice closely, fasten with a tiny buttonhole-knot, and again twist along the central thread. The backward diagonal bars of the second spider are taken in the same place with the forward ones of the first, and over these two bars is woven a point, starting at the edge and widening toward the center; then pass back through the weaving and overcast along edge of braid to the point where two threads again meet. Any other method of working which is preferred may be adopted, so that the result is good.

The plain Russian stitch is used in the next petals; then a straight row of knotting, taking two threads, is carried through the space from one end to the other, a little to one side of the center, and a second row on the opposite side of center divides the pair threads first knotted. Next comes the filling- or cluster-stitch.

Cross the space with threads taken from side to side, then knot them in clusters or groups of six or eight threads each by means of a knotting-thread passing through the center, exactly as clusters are formed in drawnwork. This is a very pretty and useful insertion for any long, narrow space, whether straight or curved; and the rapidity and ease with which it is made add to its popularity with all who wish to achieve a maximum effect with a minimum expenditure of time and work.

For the filling of the next petal we have the fern-stitch, also a combination of buttonhole-stitches. Fastening in at the edge of braid on left side, loop across to opposite side in slightly diagonal fashion, fasten in

Concluded on page 5



Fasten the thread in the upper (or farther) left side or corner; bring it across the space, holding it under the left thumb while you put the needle through the edge of the braid on the right side, pointing it directly across toward the braid at the left side; carry it across to left in same way, and take through edge of braid with needle pointing to the right. Continue in this way until the space is filled, making the stitches on a diagonal slant of about one eighth inch. Holding the thread down with the thumb prevents giving it the wrong twist, as the needle will not pass under thread so held. When the plain work is finished, pass to middle of one end of space, and make a buttonhole-knot under the cross threads, first on one side of center, then on the other. For heavier work two buttonhole-stitches may

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Some Pretty Neckpieces for Home Wear

By ETHEL WINSLOW GRAY

THE "very latest" is the jabot of immense size, single frill, double frill, and curved frill; yet the pretty, sensible, modest jabot which has so long been popular is no less in vogue to-day; and the woman of refined tastes chooses it in preference to the ultra styles, even though she may have one or two of the latter for very special occasions.

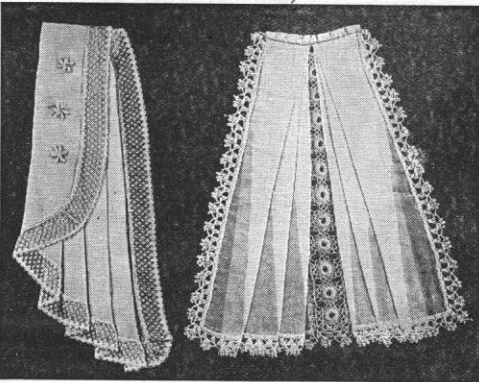
These dainty bits of neckwear are so easily and inexpensively made that no one should be without a generous assortment of them—just a few scraps of lawn or linen, a little lace—or thread for making it—two or three needlefuls of embroidery-floss, and there you are!

edge may be turned over, the edging basted in place, and buttonholed on.

For the wheel insertion in center of jabot, proceed as follows: Wind thread thirty times around a small lead-pencil, slip off, fasten with a double made tightly around all the threads; then chain 3 and make 36 trebles in ring; join to top of 3 chain.

2. Chain 6, miss 2 trebles, fasten in next; repeat around, making 12 loops of 6 chain. Break thread and fasten securely.

Make 12 rings as described, or as long a strip as you require for the jabot, joining each to the preceding, as you make them, by 2 loops at side, thus: Chain 3, catch in center of loop of preceding wheel, chain 3, miss 2 trebles of ring you are making, fasten in



No. 1. By Nettie Carrier

No. 2. By Harriet King

First let us undertake the fashioning of a pretty "turnover" jabot. For if you will require a piece of fine lawn, ten inches in length and nine in width, or larger if you wish a jabot of more generous proportions. Round one corner and slant the piece to the other (lower) corner, finish the edge with a narrow rolled hem, and a dainty lace, either a pretty Valenciennes or a handmade edging. Commencing at the long side, lay four plaits, turning toward that side, then fold the rounded side over upon the plaits. The edge of the rounded or short side must be finished so that when it is turned the right side will be uppermost. Three tiny daisies or stars in solid embroidery are worked on the turnover at even distances, and the jabot put into a narrow band at the top. This is a variation of the neckwear usually seen, and considered very pretty. One can easily complete such a piece in two or three hours, and it is a most acceptable gift.

For a dainty knitted edging of just the right width, try the following: Using very fine thread and fine needles, cast on 19 stitches and knit across plain.

1. Knit 3, over, narrow, knit 2, over, knit 1, over, narrow, knit 1, narrow, over, knit 2, (over twice, narrow) twice.

2. (Knit 2, puri 1) twice, narrow, knit

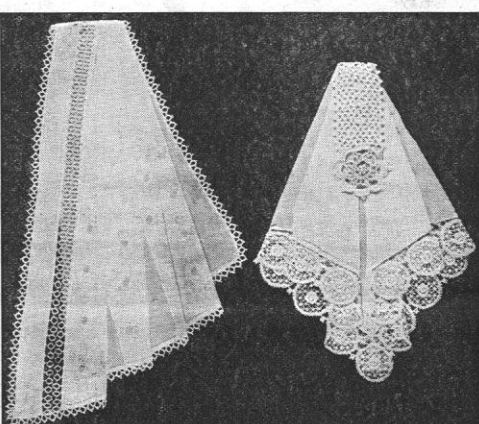
next. Join the 2d loop in like manner, and finish the wheel.

3. Having completed the last wheel, fasten under the chain next to joining, chain 4 for a double treble, then * (chain 2, 3 trebles under next loop) twice, chain 2, a double treble under next, chain 3, a double treble under 1st loop above joining on next wheel, and repeat the length. Having made the 2 groups of trebles on last wheel, chain 3, 2 trebles separated by 2 chain under next loop, chain 3, 3 trebles under next loop, chain 2, 3 trebles under next, chain 3, 2 trebles separated by 2 chain under next, chain 3, 3 trebles under next, and continue to work up the opposite side as directed.

4. Make 3 trebles under each chain all around.

Join the insertion neatly between the two pieces of lawn, having the unfinished edge at the top. As suggested, the edge may be hemmed or the lace be buttonholed on.

1. Finish with an edge as follows, either working on the material or on a chain of proper length, as you prefer: Make 4 double trebles in a stitch, chain 3, miss space of 4 stitches, 4 double trebles in next; repeat to corner, where make 4 double trebles, chain 3 and 4 double trebles (substituting trebles for double trebles, if desired), then



No. 3. By Emily Greenman

No. 4. By Hannah Waldenmaier

1, over, slip, narrow and bind, over, knit 3, over, narrow twice, over, narrow, knit 1.

3. Knit 3, (over, narrow) twice, knit 1, narrow, (over, knit 1) twice, narrow, knit 6.

4. Bind off 2, knit 5, over, knit 3, over, slip, narrow and bind, over, knit 3, over, narrow, knit 1.

Repeat from 1st row.

A very attractive divided jabot is made of two pieces of fine lawn, each eight inches square. Roll a very narrow hem on three sides of each piece, or, if preferred, the raw

proceed along lower edge, making a group of trebles in each space across lower wheel of insertion, and continue as before to upper edge of jabot.

2. Make a double treble under 3 chain, chain 5, fasten back in 1st stitch for a picot, (double treble, picot) twice more in same space, 1 double treble in same, chain 3, fasten in next space, chain 3 and repeat. At corner make a shell of 6 double trebles and 5 picots.

Concluded on page 23

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www.SomethingUndertheBed.com is the crafter’s bibliography project, with the goal of building the database for various craft disciplines that our Library of Congress has scorned to do. In 2003, I was hunting for the publication end date for a run of “The Cloth Doll”. All I wanted to find was the date of the last issue, so that I would know when I had a complete set. It had an ISSN, so I went to the LoC website to look it up – with no success. I e-mailed the LoC – and got a rather snotty reply back telling me they do not concern themselves with women’s hobbies. Fourteen years later, and I am still fueled by that initial outrage and feeling of betrayal. My anger keeps me working on this project nearly every day, and it has not flagged in all this time. The catalog is far from comprehensive, but it has been steadily growing and becoming more and more useful. Crafters' and Artists' interests should not end up on the ash heap of history, and deserve the respect and attention of historians as much as battles and politics. Our cultures are not just red in tooth and claw, but have risen rapidly because we have committed to being ruled by laws instead of military strength. Our crafts are a fundamental pulse point of that human condition, reflecting our flourishing cultures and encouraging them with their beauty and power to inspire in our everyday lives. **THEY ARE IMPORTANT**, not just to women, but to everyone. I wish I could cover all crafts – and if I ever win the lottery, I will start raiding the local Librarian school and make that happen! For now, I focus on the ones I know something about and already had a private collection for. When you visit my project, and you find missing bits that you can fill in, or see typos and broken links that need to be fixed, I am always grateful for a heads up. Remember that it is a work in progress, and that Murphy insists that the magazine issue you are looking for will be the one I’m missing from any given title series. It is getting better and better with each passing day, so keep checking back. And for those of you who have donated your invaluable time, expertise and materials, you have my undying gratitude for making this easier and better in every way. Thank you, thank you, thank you, with all my heart. -Leigh