

NEEDLECRAFT

Devoted to HOME DRESSMAKING HOME MILLINERY FANCY WORK AND HOUSEHOLD DECORATION

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The Statue of Liberty, in Filet-Crochet

By MARY CARD



HIS piece is a reproduction of the statue of Liberty Enlightening the World, which stands on Liberty Island, New York Harbor, having been presented by the French nation to the people of the United States in commemoration of their national independence. Made in No. 60

mercerized cotton, this pattern requires six balls and measures twenty-eight inches by twelve inches. A No. 12 or No. 13 needle should be used. It is worked in plain blocks and spaces, except that the window openings will look best worked in lacets; that is, chain 5, miss 5, treble in next. The illustration shows clearly where the lacets should be put.

Before you begin, be absolutely sure that you can work blocks and spaces quite square. If your blocks are ever so little wider than they are long, the figure will become ugly and too short. If you wish to be quite safe, work the pattern the long way; the extra width of the blocks will then be thrown into the height of the figure and will not matter so much. The sculptor gave Liberty a matronly figure to begin with, and if you add to her girth, well—you will not admire her so much.

The little border is intended to symbolize Liberty, under the form of a broken chain.

To work the short way, begin at the bottom with 266 chain-stitches, treble in 8th stitch from needle for first space, 86 more spaces of (chain 2, miss 2, treble in next), making 87 spaces in all. Turn the rows with chain 5. Every row begins and ends with a space, the outside row of trebles all around being worked last.

The illustration may now be followed.



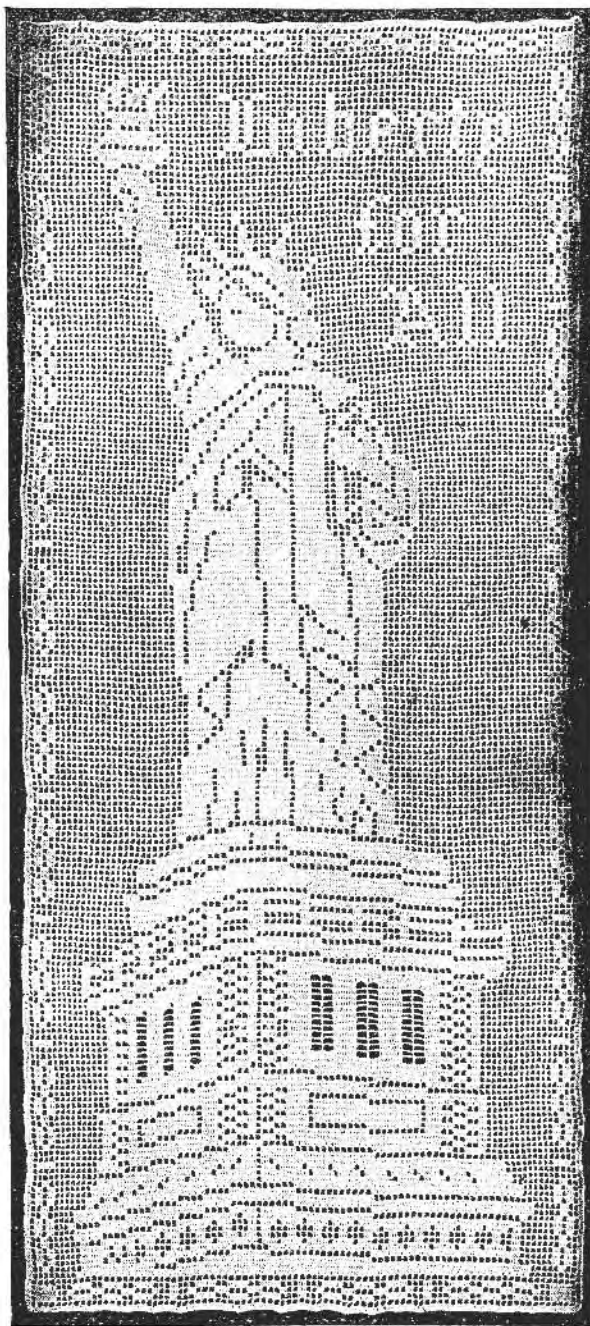
THERE is a wide difference between the trousseau of to-day and the trousseau of even a few years ago. While this season's prospective bride does not have nearly as many garments of the same sort as did her predecessor, she has a much greater variety. The old idea used to be that every wedding-outfit must contain at least a dozen of each kind of underwear, but the rapid changes of fashion even in the realm of lingerie have shown us that such a stock of underlinen is a useless extravagance. Even the woman who is the "hardest on her clothes," cannot possibly wear out all these things before something newer and prettier is brought in, which she can buy or make for herself if she is not already overstocked with enough to last for years.

Long before she selects her new frocks the engaged girl begins to dream about her lingerie and undoubtedly the time of all others to gratify that fondness for dainty underthings possessed by all refined women is when planning the trousseau.

The lingerie-list should be headed by what is called "the bridal set." This is always finer and much more costly than any of the rest of the underwear. It consists of a nightgown, and chemise, oftenest in the popular envelope-style, or a camisole and drawers. The gown is made in the short-sleeved, slip-on style that has been popular for so long. It is of fine lawn decorated with hand-embroidery and lace, but very handsome ones are also made of white or flesh-colored crepe de Chine, or even of white washable satin. But whatever material is chosen for the gown is chosen for the whole set.

Beside this set there are in most well-planned trousseaux from three to six envelope chemises of fine lawn or cambric, or crepe de Chine, daintily trimmed with lace or the same number of ordinary chemises or camisoles and drawers may be selected instead. The envelope chemise is the best liked, and it is fast taking the place of the older model because the latter has a bad habit of rolling up while the envelope is firmly anchored in place and has also the added advantage of being two garments in one, chemise and drawers.

Then there are two or three fancy camisoles even if chemises are selected, and half a dozen plainer ones, of



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The Statue of Liberty, in Filet-Crochet
(Working-Chart of This Design, 20 Cents)

lawn if they are intended to take the place of the chemise. Now a camisole is the new form of corset-cover cut in the French shape with the fulness gathered into the waist, but unlike that useful garment it does not extend below the waistline. The fancy camisoles are of flesh-colored or pale-tinted crepe de Chine or crepe radium (a fine variety of crepe de Chine), or washable satin. They are made without armholes and are held on the shoulders by straps of ribbon. The camisoles just described are distinctly luxuries and should be omitted from any strictly utilitarian trousseau. But, nevertheless, they are not nearly as extravagant as they sound; for they are intended to be worn under blouses of lace or chiffon, and they do away with colored chiffon, silk or satin linings.

There are in the trousseau at least four nightgowns beside the one in the bridal set. The daintiest are made of fine

hand-embroidered lawn inset with lace. Rich brides have also one or two gowns of crepe de Chine and lace. Then there are sometimes "knickers" of satin or crepe de Chine, but satin is the best, as the skirt slips on over it more readily. Many women prefer these to petticoats, especially under the new tight skirts.

Many women prefer, under the wedding-dress, a petticoat of white satin, taffeta or crepe de Chine, although a fine lawn or even cambric is occasionally selected.

There should be half a dozen pairs of stockings. If expense is no object they are of silk. In any case the bridal stockings should be of silk, either white silk, lace inset or embroidered, or just simply plain white of good quality. The remainder of the stockings should be chosen to match the trousseau frocks and shoes. They should be white for wear with white shoes, brown for the fashionable brown shoes, and black for black shoes.

The number of pairs of shoes in the trousseau depends entirely upon circumstances. There is no hard-and-fast rule in this respect.



NOW that furniture costs so much, it is decidedly worth while to consider the possibilities of what we have on hand. Often a hopelessly ugly and useless piece of furniture can by a little ingenuity combined with the simplest of carpentry be made into something that is handsome and at the same time fills a long-felt need.

From a bureau with four drawers you can make a quaint old-fashioned desk, the sort that used to be called a "secretary." Saw the top of the bureau in half lengthwise without removing it. Then have a ledge built in to cover the framework over the second drawer from the top. The front from the discarded top drawer should be hinged to this so that it can be opened and closed like a desk, while the back part is fitted with pigeonholes for papers. I cannot, of course, give definite measurements, for naturally these would vary in every case with the size of the original bureau.

I have seen a plain old mahogany bureau, the sort without any mirror, made into a seat for the hall by removing the two upper drawers. If your bureau has but three drawers, the top must be taken off and shortened at each end until it will fit between the sides. Nail or screw this to the framework that remains, upon which the discarded middle drawer formerly rested. The woodwork above this seat will naturally look very rough, but this does not matter, as it must be covered with upholstery. Make a removable cushion to go over the seat above the drawer and then tack a cover padded with an old comforter up the sides and back. Carry this over the edges and finish it in upholstery gimp put on with small brass tacks. Plain or figured denim makes a useful covering for such a seat.

Often at an auction-sale bargains in second-hand furniture can be picked up at a surprisingly low price. The pieces may look old and dingy at first and often almost hopeless, but often when they are scraped and cleaned the effect is beautiful and the buyer discovers that the piece is made of excellent wood. Such an old bureau can be used for its original purpose or it can be made into either of the things just described or utilized as a sideboard. The other day I saw an old bureau bought at a sale for two dollars. When scraped and varnished it was found to be of good maple. As it was not wanted as a dresser, the top was removed and the top drawer taken out. Then the former top was cut down to fit the sides and placed over the second drawer after the back had been sawed down level with this. Each top end of the sides of the bureau was then shaped in a graceful curve, and at the place where the back was cut down a brass rod set in. From this to the top a curtain of dark-green China silk was hung. Brass knobs were then screwed on the drawers to take the place of the damaged wooden ones, and ornamental brass escutcheons placed around each keyhole. This was used for a sideboard.