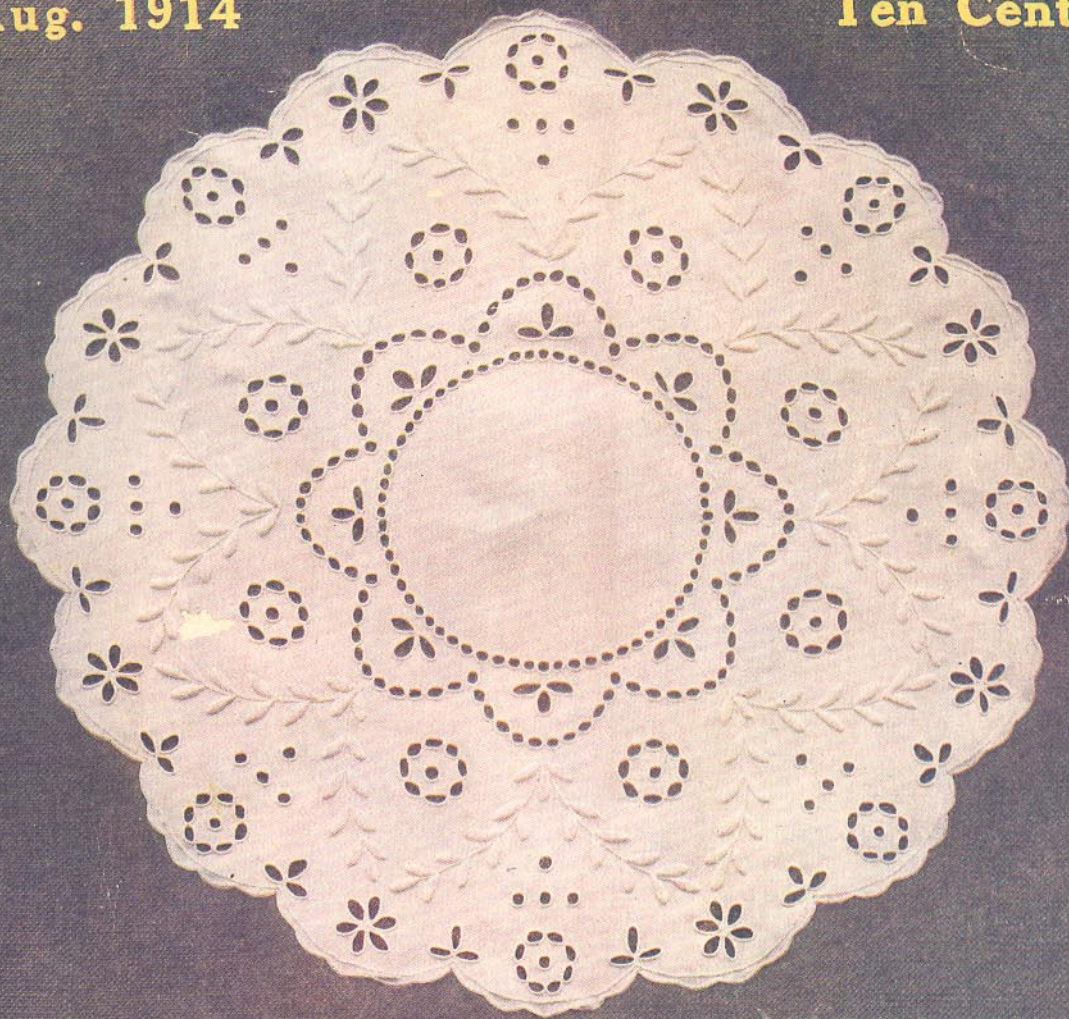


Home Needlework Magazine

Aug. 1914

Ten Cents



French and Eyelet Number



In Spotless Town this teacher rules
The new Domestic Science Schools.
"A little loaf is good," she said.
"It helps to make us better bred."
We soften crusty natures so
By polishing with

SAPOLIO

TRY this on your dirtiest,
greasiest pan:

Rub just the amount of
Sapolio you need on a damp
cloth. Scour the black sur-
face of the pan.

Sapolio quickly drives the
grease and grime

Sapolio keeps your hands
soft and works *without waste*.

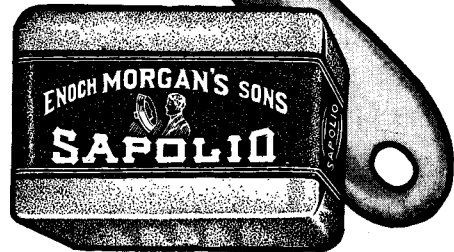
Out!

FREE SURPRISE FOR CHILDREN

DEAR CHILDREN:

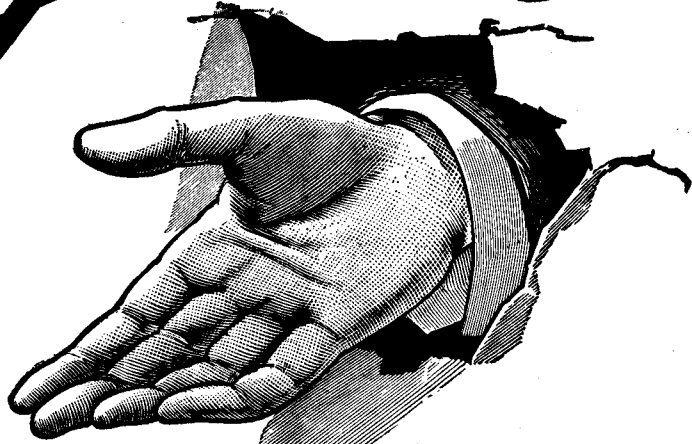
WE HAVE A SURPRISE FOR YOU.
A TOY SPOTLESS TOWN—JUST LIKE THE
REAL ONE, ONLY SMALLER. IT IS 8¼
INCHES LONG. THE NINE (9) CUNNING
PEOPLE OF SPOTLESS TOWN, IN COLORS,
ARE READY TO CUT OUT AND STAND UP.
SENT FREE ON REQUEST.

Silver wrapper
—blue band



Enoch Morgan's Sons Company, Sole Manufacturers, New York City

Good



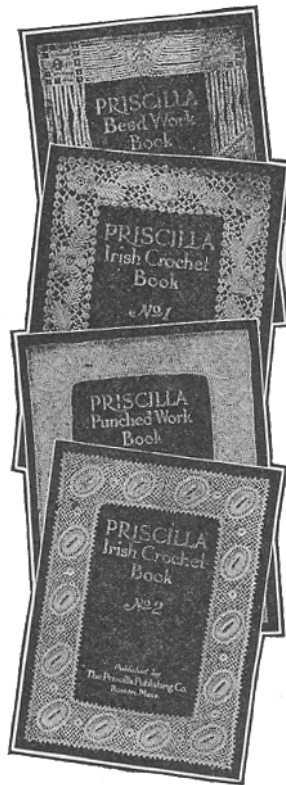
morning

**HAVE YOU
USED
PEARS' SOAP?**

"All rights secured"

OF ALL SCENTED SOAPS PEARS' OTTO OF ROSE IS THE BEST

These Are Books That Teach Fancy Work



Priscilla Irish Crochet Book, No. 1—This book has all the stitches and fillings for Irish Crochet, together with a large assortment of floral motifs. Full directions for working are given. **Price, 25 cents, postpaid.**

Priscilla Irish Crochet Book, No. 2—This second book on Irish Crochet supplements the first, and gives a large assortment of motifs and finished articles, with clear and full directions for working. **Price, 25 cents, postpaid.**

Priscilla Filet Crochet Book—Gives a wide variety of patterns in floral, conventional and the quaint heraldic and mythological figures so characteristic of Filet lace. Many illustrations of finished work showing the beautiful effects possible. A multitude of designs carried out in block effect so they can be easily copied. All that one needs for this fascinating work is a spool of thread and a crochet-hook. **Price, 25 cents, postpaid.**

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Priscilla Colored Cross Stitch Book, No. 2—This book contains forty designs in cross stitch, reproduced in the actual colors of the flosses to be used. It most excellently supplements our Colored Cross Stitch Book No. 1. **Price, 25 cents, postpaid.**

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Priscilla Wool Knitting Book—A most useful collection of patterns for knitting, consisting of articles for men, women and children. Articles in wool predominate and all are very attractive. **Price, 25 cents, postpaid.**

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Priscilla Basketry Book—Includes the best of the various articles on basketry that have appeared in THE MODERN PRISCILLA from time to time, and a variety of new material never before published. **Price, 25 cents, postpaid.**

A NEW BOOK

The Priscilla Crochet Edgings and Insertions Book is one of the most popular we have ever brought out. Nearly 43,000 sold in six months! It contains over one hundred handsome, new crochet designs for edgings and insertions, suitable for underwear, dresses, and a multitude of other uses. Order your copy now. **Price, 25c postpaid.**

The Priscilla Publishing Co., 85 Broad Street, Boston, Mass.

Home Needlework Magazine

PUBLISHED MONTHLY

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Home Needlework. published monthly, is distinctly a woman's magazine, devoted principally to embroidery, lacemaking, and fancy needlework in all its forms. It is an authority on dress garniture and home decoration.

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CROCHETED BED SACQUE No. 1481
By Elsa Barsaloux
(For directions see page 22)

HOME NEEDLEWORK MAGAZINE

VOL. XVI

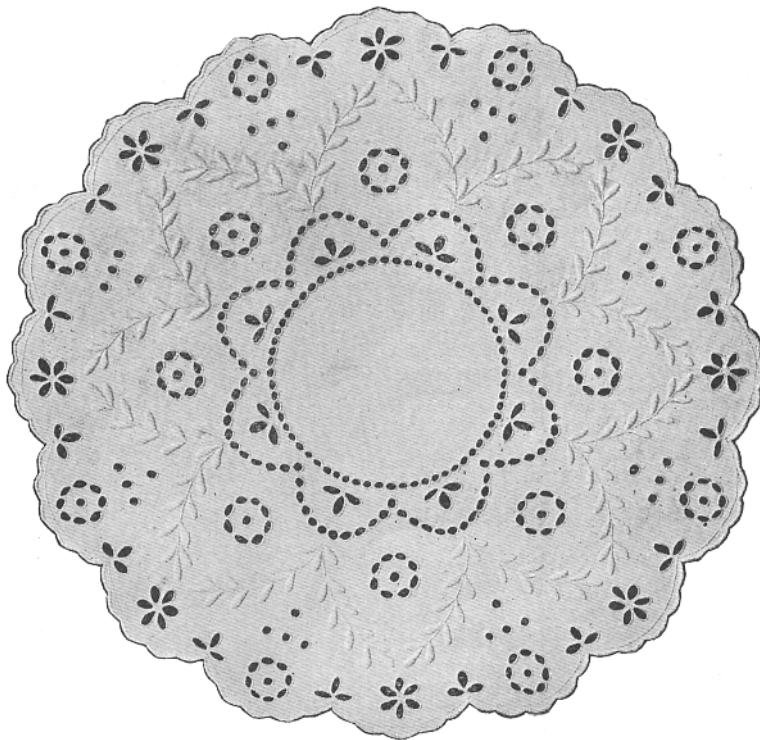
No. 8

AUGUST, 1914

French and Eyelet Embroidery

By Edmonia B. Johnson

THE popularity of French and eyelet embroidery continues unabated, and although its merits have been discussed, and instruction repeated, the demand for both is still insistent, for the reason that new workers are being continually recruited. It is little wonder that it holds first place in decorative needlework, for a well drawn, well executed example gives pleasure and satisfaction out of propor-

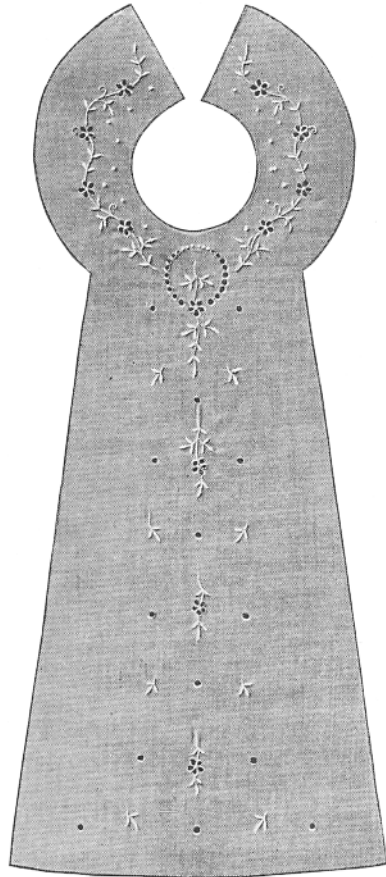


CENTREPIECE No. 1482

Contributed by Mrs. F. W. Kettelle

Size, 26-inch. Stamped white linen, 70 cents, or given for two subscriptions, of which your own may be one.
Embroidery cotton, 28 cents extra. Perforated pattern, 45 cents. Transfer pattern, 15 cents.
Stamping compound, with directions, 10 and 25 cents a box.

tion to the time and trouble expended. Most women can declare to the enjoyment



YOKE AND PANEL No. 1483. FOR BABY'S FIRST SHORT DRESS

Stamped on batiste, with same material to complete dress, \$1.25; on lawn, with material to complete dress, 85 cents. Embroidery cotton, 8 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. Work commenced, 75 cents additional.



FIG. 1. SHOWING THE SIMPLE OUTLINE STITCH

derived from a quiet hour with the needle and the feeling of "well done" when a perfect leaf or petal gives testimony to their success.

This style of work is peculiarly appropriate for household linen, for, being generally made of substantial material, it gives lasting service, and with proper care will retain its beauty for many

years. Such linen worked in eyelet alone, or combined with satin-stitch, and spread on shining mahogany, gives the tone of elegance so sought after by our home-loving dames.

Now, while a skilful worker can exhibit a thing of beauty in such work, it is truly amazing how much labor is often expended with wretched results, and the eye is

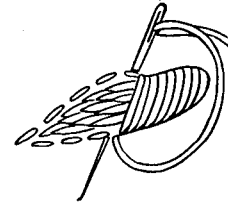


FIG. 2. THE SATIN STITCH IS MOST IMPORTANT IN FRENCH EMBROIDERY

pained by the crude and ragged-looking specimens that pass for eyelet embroidery. It is so unnecessary, for the study and practise of a few simple directions will give firmness and shape to the work.

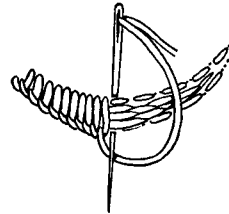
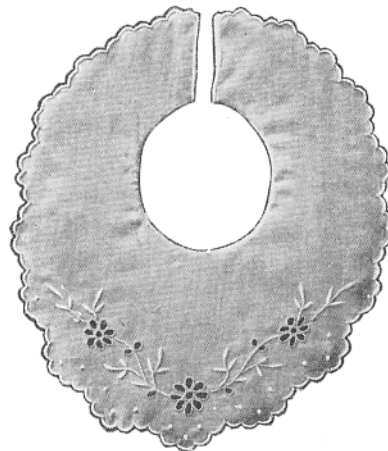


FIG. 3. THE DETAIL OF THE BUTTONHOLING SHOWS VERY CLEARLY HOW THE PURLED EDGE IS MADE

This centrepiece No. 1482, for instance, shows admirably the effect of the open flowers, combined with the well padded leaves and corded stem of the vine. These directions will show how little is required. The outlines are run around with short

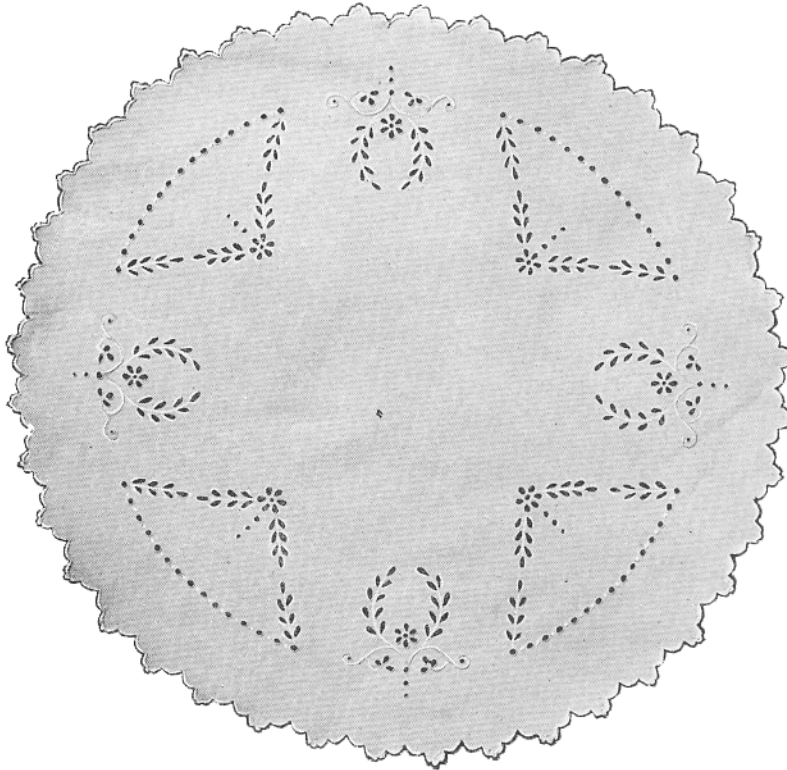
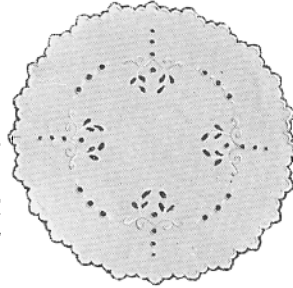


BABY'S BIB No. 1484

Stamped on white linen, 20 cents. Embroidery cotton, 5 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

stitches just inside the stamped line, altering in the progress, any misshapened ones; the leaves and the scallops are then padded higher in the centre so as to give a well rounded appearance. There is a variance of opinion as to the direction the stitches should take, some prefer to cover from left to right and others the reverse; of course, in scalloping it must always be the first, but for the rest the second is best, as the *corded* stem should not be

DOILY No. 1485
Size, 9-inch. Stamped on white linen, 20 cents each; \$1.10 for set of six. Embroidery cotton for one doily, 7 cents extra; for six doilies, 35 cents extra. Perforated pattern, 20 cents; transfer patterns (2), 10 cents.



CENTREPIECE No. 1486

Size, 24-inch. Stamped white linen, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 28 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents.
Work commenced, 75 cents additional.

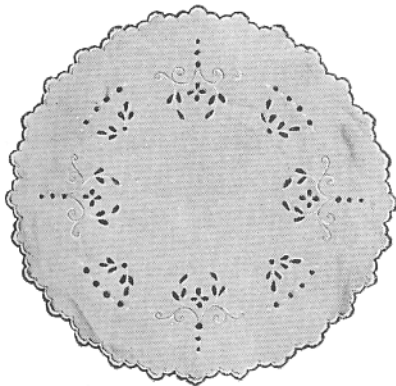


PLATE DOILY No. 1487

Size, 12 inches. Stamped on white linen, 25 cents each; \$1.40 for set of six. Embroidery cotton for one doily, 14 cents extra; for six doilies, 42 cents extra. Perforated pattern, 25 cents; transfer patterns (2), 10 cents.

worked separately and the leaves added; such a method always gives the leaves an undesired detached look, but has to be done if the stitches are taken the other way, from left to right,

Commence at the lower end of the stem and run in fine stitches to the first leaf, which has already been padded; run out to the extreme point and cover, as shown in Fig. 2, putting the point of the needle close to and almost under the outline thread and coming out on the other side in the same way; you thus avoid a ragged, flat edge.

When the first leaf is covered, proceed to the next and so on until the end of the spray is reached. You now whip over the running thread of the stem to the first leaf on that side, work

done on very sheer materials it will be best to cord the work entirely around before cutting, otherwise you are apt to have shapeless holes. In cording thus before cutting, the two sides are drawn almost together, but when cut apart, with quite sharp scissors, you will find the shape just as stamped.

Figures 1 and 6 show both methods of working stems, the first is used for closely woven linen and is worked with rather coarse thread; the second is used on finer materials, where the corded stem is handsomer. Of course where a stem-stitch vine is made,

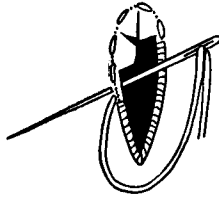
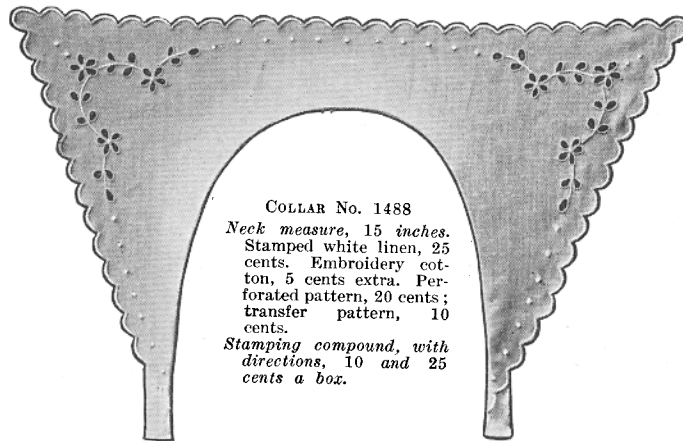


FIG. 4. THE LONG EYELET IS MADE PRACTICALLY THE SAME AS THE ROUND ONE



FIG. 5. THIS SHOWS BOTH THE ROUND AND SHADED EYELETS



COLLAR No. 1488

Neck measure, 15 inches.
Stamped white linen, 25 cents. Embroidery cotton, 5 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

Stamping compound, with directions, 10 and 25 cents a box.

that, and continue to the end where the thread is fastened off; you will see that if you work from left to right, and commence at the tip, where you should, the point of the needle will point down instead of up, and for that reason I find many work the leaves separately.

On closely woven linen, cut-work is a very simple proposition; the design is run around as usual, one or two stitches taken, not at the tip of the leaf, as in satin-stitch, but at the base. The centre is then slashed as in Fig. 4, the edges turned under and firmly corded with close and even stitches. If cut-work is

the leaves are worked after the stem is finished.

The panel and bib are good examples of the beauty of this combination on the dainty garments of a baby. The padded eyelets are very rich and quickly worked, the only difference between the plain and the padded being that, whereas the first is run around once and punched, the other has a small eyelet run around inside the larger one, but close to one side, a few padding stitches are taken and the eyelet worked as usual. The circle of graduated eyelets

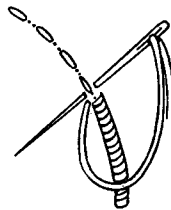


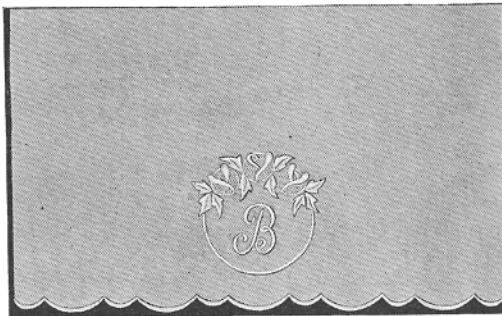
FIG. 6. THE STEM STITCH IS COMMONLY USED FOR STEMS AND SINGLE LINES

[CONCLUDED ON PAGE 42]

Three Embroidered Towels

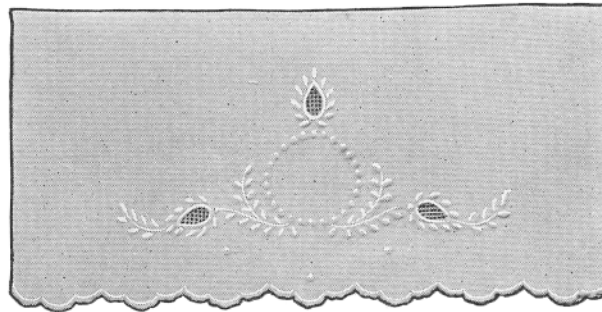
NOW is just the time to commence some of the Christmas embroidery, especially the household things, and of course in this list will be included the ever acceptable towel.

For guest towels, huck, sixteen inches wide, makes the nicest size. Any number of different ways for embroidering present themselves, three especially pretty ones being shown on this page. All of them are finished on the ends with buttonholed scallops, the second design having the large scallop subdivided into three smaller ones, these again subdivided. On these pieces which will be laundered so often, it is particularly necessary to run the edges with fine stitches, and to take the buttonhole stitches very close together.



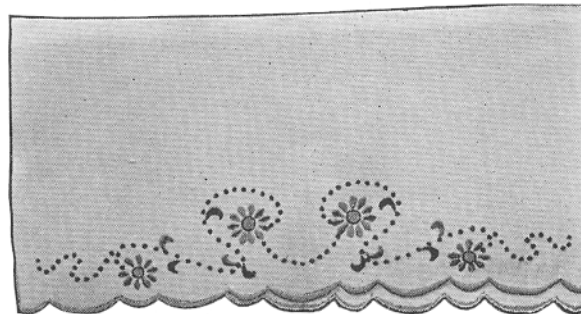
AN INITIAL IN A ROSE WREATH MARKS THIS TOWEL
DESIGN No. 1489

Size, 16 x 24 inches. Design and one script or Old English letter stamped on fine linen huckaback, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 7 cents extra. Perforated pattern, with one letter, 25 cents; transfer pattern, 10 cents.



THE NET INSERTS MAKE A PLEASING CONTRAST TO THE SOLID
WORK OF THE DESIGN. DESIGN No. 14810

Size, 16 x 24 inches. Design and one script or Old English letter stamped on linen huckaback, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 8 cents extra. Cluny net for inserts, 5 cents. Perforated pattern, with one letter, 25 cents; transfer pattern, 10 cents.



THIS DAISY DESIGN IS WORKED IN TWO SHADES OF BLUE.
DESIGN No. 14811

Size, 16 x 24 inches. Stamped fine linen huckaback, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 8 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.
Stamping compound, with directions, 10 and 25 cents a box.

The first towel has an initial enclosed in a rose wreath. These roses have the tips of the petals padded and worked solid, with tiny seed-stitches covering the surface. The leaves are also worked solid.

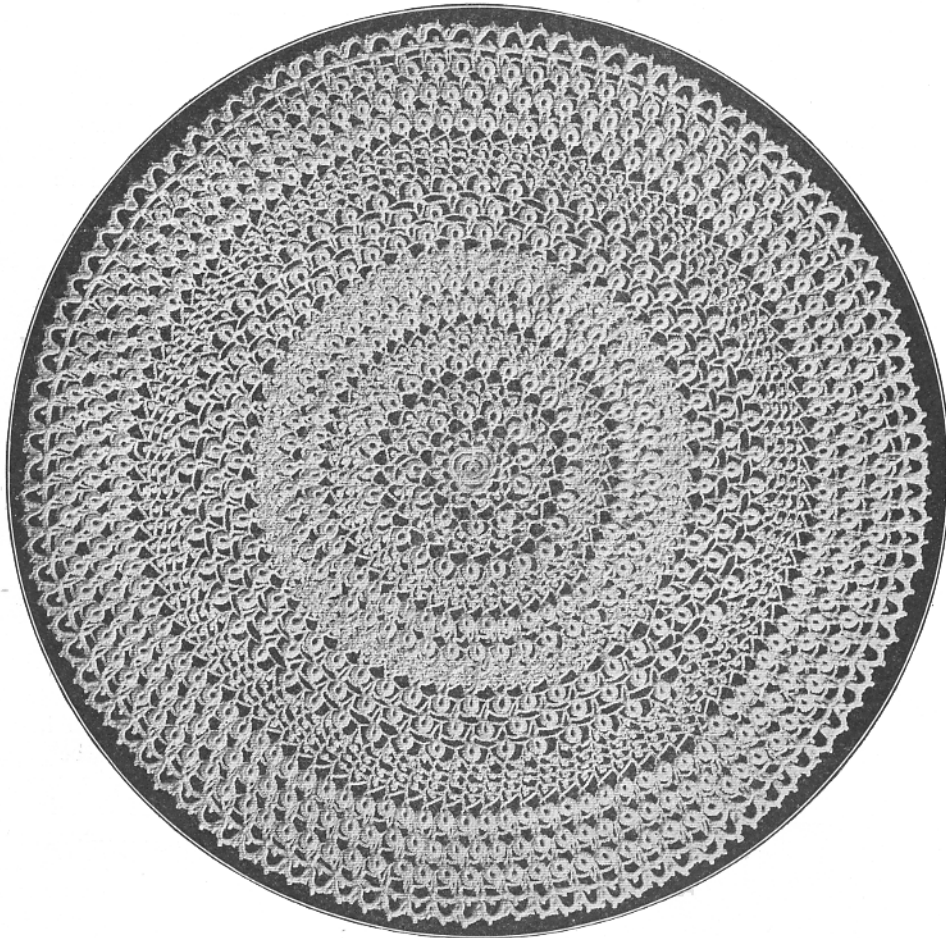
The second towel has a solid embroidery design with net inserts in the three leaves. When using the net, baste it carefully over the section, then cover the double lines with satin-stitch. Trim the net on the right side, and cut away the material beneath.

Here again a small initial may be used in the wreath of dots in the centre.

The towel at the bottom of the page is done in two shades of delft blue, with the entire design worked solid. Use the darkest shade for the dots, four lower and two upper leaves.

Crocheted Centrepieces and Doilies

DESCRIPTION OF STITCHES. — *Chain* (ch). *Stitch* (st). *Stitches* (sts). *Picot* (p). *Slip stitch* (sl st). Having loop on hook, insert hook in work, over and draw through, over and draw through two loops, over and draw through two remaining loops. *Treble crochet* (t). Having loop on hook, thread over twice,



A BEAUTIFUL CROCHETED CENTREPIECE No. 14813

By Mrs. Peter Keller

thread over and draw through both work and loop on hook. *Single crochet* (s). Having loop on hook, insert hook in work, thread over and draw through, over and draw through two loops on hook. *Double crochet* (d). Having loop on hook, thread over, insert hook in work,

insert hook in work, thread over and draw through, over and work off loops by twos.

MATERIALS.—Four balls of No. 20 Cordonnet crochet cotton and a No. 9 steel crochet-hook.

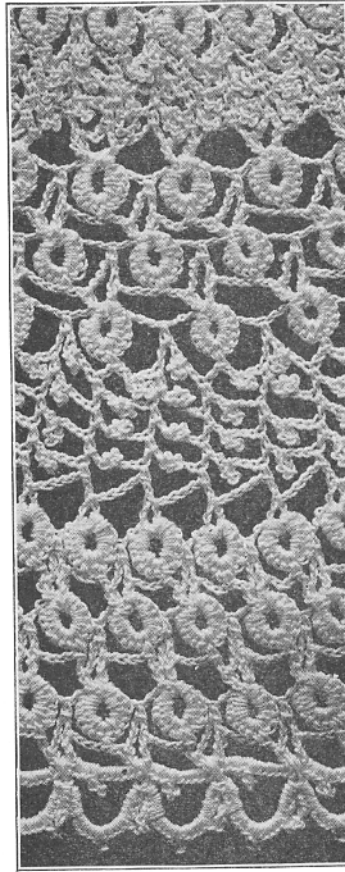
DIRECTIONS.—Chain 6, join, fill with 12 s, fasten with sl st. *2d row*—Chain 6

and fasten over each 4 s. *3d row*—Twelve s in each 6 ch, fastening with sl st. *4th row*—Chain 10, fasten over each ch of 6. *5th row*—Twenty s in each 10 ch, fasten with sl st. *6th row*—Chain 7, catch with sl st in ch 2, forming a picot, ch 4, fasten with s in 5th s. Repeat around. *7th row*—Same, fastening with s between p. *8th row*—Chain 4, fasten in p, ch 6, fasten in same p, ch 1, turn, fill circle thus formed with 15 s, turn, join with sl st. Repeat around, making circle in every p. *9th row*—Chain 7, catch with sl st in ch 2, ch 4, fasten with s on circle. Repeat around, fastening with s on and between each circle. *10th and 11th rows*—Same as 9th row. *12th row*—Same as 8th row. *13th, 14th, 15th, 16th rows*—Rows of picots. *17th row*—Same as 8th row. *18th row*—Row of picots, fastening with s between and on top of circles. *19th row*—Chain 4, fasten together with sl st, the first 2 p, ch 6, fasten with sl st in same place, ch 1, turn, fill in circle with 15 s, turn, join with sl st, ch 4, join next 2 p. Repeat around piece. *20th row*—Chain with p, fastened as before. *21st, 22d, 23d, 24th rows*—Fasten ch with p between p of last row. *25th row*—Join 2 p with sl st, ch 6, fasten with s, ch 1, turn, form circles as before. *26th row*—Chain with p, fastened with s between and on top of circles. *27th row*—Row of circles. *28th row*—Chain with p. *29th row*—Row of circles with a ch of five between. *30th, 31st, 32d, 33d, 34th rows*—Chain with p, ch 5, after forming p. *35th row*—Circles, filled in with 17 s, circles formed in every p with ch of 4 between. *36th row*—Chain with p, ch of 4 between. *37th row*—Circles, using 2 p for each circle, fill in with 17 s, ch 4 between circles. *38th row*—Chain with p. *39th row*—Circles, using 2 p for each. *40th row*—Chain with p. *41st row*—Chain 4, join with sl st, 2 p between circles. Repeat around. *42d row*—In each ch of 4, ch 1, 4 s, then ch 4 for p, fasten with sl st, ch 1, 4 s, fasten each time with sl st in joined p. *43d row*—Chain 10, fasten with s over joined p. *44th row*—In each ch of 10 make 20 s with p of 4 ch between each 5 s, fasten each time with sl st.

A Luncheon Set in Crochet and Novelty Braid

MATERIAL.—For set of twelve doilies and centrepiece: Four bunches novelty braid No. 4 at 15 cents a bunch; and five balls of No. 60 Cordonnet crochet cotton at 20 cents a ball.

DIRECTIONS. ROSE. — Chain 10, join,



DETAIL OF CENTREPIECE NO. 14813

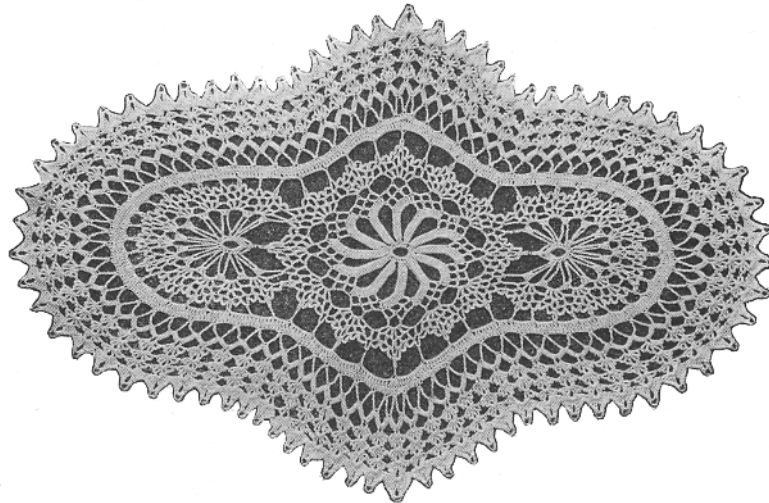
sl st, 5 d, sl st, 5 d, sl st, 5 d, sl st, 5 d, sl st, 5 d, sl st. This forms five petals. *2d row*—Chain 5, sl st between each petal all the way around. *3d row*—Slip stitch into 1st ch, 7 d in same, sl st into 2d ch, 7 d in same. Repeat all the way around row. This makes 2d row of petals. *4th row*—Slip stitch to first petal of 2d row of petals, ch 7, sl st to second petal. Repeat all the way around. *5th row*—Slip stitch into 1st ch, 9 d in same,

sl st into 2d ch, 9 d in same. Repeat around. This finishes rose.

OUTER BORDER OF LARGE CENTREPIECE.—Use 73 sections. Fit the first and last sections, one over the other, perfectly smooth, being careful first that your braid is not twisted. After fitting sections together * d into corresponding loops on sections, ch 2, d into corresponding loops, ch 2, d into corresponding loops. Repeat across sections, till you have 6 d, with ch of 2 between each. Chain 3, d over bar between sections, ch 3, sl st into next section, ch 4, d into fourth loop, draw thread through 2 sts only, d again into same loop, pull through 2 sts. Repeat

d into ch next to 1st ch of section, pull through 2 sts, d again into same place. Repeat in 1st ch of section. Pull through 8 sts now on hook, to form star, sl st to next ch, s, 5 times *. Repeat from * to * all way round doily.

OUTSIDE OF SCALLOP.—Look over work till you find where two sections are placed one over the other. * Beginning with section just before this, join by means of the star work same as used in upper part of the scallop. With the section on each side, ch 2, d into fourth, fifth, and sixth loops of section, with 2 ch between, ch 2, d over bar, ch 2, d over bar again, ch 2, d into first loop of next section, ch 2,



OVAL DOILY No. 14814

By Mrs. A. R. Parler

this with last loop on this section, second and fifth loop on next section, and first and third loop on next section. You have now 13 sts on hook, thread over and pull hook through, thus forming small star. Chain 4, sl st to last loop on section, ch 4, sl st to d on bar opposite, ch 3, d over bar, ch 3, d into first loop of next section *. Repeat from * to * all the way around doily.

2d row—* Slip stitch to 3d ch of 2, where commencing work, s 5 times, sl st to next ch, s 5 times, sl st to last ch of section, d into last ch of section, pull thread through 2 sts, d into next ch, pull through 2 sts, d again, pull through 2 sts,

and d into second loop, ch 2, d into third loop, ch 2, d into fourth loop, ch 2, d into fifth loop, ch 2, d into sixth loop of section, ch 2, d over bar, ch 2, d over bar again, ch 2, d into first loop of next section, ch 2, d into second loop, ch 2, d into third loop of section, ch 2 *. Repeat from * to * all way round, and close work with sl st.

To make last row.—* Chain 2, d into ch 2 of row before, ch 3, and fasten by sl st into top of d to form picot, ch 2, repeat this 10 times, then ch 2, d into next ch 2, leaving 2 sts on hook, d again in same place, leaving last 2 sts on hook. Double crochet into ch of section just

opposite, leaving last 2 sts on hook, d again and pull all 8 sts off hook, forming star, ch 2, d into next ch, ch 3, fasten in d to form p.* Repeat from * to * all the way around, fasten work by means of sl st, and break thread.

Make rose for centre as described heretofore, and fasten last petal to first by means of sl st, * ch 5 and catch by means of sl st into 2d ch to form p, ch 5, catch back into 2d st, ch 2, fasten in 5th d of first petal of last row of petals of rose, ch 5, catch back into 2d st, ch 5, catch into 2d st, ch 2, fasten between first and second petal. Repeat around from *. Repeat same way all the way round again,

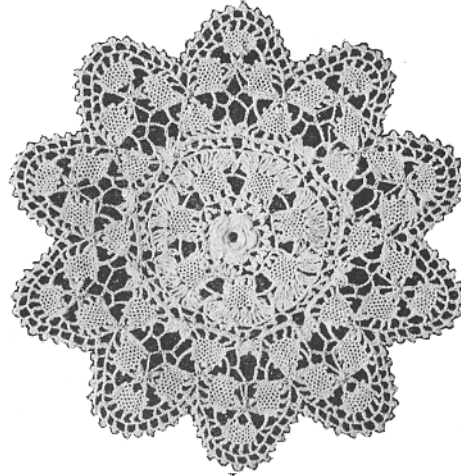
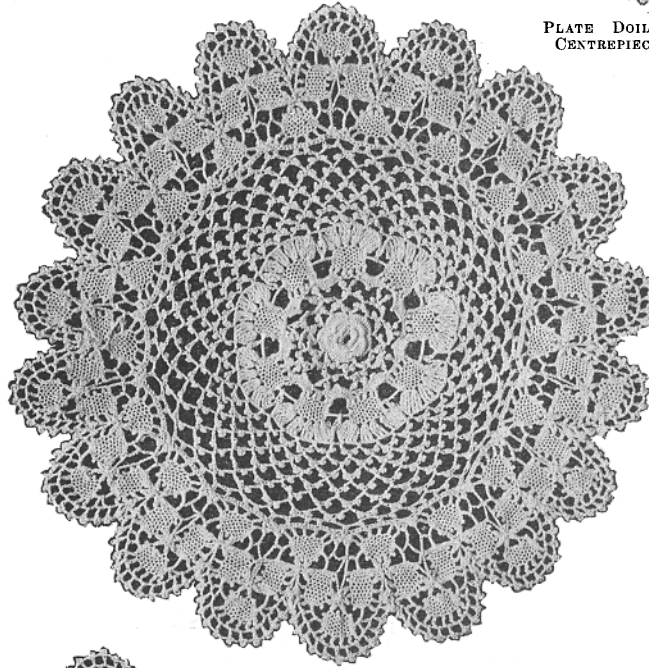
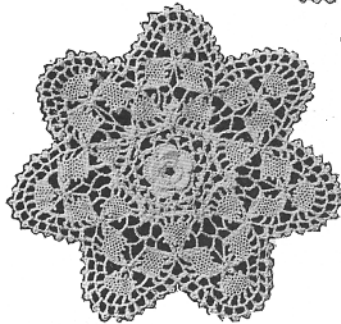


PLATE DOILY TO MATCH
CENTREPIECE No. 14815



CENTREPIECE OF CROCHET AND NOVELTY
BRAID No. 14815

By Mrs. Harry Dunn



TUMBLER DOILY TO MATCH
CENTREPIECE No. 14815

fastening between picots of previous row.

Now take 9 sections and fasten together. *Outside row*—* Three t in all six loops of first section with ch 1 between groups of t, ch 4, sl st over bar between sections, ch 4. * Repeat from * to * all way round. Close with sl st. *Next round*—Chain 5, fasten back into 2d ch, ch 5, fasten back into 2d ch, ch 2, sl st between first and second set of t. Repeat this all the way round, make 7

rows all the way round like above, except that in the last three rows ch 6, where formerly you ch 5, and fasten in 3d st in place of 2d st. This will allow extra fulness. Crochet this part to scallop portion by s, break thread, and fill in the centre in the following way. * Double crochet into all six loops of section, with 1 ch between d, ch 3. * Repeat from * to * all way round, fasten with sl st. *Next row*—* Five

[CONTINUED ON PAGE 41]

Things for the Autoist



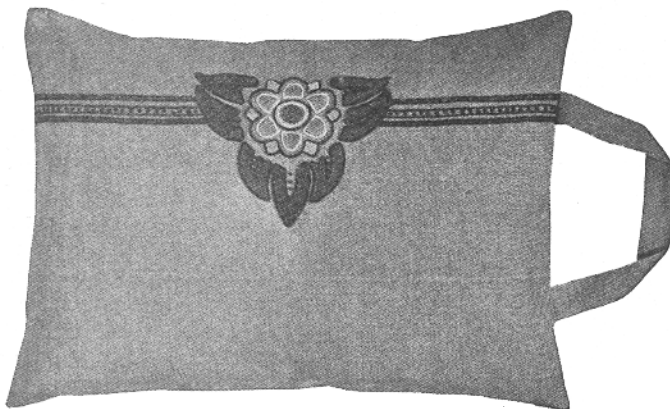
ONE-PIECE AUTO BONNET

DESIGN No. 14816. Stamped tan poplin, 35 cents, or given for one subscription other than your own. Embroidery cotton, 15 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

THIS one-piece auto bonnet is easily made, easily adjusted, fits the head snugly, and is becoming. The embroidery design is done in lazy-daisy stitch, the flowers in two shades of blue and leaves in green. Satin ribbon, matching the flowers in color, is used for rosettes, face ruche, and ties. Three yards are needed to trim.

When the embroidery is done the turn-back face piece is hemmed and outlined with blue, and a hem a little more than half an inch in width, also outlined with blue, is made on the opposite end for a casing. Now the sides of the bonnet are folded together and seamed, leaving casing and embroidered face piece free, and the points brought down over the seam and caught just above the casing. Ribbon draw-strings are run through the casing and fastened one at each side. Rosettes are made of ribbon with an embroidered button in the centre.

The small pillow with strap for carrying is designed especially for auto use. It is made of brown Bulgarian linen embroidered in shades of blue, green, and pink. All parts of the design are outlined with black. The centre of the flower is formed of French knots surrounded with successive rows of outline-stitch.



SMALL PILLOW WITH STRAP FOR CARRYING

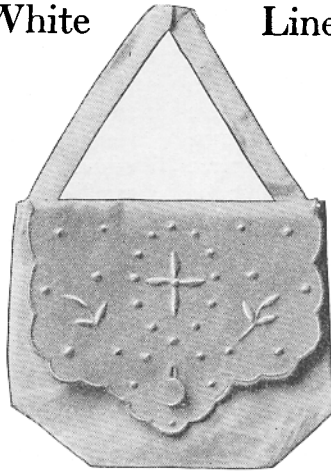
DESIGN No. 14817. Stamped brown Bulgarian linen, with same material for back, 45 cents, or given for one subscription, other than your own, and 10 cents. Embroidery cotton, 20 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.
A color scheme will be sent with each pattern.

Three White Linen Bags

NOTHING is more suitable for summer use than white linen bags, embroidered in white.

The one at the top of the page has the bag made up plain, with the flap extension on the back. This has a design of solid embroidery and a buttonholed edge, and is brought over and buttoned to the front.

The second bag has a rose design, the edge of

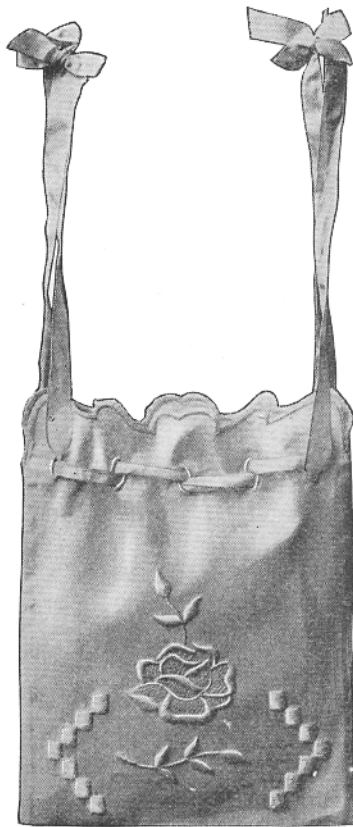


THIS BAG HAS AN EMBROIDERED FLAP BUTTONED TO THE FRONT. DESIGN No. 14818.

Stamped white linen, 30 cents. Embroidery cotton, 3 cents extra. Perforated pattern, 15 cents; transfer pattern, 10 cents.

the petals being worked solid, with the surface filled with seed-stitches or French knots. The buttonholing extends across the top, and the sides are closed with French seams.

The surface of the clover leaves on the last bag is covered with seed-stitches or French knots, with the edges worked in satin-stitch. The sides are buttonholed together, and eyelets are made.



THE ROSE DESIGN MAKES AN ATTRACTIVE BAG DESIGN No. 14819. Stamped white linen, 30 cents. Embroidery cotton, 5 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. *Work commenced, 75 cents additional.*



THE FRONT AND BACK OF THIS BAG ARE BUTTONHOLED TOGETHER

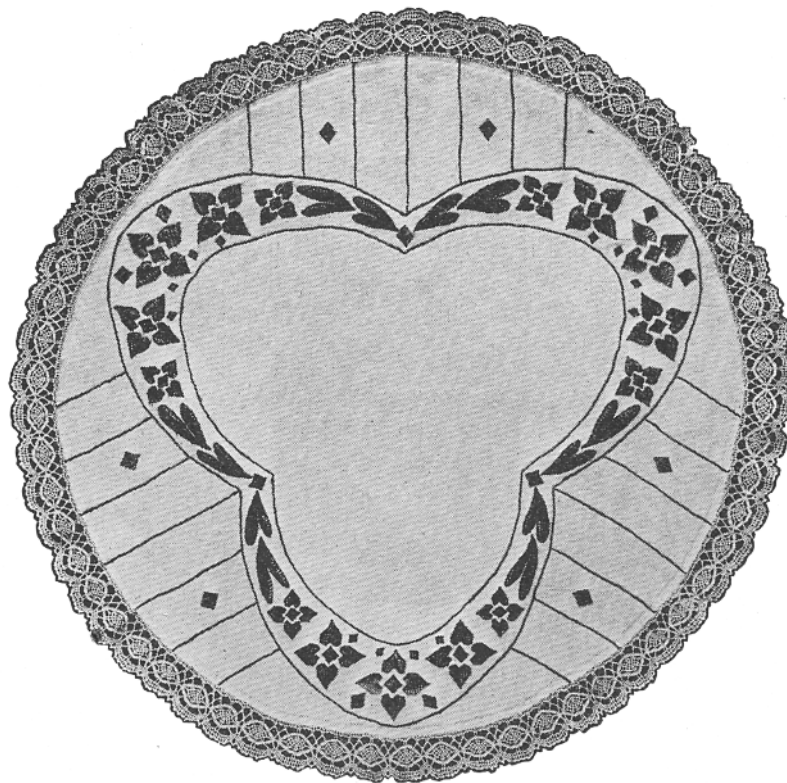
DESIGN No. 14820. Stamped white linen, 30 cents. Embroidery cotton, 8 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. *Stamping compound, with directions, 10 and 25 cents a box.*

Attractive Colored Embroideries

THE conventional centrepiece shown on this page is of unusually attractive design, worked in three shades of brown and yellow and one of green. The piece measures twenty-seven inches without the lace, and is made of tan Ramie linen.

The petals of each flower are worked solid in brown, using the lightest for the

Ecru Cluny lace is used as a finish. A neat way of putting this on is to turn the edge on to the right side the width of a seam. Then sew the lace on just over it and completely covering it. This not only makes a neat finish for the right side, but the wrong side as well, and is very quickly done with satisfactory results.



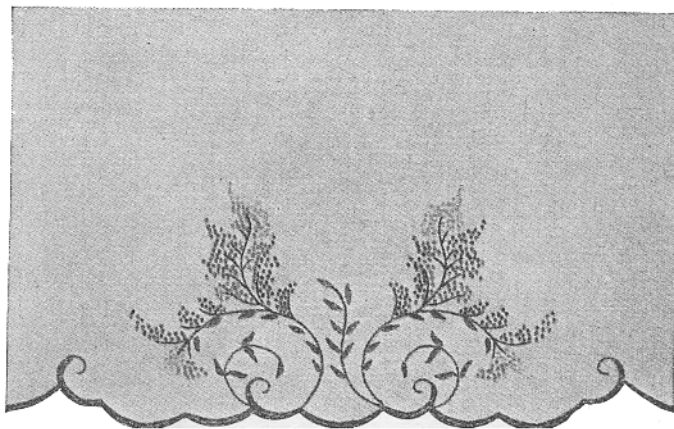
A PRETTY CONVENTIONAL CENTREPIECE WORKED IN YELLOW, BROWN, AND GREEN
 DESIGN No. 14821. *Size, 27-inch without lace edge.* Stamped tan Ramie linen, 75 cents, or given for two subscriptions, of which your own may be one, and 5 cents. Embroidery cotton, 50 cents extra. Cluny lace for edge, 90 cents. Perforated pattern, 45 cents; transfer pattern, 15 cents.
A color scheme will be sent with each pattern.

largest flower, shading darker to the smaller ones. Each flower has a yellow centre, also shading from the lightest in the largest to the darkest in the smallest. The scattered squares are also done in the different shades of yellow. Green is used for the leaves, working them solid, and also for outlining all the different lines.

The scarf is of écru crash, worked in the popular French knot embroidery. The buttonholed edge is of green, and the leaves are worked solid in green. A knot should be made on each tiny circle, twisting the thread around the needle two or three times, so they will stand up well from the material. Brown is used for the

knots nearest the base of the stem, shading into four shades of yellow, the lightest being used at the tip.

shade of yellow with a circle of blue just inside of this. The leaves are of green, shading from dark at the base to the

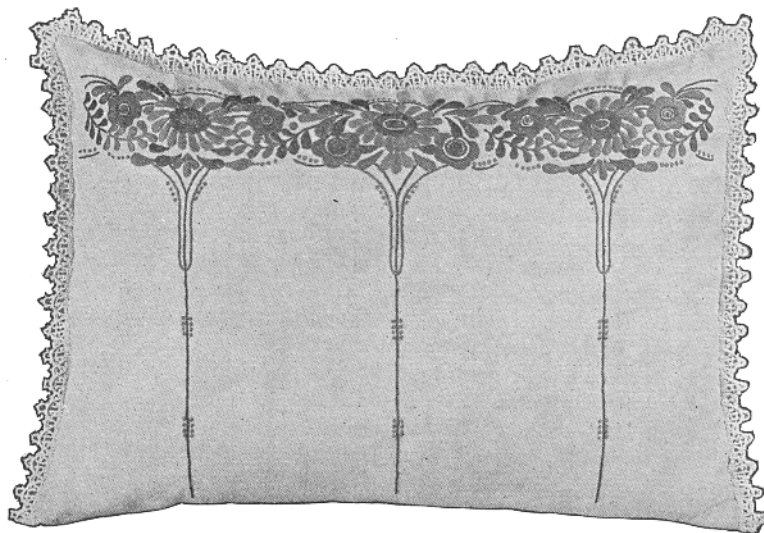


THIS SCARF HAS A POPULAR FRENCH KNOT DESIGN WORKED IN YELLOW, GREEN, AND BROWN
 DESIGN No. 14822. *Size, 21 x 58 inches.* Stamped écu crash, 85 cents, or given for two subscriptions, of which your own may be one, and 15 cents. Embroidery cotton, 35 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.
A color scheme will be sent with each pattern of the two designs shown on this page.

The sofa-pillow is made of a rather loose weave white linen, embroidered in colors. With the exception of the scroll

lightest at the tip. The clusters of dots are all of green.

A color diagram which shows exactly



AN ATTRACTIVE SOFA PILLOW MADE OF WHITE LOOSE-WEAVE LINEN, EMBROIDERED WITH COLORS

By Sonja Danfeldt

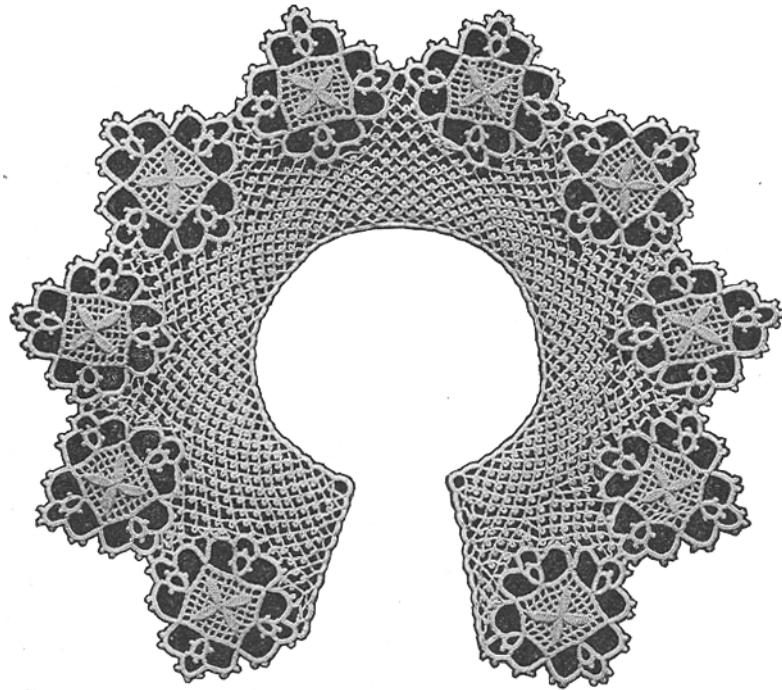
DESIGN No. 14823. *Size, 16 x 22 inches.* Stamped loose-weave linen, with same material for back, 65 cents, or given for one subscription, other than your own, and 30 cents. Embroidery cotton, 35 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents.
Stamping compound, with directions, 10 and 25 cents a box.

lines and stems, the design is worked solid. Use yellow for the petals of the large flowers. In the centre is a circle of a darker

where the shades are used, is sent with each pattern, so there will be no difficulty for any one in working out the design.

A Pretty Crocheted Collar

By Mrs. W. F. Glaeckner



THIS CROCHETED COLLAR, NO. 14824, HAS A ROW OF MEDALLIONS AROUND THE EDGE

DESCRPTION OF STITCHES.—
Chain (ch). *Stitch* (st). *Stitches* (sts). *Picot* (p). *Slip stitch* (sl st). Having loop on hook, insert hook in work, thread over and draw through both work and loop on hook. *Double crochet* (d). Having loop on hook, insert hook in work, thread over and draw through, over and draw through both loops on hook. *Treble crochet* (t). Having loop on hook, thread over, insert hook in work, thread over and draw through, over and draw through two stitches, over and draw through two remaining stitches. *Half double* (h d). Having loop on hook, thread over, insert hook in work, thread over and draw through, over and draw through all three stitches.

MATERIAL.—Cordonnet crochet cotton No. 30 and a crochet-hook No. 11.

MEDALLION.—Make a ch of 32 sts, turn,

make 1 t in the 10th st of ch, miss 2, and make 1 t in the next; continue until you have 8 spaces, ch 5 and turn; repeat until you have 8 rows, forming a filet square. Without breaking the thread, work d from the corner where you finished the square to the centre of one side of the square, making 3 d in each small space. After you have worked the d across four small spaces, ch 17 and fasten with sl st in the 1st ch, forming a loop. In this loop work 5 d, 4 ch (for a picot), 4 d, p, 3 d, p, 3 d, p, 4 d, p, 5 d, fasten with sl st to the d that you were working in the small spaces along the side of the filet square. Continue the d all around the edge of the square, putting 7 d in the corner and making the loop midway of each side, covering with d and p as you have just done. Join at corner when around, and without breaking the thread make a ch of 14 sts, fasten

in the 2d p in the loop, ch 12, fasten in the 4th p, ch 14, and fasten at the corner of filet square; continue all around and fasten with a sl st. Cover this row of ch as follows: Work upon the chain, beginning at the corner, 8 d, p, 4 d, p, 7 d; and upon 2d loop, 4 d, p, 4 d, p, 4 d, p, 4 d; and upon 3d loop, 7 d, p, 4 d, p, 8 d. Continue around the next three sides of square and fasten with sl st.

This completes the medallion, except the Cluny star. Make ten medallions and join one to another at the corners.

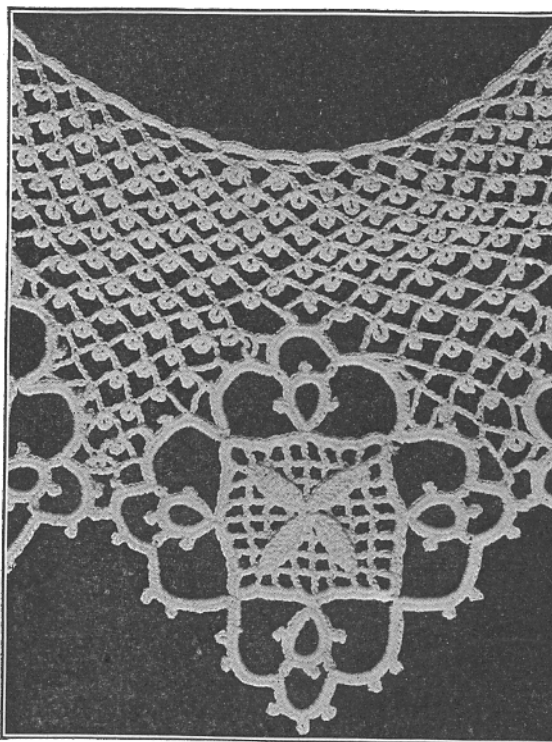
CLUNY STAR.—Fasten the thread in the centre of filet square, ch 10, fasten with sl st in the corner of the square, one space from the edge, work back upon the 10 ch, picking up the stitches, 1 d, 1 h d, 6 t, 1 h d, 1 d; repeat 3 times, fastening the last point of the star at the centre.

BACKGROUND.—Trace the outline of your collar upon a piece of cambric (use a soft shade). Baste the medallions along the outer edge. Fasten your crochet thread at the corner of the medallion at the right-side end of collar, make a long chain and baste firmly upon the outline of the collar, fastening at the corresponding corner of the medallion at the left-side end of the collar. Break thread.

Begin at the right of the inner circle or collar line, fasten thread in the foundation ch, 3 sts below the point where the foundation ch turns the corner at the collar or neck line.

1st row—Chain 7, fasten in 5th st of foundation ch; repeat across the neck line of foundation ch, fasten with sl st, 3 sts below where the neck line turns on the straight line toward the medallion. *2d row*—Chain 7, fasten in the centre of 7 ch of previous row, ch 5, fasten in same st (forming a p); repeat to other end of the collar. Continue in the same manner until the filling in is about half way between the neck line and upper point of the row of medallions, then widen by making 8 ch instead of 7, with the p of 5 ch,

and continue until the filling-in reaches the upper points of the medallion, join to the medallion with sl st as you make the last row. You have now the triangles and 2 half triangles to fill in (one on each end of the collar). Fill in the triangles exactly as you filled in the body of the collar, fastening with sl st to the sides of the medallion and reducing the length of the rows of ch and p as you near the lower



THIS DETAIL OF COLLAR NO. 14824 SHOWS VERY CLEARLY THE APPEARANCE OF THE FINISHED WORK

point of the triangle. Fill in the two half triangles similarly. Unbaste from the cambric and work a d upon the foundation ch from the point where it was joined to the medallion along the straight edges, and neck line, and around to the medallion on the left side of collar.

Of course different workers crochet tighter or looser, as the case may be, which naturally varies the size of the collar. Pretty cuffs to match the collar might be made by making the desired number of medallions, then filling in the picot background.

Tatted Dress Accessories

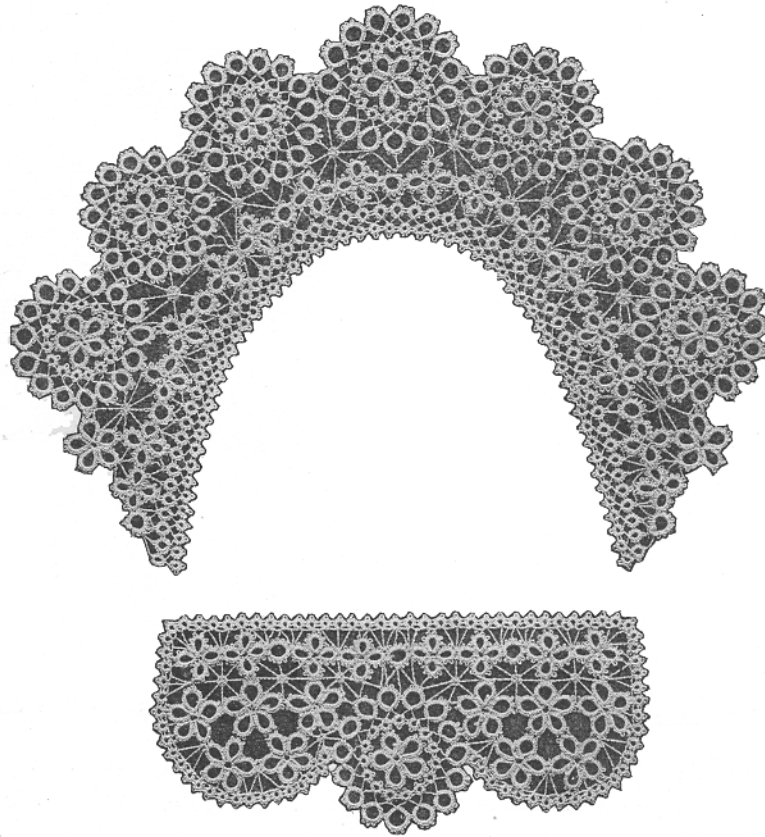
ABBREVIATION OF STITCHES.—
Chain (ch). *Stitch* (st). *Stitches*
 (sts). *Ring* (r). *Picot* (p). *Double*
stitch (d s).

Collar and Cuff Set No. 14825

MATERIAL.—Ecreu Cordonnet crochet

r), (2 d s, p) twice, 2 d s, close. Turn, leave same length of thread, 3 d s (join to 2d r), (3 d s, p) twice, 3 d s, close. Continue until you have 58 small r and 57 large.

2d row—(Two d s, p) 8 times, 2 d s, close; 2 d s (make them close to the 1st r). (Join to the 1st r by the last p), (2



COLLAR AND CUFF SET No. 14825
 By Allie K. Dale

cotton No. 3 for the tating and No. 10 for the lace stitches.

DIRECTIONS.—Only one shuttle is used.

Top row of collar.—(Two d s, p) 3 times, 2 d s, close. Turn r toward you, leaving one-fourth inch of thread, (3 d s, p) 3 times, 3 d s, close, turn, leaving same length of thread, 2 d s (join to first small

d s, p) 7 times, 2 d s, close. Repeat until you have 4 r, joining the 4th r to the 1st, by the 1st p of the 1st r, close. Cut and tie ends, leaving thread long enough to sew or work in with hook on wrong side. Now make (2 d s, p) 3 times, 2 d s, join to first medallion by one of the top p, 2 d s, join again by next p, (2 d s,

p) 3 times, 2 d s, close. Repeat until you have 4 r, joining the 4th to the 1st as in first medallion. Make 8 of these double medallions.

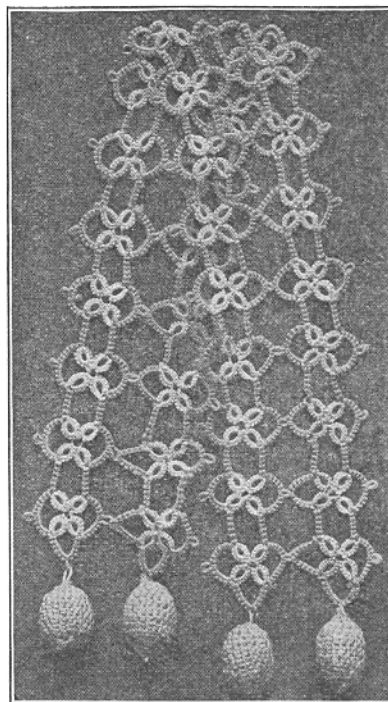
RINGS USED TO JOIN DOUBLE MEDALLIONS.—One d s, join to medallion in one top, end p, 2 d s, join in next p, (2 d s, p) 4 times, join to another double medallion in the same way as the first, (2 d s, p) 4 times, 1 d s, close, fasten. Continue until all the double medallions are joined with a ring at each end of the row.

LARGE MEDALLION.—(Five d s, p) 5 times, 5 d s, close; 5 d s, join to the last p of 1st r, (5 d s, p) 4 times, 5 d s, close. Repeat until you have 5 r, joining the last p of the 5th r to the 1st p of the 1st r, cut and fasten.

OUTSIDE OF MEDALLION.—Two d s, p, 2 d s, join to the medallion of 5 r, by the centre p, at the top of one of the r, 2 d s, p, 2 d s, close. Turn work (leaving one-fourth inch of thread), (5 d s, p) twice, (2 d s, p) twice, 5 d s, p, 5 d s, close. Turn, leaving one-fourth inch thread, 2 d s, join to small ring that is fastened to medallion, (2 d s, p) twice, 2 d s, close. Turn work, leave one-fourth inch thread, 5 d s, join to large ring, 5 d s, p, (2 d s, p) twice, 5 d s, p, 5 d s, close. Turn, leave one-fourth inch thread, 2 d s, join to small ring, (2 d s, p) twice, 2 d s, close, turn work, leaving one-fourth inch thread, 5 d s, join to large r, 5 d s, p, (2 d s, p) twice, 5 d s, p, 5 d s, close, turn, leave one-fourth inch thread, 2 d s, join to small r, 2 d s, join to middle p of next

side next to the pattern and work stitches as marked.

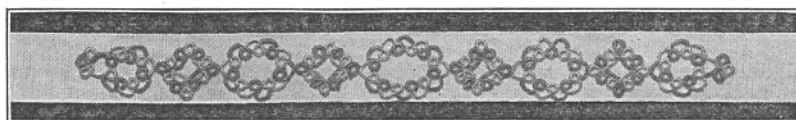
CUFFS.—Make a straight tatted lace for



JABOT No. 14826

By Helen E. Bernard

outside as follows: (2 d s, p) 3 times, 2 d s, close. Repeat to required length, joining the 1st p of 1 r to the last p of the preceding r. Make one large medallion



BELT No. 14827. By Mrs. J. M. Hobron

r of large medallion, 2 d s, p, 2 d s, close. Repeat until between the two last r of the centre medallion, joining the 15th small r to the first small r, and the 15th large r to the first large r. Make seven large medallions and two small like the centre of the large ones. Arrange the medallions as indicated by the pattern with the right

like the 7 in the collar, and 2 made of five small medallions like the centre of the large medallion. Make four of the small double medallions, fastened together with rings, the same as used in the 2d row of the collar. Baste this next to the straight lace, leaving space for the lace stitches. The work should be sewed on

the pattern, so it will not give, in filling in the stitches, as this is very essential.

Tatted Jabot

1st row—With white thread on shuttle, 6 d s, 1 p, 6 d s, close, and tie on colored thread. With colored thread on spool, 6 d s, 1 p, 6 d s; white thread, 6 d s, join to p of first white ring, 6 d s, close; colored thread, 6 d s. Repeat until desired length (eight inches).
2d row—Same as 1st only r are to be joined to p in r of 1st row.
3d row—Same as 1st and 2d, joining colored thread to p in 2d row.
4th row—Same as 1st. Finish ends, joining 1st and 2d and 3d and 4th with 6 d s, 1 p, 6 d s in colored thread.

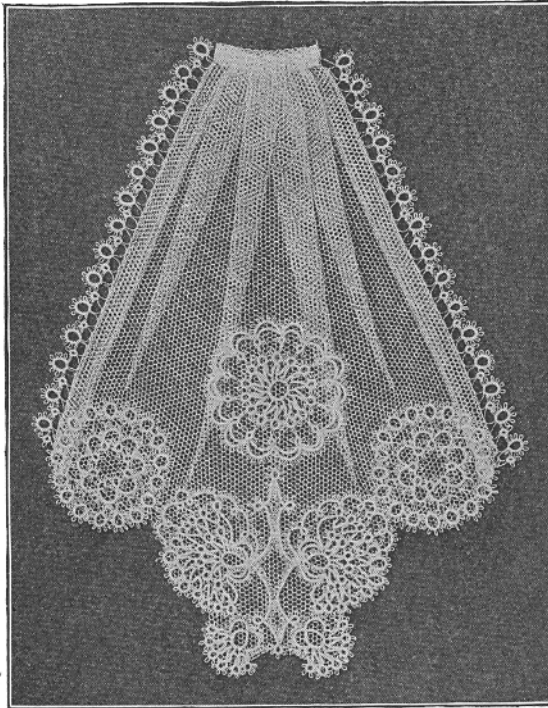
CROCHETED BALLS.—Chain 4 and join. In the r make 10 single crochet (s), then in the next row 2 s in each s, making 20 s, 5 rows plain, then s in every other s, making 10 s. Stuff with cotton and close by making s in every other s.

Belt with Tatted Trimming

This tating is made in two shades of blue.

CENTRE SECTION.—Make a r of 16 d s and 3 p, 1 between each 4 sts, using two shuttles. Attach second thread and on it make 8 d s, then make 2 r with *light* shade. Alternate light and dark thread, as shown in design until 12 loops are finished, tie *securely*, and cut thread.

SQUARES.—Form 3 loops or a “clover-leaf” of the dark and light threads by making 16 d s, attaching 2d thread for inside loop, on which work 8 d s, keep on until square is formed, and tie off. Each ring either ends of squares are 2 loops *less* than centre, otherwise directions are the same. The *end* rings have only eight instead of twelve, and the very ends are a little different by making a clover-leaf where the middle picot would otherwise come.



NET JABOT WITH TATTING, No. 14828
By Fannie M. Miller

Net Jabot in Tatted Appliqué

MATERIAL.—Fine net and No. 70 thread for tating.

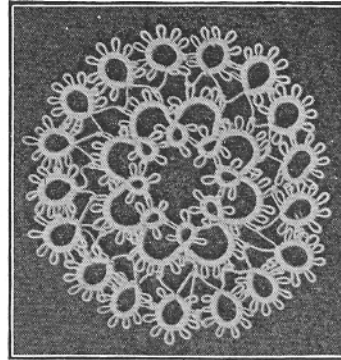
DIRECTIONS.—In all cases 3 d s are made between p, with 3 d s at beginning and ending.

LOWER MEDALLION.—Wind shuttle and do not break thread

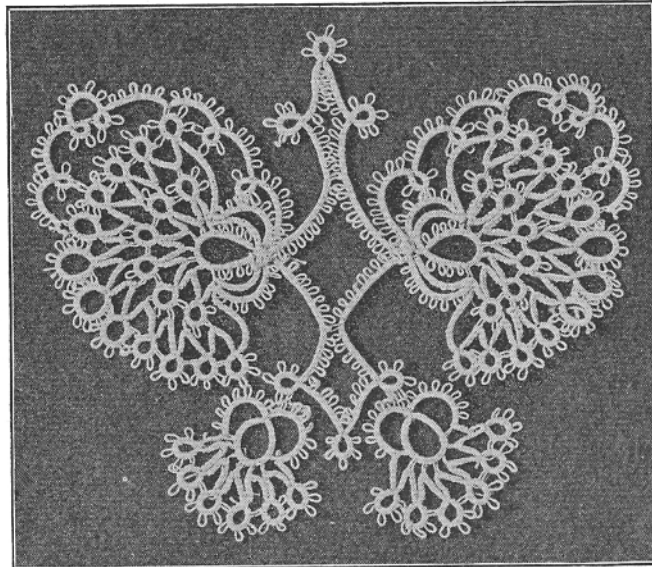
from spool. Ring 3 d s, 15 p, 3 d s between, 3 d s, close. Chain 15 d s, join to 5th p in r. Chain 6 d s, r 3 d s, 5 p, 3 d s, close. Chain 6 d s, join to 6th p in large r. Repeat to make 6 rings, joining last ch to 11th p in r. Chain 15 d s, join at base of r. Chain 8 p, 3 d s between, join to 5th p in r. Chain 23 d s, r, 5 p, 3 d s between, ch 7 d s, join to 3d p of 1st r of previous row, ch 7 d s, r 5 p, ch 7 d s, join to 2d p of next r. Repeat ch and r, join ch to 4th p of same r. Repeat chains and rings twice more. Make 5th r, 7 p, 6th and 7th r, 9 p, 8th r, 7 p, then 4 r, 5 p. After last r, ch 23 d s,

join to 11th p of large r. Chain 8 p, join at base of large r. Chain 9 p, r 3 p, join centre p to 5th p of ch of 8 p, ch 5 p, r 3 p, ch 5 p, join to centre p of 1st r of last row, ch 5 p, r 3 p, ch 5 p, r 3 p, join to other r, ch 5 p, r 3 p, join centre p to centre p of 4th r, ch 5 p, join to centre p of 5th r in the row. Tie and cut threads, join threads at base of figure. Chain 15 p, r 5 p, ch 5 p, r 5 p, ch 5 p, r 5 p, ch 4 p, join to 5th p in ch of 15 p, ch 9 p, and repeat the figure above described. Chain 15 p, r 5 p, ch 5 p, r 5 p, ch 5 p, r 5 p, ch 5 p, join to 6th p in ch of 15 p, ch 8 p, join at base of first figure.

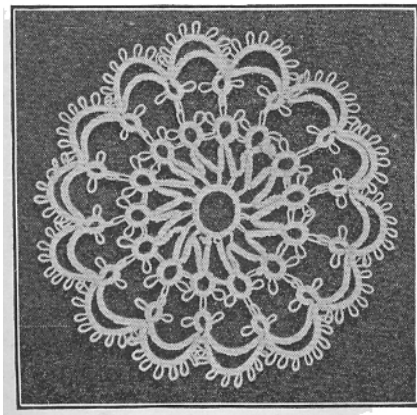
To make small figures, r 10 d s, 7 p, 3 d s between, 10 p, close. Chain 7 p, join to 1st p of r.



THE TWO
SIDE MOTIFS
USED ON THE
JABOT ARE
LIKE THIS



THIS SHOWS THE LARGE MOTIF USED
AT THE BOTTOM OF JABOT No. 14828



CENTRE MOTIF USED ON THE JABOT

Chain 6 d s, r 5 p, ch 6 d s, join to 2d p of ring. Make 6 rings and chains, join last ch to last p in r. Chain 7 p, join at base of ring. These figures may be knotted or joined to the lower part of large figure, as made, or left loose and sewed on to net in proper position, according to illustration.

CENTRE MEDALLION.—Ring 13 p, tying spool and shuttle thread together to form 14th p. Chain 7 d s, r 5 p, ch 7 d s, join to next p in r. Repeat for 14 rings, join last ch in same r as 1st ch. Tie and cut threads. Ring 3 p, join centre p to centre p of a ring in wheel. Chain 15 d s, repeat rings and chains to make 14 of

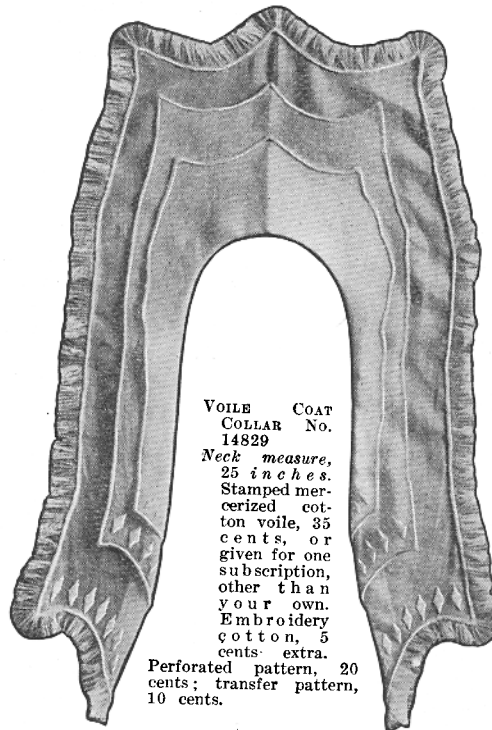
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An Embroidered Waist and Collars

By Lilian Barton Wilson

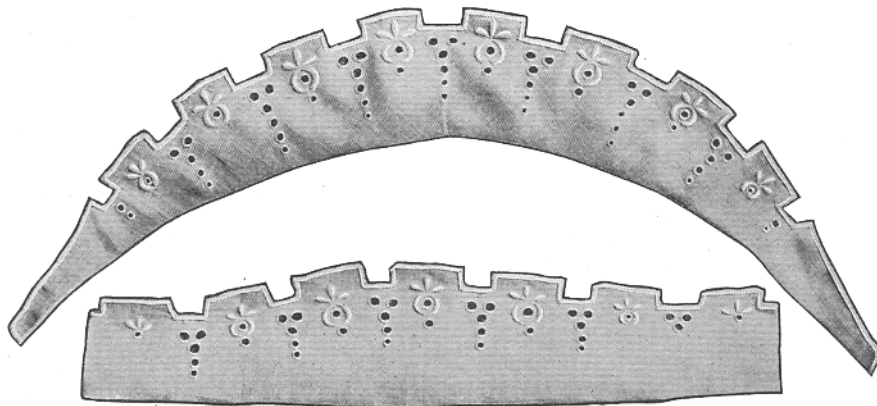
EM B R O I D -
E R E D collars
and coat sets give
an air of smart-
ness to any suit.

The first one shown is somewhat unusual, being made in three separate sections, joined only at the neck-band. The outline of the shape is the same on all three, the edge being finished with a narrow straight buttonholing. The collar itself is of voile, with plaited net around the outer section. The only design is on the front, this being a row of diamonds across the end of each section. These are worked solid



in satin-stitch with no padding, so the stitches will lie quite flat.

The collar and cuff set at the bottom of the page is of white linen, embroidered with a neat French and eyelet design. The square corners of the scallops make a most attractive edge, and special care should be taken in the working that they are not made at all rounded. In each square scallop is a small flower, the petals of which are padded, and worked solid in satin-stitch. The clusters of graduated dots are all made in eyelets.



COAT COLLAR AND CUFF SET No. 14830

Neck measure, 20 inches. Stamped white linen, 40 cents, or given for one subscription, other than your own, and 5 cents. Embroidery cotton, 8 cents extra. Perforated pattern, 30 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

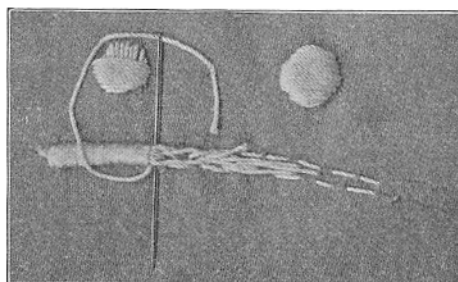
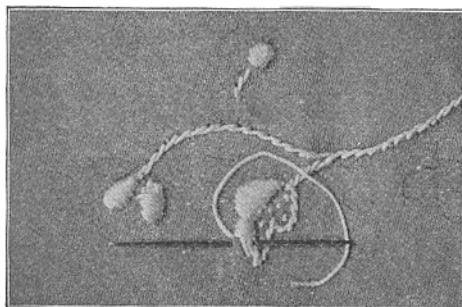
Both the collar and cuffs should be put in a band of light-weight material. The waist is made of batiste, several large satin dots having the appearance of buttons. The pattern also provides for the design across the back, so the



BATISTE WAIST No. 14831

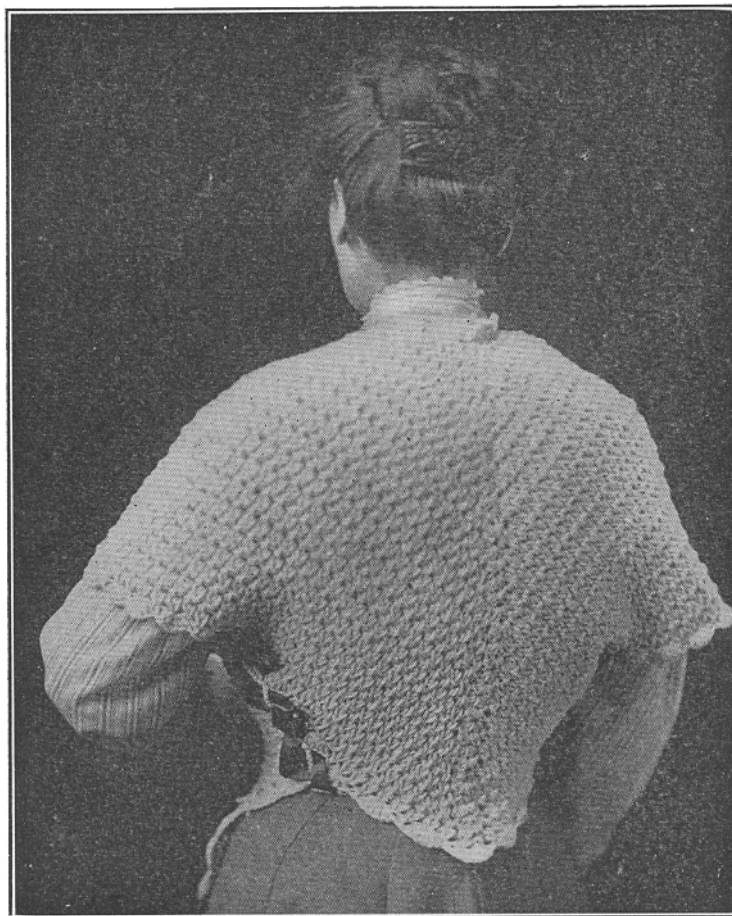
Design stamped on batiste, \$1.75. Embroidery cotton, 20 cents extra. Perforated pattern, 50 cents; transfer pattern, 15 cents.
Work commenced, 75 cents additional.

different stitches being introduced in the embroidery. As seen from the illustration, the closing is at the side of the front, the embroidery extends completely around the low cut neck. The details show very clearly how the work is to be done.



THESE DETAILS SHOW THE PADDING AND LAYING OF THE EMBROIDERY STITCHES USED ON THE WAIST DESIGN No. 14831

Wool Crochet



CROCHETED HUG-ME-TIGHT
By Gwen Keys

DESCRPTION OF STITCHES. — *Chain* (ch). *Stitch* (st). *Stitches* (sts.) *Slip stitch* (sl st). Having loop on hook, insert hook in work, thread over and draw through both work and loop on hook. *Single crochet* (s). Having loop on hook, insert hook in work, thread over and draw through, over and draw through both loops on hook. *Double crochet* (d). Having loop on hook, thread over, insert hook in work, thread over and draw through, over and draw through two loops, over and draw through two re-

maining loops. *Half double crochet* (h d). Having loop on hook, thread over, insert hook in work, over and draw through, over and draw through one loop, over and draw through three loops.

Crocheted Bed Sacque

(See Frontispiece)

MATERIAL.—Eight skeins white Shetland wool; 10 skeins pink Shetland wool; 1 celluloid crochet-hook No. 3. Any preferred color of No. 9 ribbon to trim.

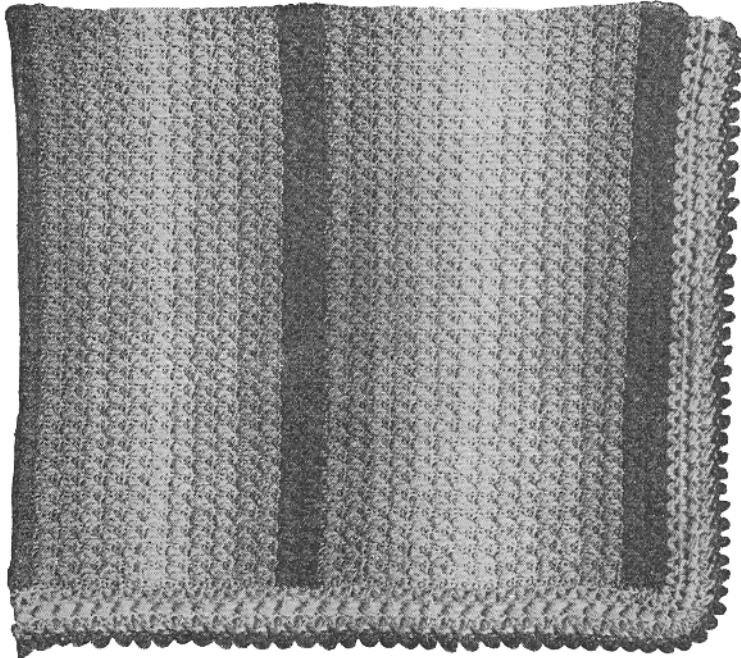
This sacque is crocheted in the V st. Wind the pink wool and white wool in two separate balls, using one thread of white and one thread of pink wool to crochet with.

Size, 36-38.

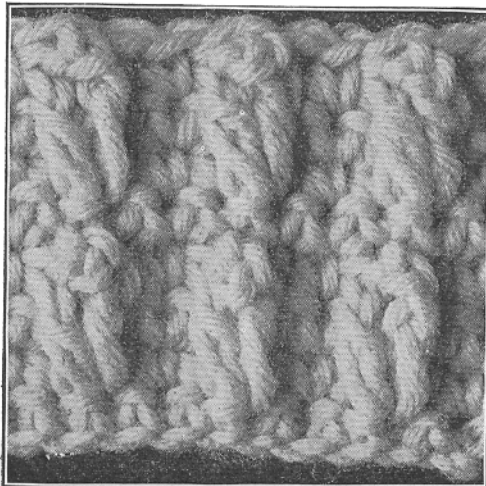
Directions

YOKE.—Using one thread of white and one thread of pink wool, ch 82 sts, turn, skip 4 sts, 1 d in next st (for V st) * wool over, draw a loop through next st, wool over, draw a loop through next st, wool over, draw through four loops on hook, wool over, draw through two loops, ch 1, repeat from * once more, there will be 2 V sts, 2 d in next st, repeat from * 8 times, having 8 V sts, 2 d in next st, repeat from * 16 times, having 16 V sts, 2 d in next

st, repeat from * 8 times, having 8 V sts, 2 d in next st, repeat from * twice, having 2 V sts, 2 d in last st, there will



THIS AFGHAN MEASURES 54 x 72 INCHES, AND IS MADE IN POPCORN STITCH
By Elsa Barsaloux



THIS DETAIL GIVES ONE A CLEARER IDEA OF THE STITCH USED ON THE AFGHAN

be six increasing points of 2 d with the V sts between them in this row, turn, ch 4. *2d row*—One d in first space (to increase), wool over, draw a loop through same space, wool over, draw a loop through next space (the d in preceding row will be between the spaces), wool over, draw through four loops, wool over, draw through two loops, ch 1, repeat, wool over, draw a loop through same space where the last loop of last V st was drawn through, wool over, draw a loop through next space, having V st of preceding row between the spaces, wool over, draw through four loops, wool over, draw through two loops, ch 1, twice, the V sts will be just above the V sts of preceding row, 1 V st on next d, 2 d in space between the 2 d of preceding row, 1 V st on next d, 1 V st on each of the next 8 V sts, 1 V st on next d, 1 V st on each of

the next 16 V sts, 1 V st on d, 2 d in space between the 2 d, 1 V st on next d, 1 V st on each of the next 8 V sts, 2 d in space between the 2 d, 1 V st on d, 1 V st on each of the next 2 V sts, 1 V st on d, 2 d in space between the 2 d, turn, ch 4.

Repeat 2d row for 11 rows, having two more V sts between each of the six increasing points in each row, and in the 12th row there will be 2 d, 24 V sts, for point, 2 d, 30 V sts, 2 d, for shoulder, 38 V sts for back, 2 d, 30 V sts, 2 d, for other shoulder, and 24 V sts, 2 d, for other front, turn, ch 4. *13th row*—One d in space, 1 V st on d, 1 V st on each of the next 2 V sts, 1 d in space, repeat 1 V st on each of the next 3 V sts, 1 d in space 7 times, then 1 V st on V st, 1 V st on d, 2 d in space between the d, 1 V st on d, 1 V st on each of the next 2 V sts, 1 d in space, repeat 1 V st on each of the next 3 V sts, 1 d in space, 9 times, 1 V st on V st, 1 V st on d, 2 d in space, 1 V st on d, 1 V st on each of the next 2 V sts, 1 d in space, repeat 1 V st on each of the next 3 V sts, 1 d in space, 12 times, 1 V st on d, 2 d in space, 1 V st on d, 1 V st on V st, 1 d in space, repeat 1 V st on each of the next 3 V sts, 1 V st in space, 9 times, 1 V st on each of the next 2 V sts, 1 V st on d, 2 d in space, 1 V st on d, 1 V st on V st, 1 d in space, repeat 1 V st on each of the next 3 V sts, 1 d in space, 7 times, 1 V st on each of the next 2 V sts, 1 V st on d, 2 d in space, turn, ch 4. *14th row*—Two d in space, 1 V st on each of the next 36 sts, 2 d in space, 1 V st on each of the next 44 sts, 2 d in space, 1 V st on each of the next 55 sts, 2 d in space, 1 V st on each of the next 44 sts, 2 d in space, 1 V st on each of the next 36 sts, 2 d in space, turn, ch 4. *15th row*—Same as 2d row, having two more V sts between each of the six increasing points, turn, ch 4. *16th row*—One d in space, 1 V st on each of the next 39 V sts, 1 V st on d, 2 d in space, ch 26 sts for underarm, skip 46 V sts for sleeve, 2 d in space, 1 V st on each of the next 59 sts, 2 d in space, ch 26 sts for underarm, skip 46 V sts for sleeve, 2 d in space, 1 V st on d, 1 V st on each

of the next 38 sts, 2 d in space, turn, ch 4. *17th row*—One d in space, skip 1 d, 1 V st on each of 40 sts, 2 d in space, 14 V sts on the 26 sts at underarm, 2 d in space, * 62 V sts across back, repeat backwards from * to end of row. *18th row*—One d in space, skip 1 d, 1 V st on each st ending row, skip 1 d, 2 d in space, turn, ch 4. Repeat 18th row until there are 31 rows from underarm of pink and white wool.

Then use two threads of white wool and crochet 2 rows white, then 2 rows pink and white, then 2 rows white, then 2 rows pink and white, this completes body of sacque, break off wool.

SLEEVES.—With pink and white wool ch 1, start at underarm, 1 V st on each of the 46 V sts, which were left for sleeve, 1 V st on each of the 14 V sts at underarm, having 60 V sts in round, join with a sl st to top of st first made in round, ch 2. *2d round*—One V st on each of the 60 V sts, join with a sl st, ch 2. Repeat 2d round until there are 25 rounds pink and white.

TURN-OVER CUFF. *26th, 28th, 30th and 32d rounds*—Using two threads of white. *27th, 29th, and 31st rounds*—Using two threads of pink, join each of these 7 rounds, break off wool, and fasten.

COLLAR.—Using two threads of white wool, ch 1, start at neck of left front, 2 d in space between the 2 d, 1 V st on each of the next 2 V sts, 2 d in space between the 2 d, 1 V st on each of the next 8 V sts, 2 d in space between the 2 d, 1 V st on each of the next 8 V sts, * 2 d in space, repeat from * backwards to end of row, turn, ch 4, there will be one more increasing point at centre of collar than on yoke. *2d row*—One d in space, 1 V st on each of the next 4 sts, 2 d in space, 1 V st on each of the next 10 sts, 2 d in space, 1 V st on each of the next 10 sts, * 2 d in space, repeat from * backwards, ending row 2 d in space, turn, ch 4. Repeat 2d row, having 9 rows white, 1 row pink, 1 row white, 1 row pink, and 1 row white.

EDGE.—Using two threads of pink wool start at top of left front, ch 1, * 1 s in ch st, ch 4, 1 d in s, skip 1 row,

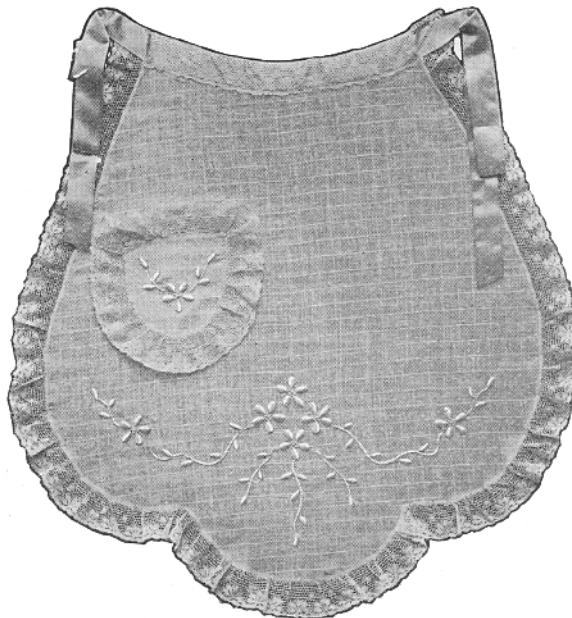
[CONTINUED ON PAGE 38]

Holiday Gift Suggestions

FOR the benefit of those foresighted individuals who start thus early on the making of their Christmas gifts, the following practical suggestions are offered.

The little apron is of checked dimity, embroidered with a simple daisy design in white stranded cotton. Each section should be well padded and embroidered solid in satin-stitch with the flower centres filled with French knots.

The little lace-edged pocket is quite an addition to the beauty of this apron, as well as being a great convenience. Lace is whipped around the edge of the apron,



CHECKED DIMITY APRON No. 14832

Stamped dimity, 30 cents. Embroidery cotton, 5 cents extra. Valenciennes lace, 40 cents. Perforated pattern, 25 cents; transfer pattern, 10 cents.
Work commenced, 75 cents additional.

with a piece across the top, under which the ribbon ties are run.

The two handkerchiefs at the bottom of the page have dainty little embroidery designs, No. 14833 being worked all solid, while No. 14834 has both solid and eyelet work. These patterns call for extremely fine work, consequently only one thread of stranded cotton should be used.

The wreath on No. 14834 is

adapted to either a monogram or a single initial, as one chooses. The edge is hem-stitched and further finished with a narrow tatted edge, using any simple de-



HANDKERCHIEF No. 14833

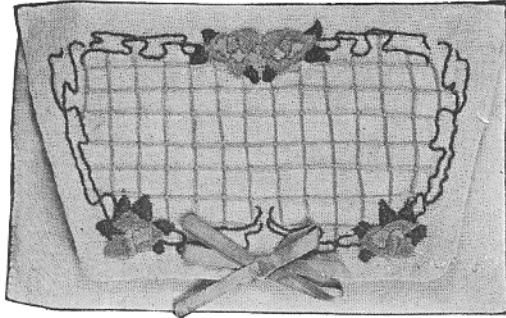
Size, 12-inch. Design and one script letter stamped on fine handkerchief linen, 45 cents, or given for one subscription, other than your own, and 10 cents. Embroidery cotton, 3 cents extra. Perforated pattern, 10 cents.



HANDKERCHIEF No. 14834

Size, 12-inch. Design with one or three script letters stamped on fine handkerchief linen, 45 cents, or given for one subscription, other than your own, and 10 cents. Embroidery cotton, 3 cents extra. Perforated pattern with one or three letters, 20 cents.

sign. The following is quite easily made and is very pretty. With very fine



VOILE HANDKERCHIEF CASE No. 14835

Stamped mercerized cotton voile with plain pink linen for lining, 30 cents. Embroidery cotton, 10 cents extra. Pink ribbon, 8 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents.

A color scheme will be sent with each pattern.

thread ring (r) 3 double stitches (d s), picot (p), 3 d s, p, 3 d s, p, 3 d s, close, leave three-eighths inch of thread; repeat r, joining by first p to last p in preceding r. Repeat the desired length.

The handkerchief-case No. 14835 and pincushion No. 14837 are worked on voile

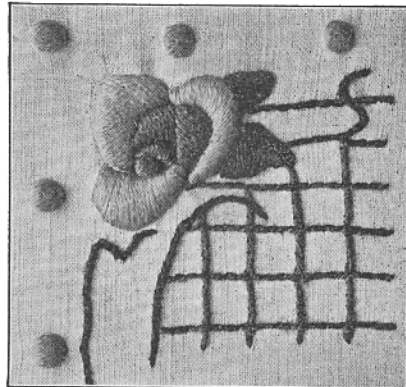


ROSE-COLOR LINEN LAUNDRY BAG No. 14836

Stamped rose-colored linen, 65 cents, or given for one subscription, other than your own, and 30 cents. Embroidery cotton and couching floss, 20 cents extra. Cluny net for insert, 6 cents. Perforated pattern, 35 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

with the same design. The full-size illustration shows the detail of the working and the stitch direction in the rose. Two shades of pink are used for the flower, with one shade of green for the leaves and stems. The lattice-work is outlined with yellow. The case is lined with a light rose-colored linen and tied with ribbon to match, the same shade of ribbon being used to lace together the pincushion top and back. The edges of the cushion are finished with hem-stitching.

The laundry-bag No. 14836 is unusually striking and attractive, being



THIS GIVES THE ACTUAL SIZE OF A SECTION OF THE DESIGN USED ON THE PINCUSHION AND HANDKERCHIEF CASE

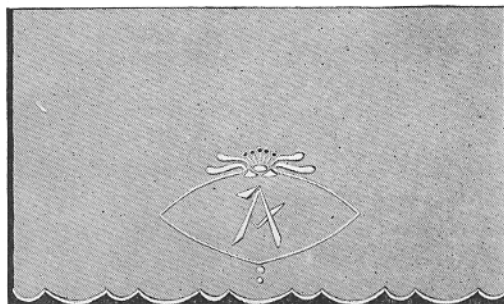
made of rose-colored linen and embroidered with white.

This same design was reproduced in color and used for the cover of the May issue of this magazine. An insert of net is used for the central figure, and this is surrounded by a band of satin-stitch. This net should be put over the section to be cut out, stitched in place, and then trimmed. The flowers are made with French knots, using a heavy couching cord and twisting the thread around the needle only once. Make the stems by taking a single stitch the length of the stamped line, using six threads of stranded cotton. Work the leaves in long-and-short stitch and outline their stems. The scroll lines around the outside are couched with the heavy cord caught with fine thread. Back and front are fastened

together with buttonhole-stitches taken some distance apart. The heading is turned down and fastened in place by a row of French knots, with another row just above, which forms the casing through which the cord is run. The cord is crocheted with the heavy floss.

One of the most satisfactory and acceptable gifts is a pair of towels. Number 14838 shows a somewhat unusual enclosure for marking. Either a script or an Old English initial may be used, with the entire design worked solid in satin-stitch, except the five dots at the top, which are in eyelets.

with only a buttonholed scalloped edge. Every girl and woman finds a needle-

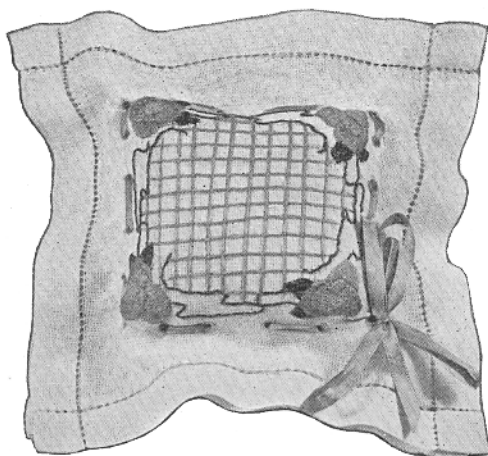


INITIAL TOWEL No. 14838

Size, 16 x 24 inches. Design and one Japanese letter stamped on fine linen huckaback, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 7 cents extra. Perforated pattern and one letter, 25 cents; transfer pattern, 10 cents.

case handy, and for this reason it makes a most desirable gift.

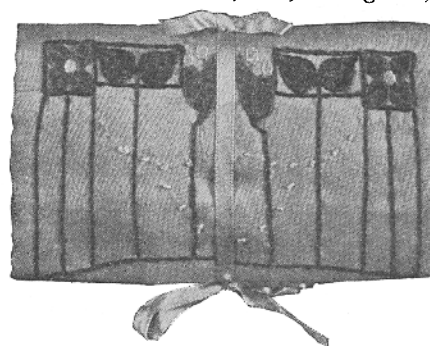
The one shown is of blue linen embroidered with blue, red, and green, the



VOILE PINCUSHION No. 14837

Size, 4-inch. Stamped mercerized cotton voile for top and back, 20 cents. Embroidery cotton, 10 cents extra. Perforated pattern, 15 cents; transfer pattern, 10 cents.

A color scheme will be sent with each pattern.



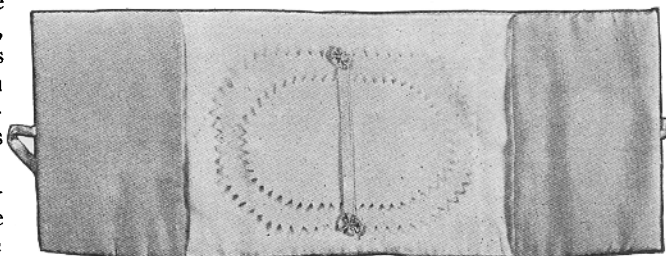
NEEDLE CASE No. 14839

Stamped blue linen and plain flannel for leaves, 25 cents. Embroidery cotton, 8 cents extra. Blue ribbon, 8 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents.

An initial should always be well padded when satin-stitch is used. This is as important as the placing of the stitches. Buttonhole the scallops very closely, and run both edges before padding. When an article is to be frequently laundered this is most essential.

The design is commonly used on only one end of the towel, while the other end is finished

sections being worked solid. Use blue for flowers, red for dots, and green for leaves.



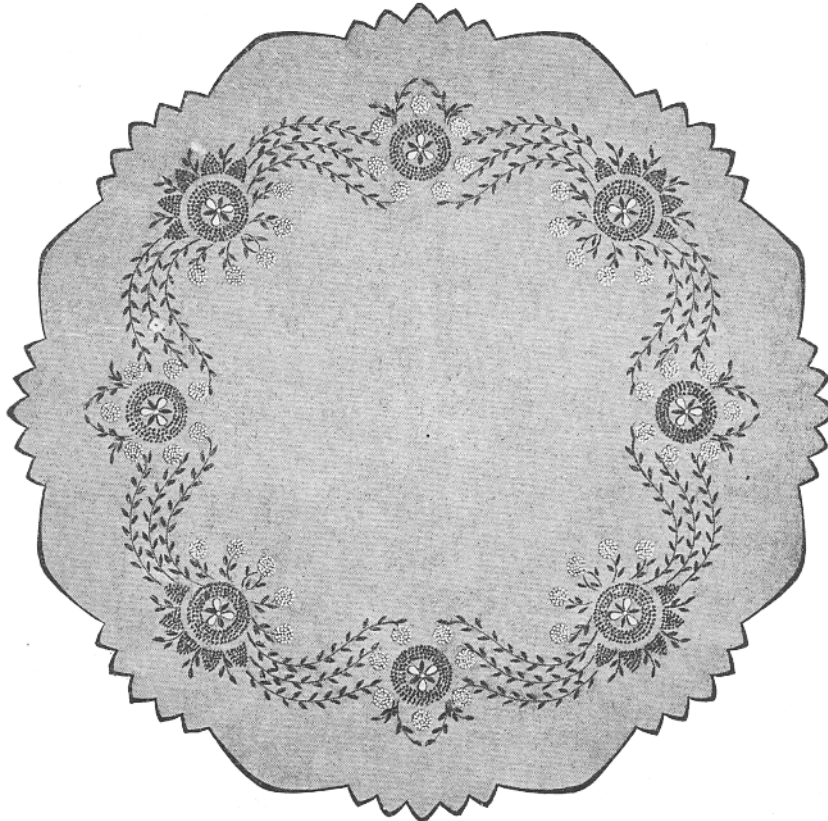
THIS SHOWS THE INSIDE OF THE NEEDLE CASE No. 14839

French Knot Embroidery

FRENCH-KNOT embroidery is one of the most interesting kinds of work, and it is really surprising to find the number of different designs that can be carried out in this way. Then, too, it is so quickly and easily accomplished that one

holding the knot in place with the left thumb, pull the thread through tight.

In all cases where the knots are to form a section of the design, they should be made very close, to give quite a solid appearance. A rather heavy cotton should



LARGE TABLE-COVER IN FRENCH KNOTS No. 14840

Size, 43 inches. Stamped on tan Ramie linen, \$1.35. Embroidery cotton, 70 cents extra. Perforated pattern (½ design), 50 cents. A color scheme will be sent with each pattern. Work commenced, 75 cents additional.

has courage to attempt quite a large piece. When making the knots, bring the needle up through the material at one of the tiny dots, and pull the thread through its entire length. With the needle held close to the material, twist the thread around it the desired number of times, and put the needle down through the material very near where it was brought up. Then,

be used, twisting the thread around the needle two or three times, or the knots can be made of double thread, in which case it should be twisted around the needle only once. This is usually preferable, as it is much easier.

The large table-cover, No. 14840, measures forty-three inches, and is made of tan Ramie linen, embroidered in two shades

of green, brown, and yellow. The edge is unusually pretty, alternating one large scallop and a cluster of five small ones. Extra care should be taken when making the small ones to keep them pointed instead of rounding them, as this adds to the unusual effect of the piece. The darker shade of brown is used on this edge.

All of the large dots surrounding the circles are of yellow, while the diamond-shaped sections are of brown. The circles themselves are of brown. The leaves should be padded and worked solid in the darker shade of green, and the lighter is used for the stems. A color-scheme, which is sent with each pattern, shows where each shade is used, so there will be no difficulty in the working.

The table-runner measures twenty-six by seventy inches, is made of tan Ramie

use on both of these tan linen pieces.

The oblong centrepiece is fourteen by eighteen inches, and can be made of either tan or white linen. Several colors are

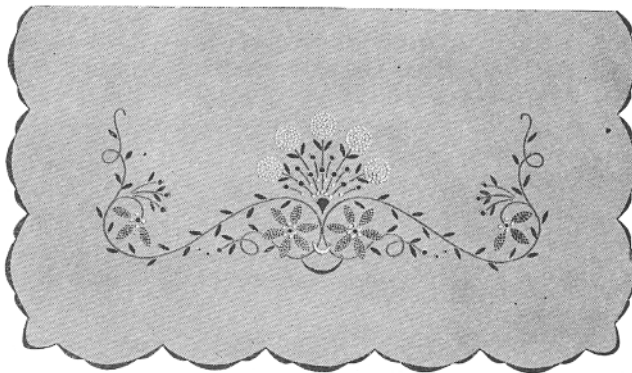


TABLE RUNNER No. 14841

Size, 26 x 70 inches. Stamped on tan Ramie linen, \$1.40. Embroidery cotton, 45 cents extra. Perforated pattern, 45 cents. A color scheme will be sent with each pattern of the two designs shown on this page.

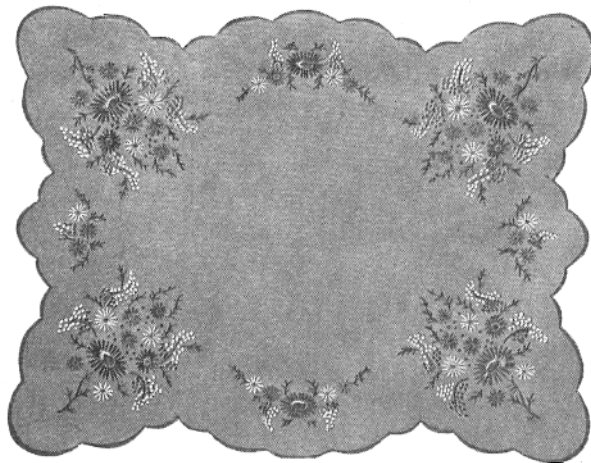
used for the embroidery, including pink, yellow, green, blue, lavender, and brown.

In this design, with the French knots, is also used another stitch equally simple.

This is commonly known as the thousand petal stitch, and consists merely of taking a single stitch the length of the stamped line. All of the flower petals and leaves are made in this way. The stems are outlined. The centres of the large flowers are worked solid in green, while those of the small ones are made with a single French knot.

The edge of each piece should be run on both stamped lines with very fine stitches, and the surface between filled with padding stitches. Where the space is wide this padding can be of chain stitches, otherwise a succession of outline stitches is better.

When selecting the needle, see that it is not too small, or the thread will draw the threads of the material when being pulled through; or if it is too large it will leave a hole in the material, either of which will give a ragged appearance.



OBLONG CENTREPIECE No. 14842

Size, 14 x 18 inches. Stamped on tan or heavy white linen, 35 cents, or given for one subscription, other than your own. Embroidery cotton, 35 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents. Stamping compound, with directions, 10 and 25 cents a box.

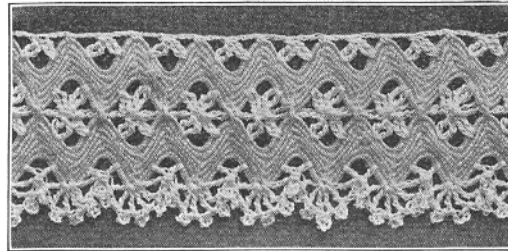
linen, and is worked out with the same colors and in the same way as the centrepiece. Of course other colors may be used instead of the ones suggested, if one prefers, but this is a pleasing combination to

Edgings in Crochet and Braid

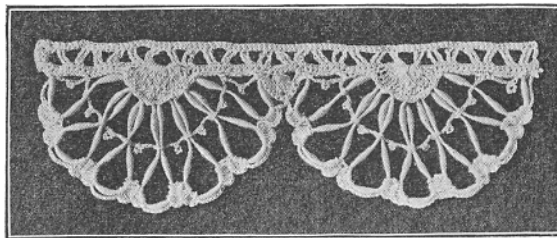
ONE who is not familiar with the use of braids in combination with crochet may, at first, experience some difficulty in the work. These braids are apt to vary somewhat in size and number, and of course different workers crochet tighter or looser. With these facts in mind, if the pattern does not work out satisfactorily, either try a different size braid or change the tension of your stitch.

DESCRIPTION OF STITCHES.—*Chain* (ch). *Stitch* (st). *Stitches* (sts). *Slip stitch* (sl st). Having loop on hook, insert hook in work, thread over and draw through both work and loop on hook. *Single crochet* (s). Having loop on hook, insert hook in work, thread over and draw through, over and draw through both loops on hook. *Double crochet* (d). Having loop on hook, thread over, insert hook in work, thread over and draw through, over and draw through two loops, over and draw through two remaining loops. *Treble crochet* (t). Having

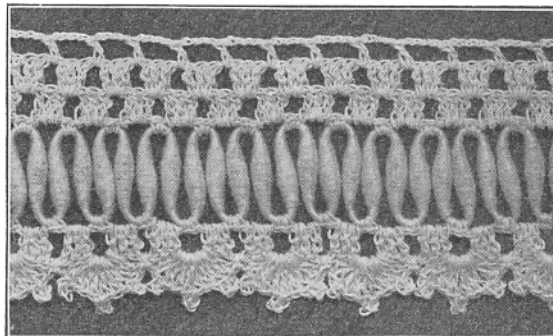
loop on hook, thread over twice, insert hook in work, thread over and draw through, over and work off loops by twos.



EDGING WITH RICKRACK BRAID No. 14843
By Louie Kilgour



A PRETTY EDGE OF CORONATION CORD, No. 14844
By E. Garibaldi



THIS EDGING, No. 14845; CAN BE USED ON PILLOW CASES
OR TOWELS
By Mrs. C. W. Howden

Edging with Rickrack Braid, No. 14843

MATERIAL.—Cordonnet crochet cotton No. 60 and rickrack braid No. 25.

DIRECTIONS.—Fasten thread at first point of braid, ch 3, 1 t in centre between the first point and first depression. Do not work off last loop of this t, but hold on needle. Make 2d t in same hole and hold last loop. Make 2 t in centre between first depression and second point, holding last loop of each; thread over and work off all the last loops together, ch 3, 1 s in next point. Continue to the desired length. Work the other side the same.

TO JOIN THE STRIPS OF

BRAID.—Lay the strip already crocheted beside another strip, having the points opposite. Fasten first two points together with 1 s through both. Chain 3, make

[CONCLUDED ON PAGE 36]

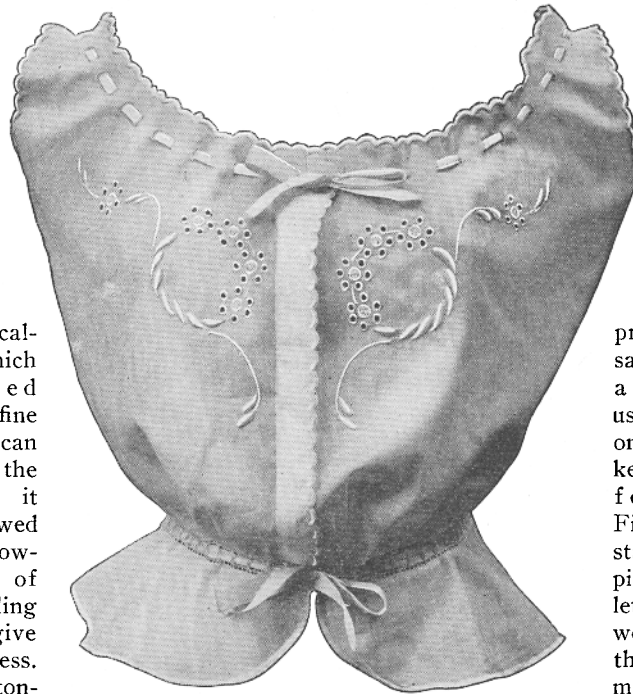
Pretty Designs for Made-Up Lingerie

MANY more girls would embroider their own lingerie if it were not for the tiresome task of making it up, so for these same girls, who have very little time to sew, are provided made-up garments, stamped ready to embroider. With this advantage, the making of lingerie is really a pleasure.

Each garment is to be finished with a

padding lengthwise and then worked across. Be sure that these stitches are made very close but not enough to overlap. At the same time, see that they are taken perfectly even, just over the stamped line, so they will not present a ragged appearance.

Next come the eyelets, both round and long ones being used. These are made in



buttonholed scalloped edge, which can be used alone, or a fine narrow lace can be added. If the lace is used, it should be sewed on plain, following the line of the buttonholing as this will give sufficient fulness.

When buttonholing, always run the stamped lines on both sides of the scallops with fine stitches. This not only prevents fraying when the scallops are cut out, but also makes a line which can be closely followed when taking the embroidery stitches. Where the scallops are small, a succession of outline-stitches for padding is much preferred.

The solid work of the designs should be

practically the same way, with a little extra care used with the long ones, in order to keep them perfect in shape. First run the stamped line, then pierce the eyelet. It is usually well to cut a few threads of the material with sharp embroidery scissors, as this prevents them from pulling. The material thus cut, when turned back

to the stamped line, makes a foundation on which to work the embroidery stitches.

The centres of the flowers on the corset-cover have a cluster of French knots, surrounded by an outlined circle. The corset-cover closes at the front, and is gath-

THIS CORSET-COVER CLOSES AT THE FRONT, AND IS PULLED INTO BEADING AT THE WAIST. DESIGN NO. 14846

Sizes, 34, 36, 38, 40, and 42 inches bust measure. Embroidery design stamped on a made-up garment of fine nainsook, 60 cents. Embroidery cotton, 15 cents extra. Perforated pattern of design, without scallop, 20 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

ered into a hamburg beading at the waist line. A peplum finishes the bottom of the garment.

The combination garment of corset-cover and open drawers is joined by a beading, through which is run a draw-ribbon. The garment closes at the front. The drawers are slashed at the sides with the design so arranged to follow the line of buttonholing. An eyelet is made on each side, so that ribbon is laced in and tied.

The empire nightgown No. 14848 has a design matching the combination. A ribbon run in the beading can be drawn up to make the garment the desired size.

The kimono gown has a

sleeve. There are no shoulder seams.

A great many people find stamping an interesting work and prefer to do it themselves. In the case of these made-up garments, the scallops come already stamped, so all one would need to do would be to stamp the embroidery design. Both the transfer and perforated patterns are furnished for all of these patterns.

While the transfer pattern is more easily used, it has a disadvantage in that it can be used only once. The outline is transferred to the material by a warm flat-iron. Whichever pattern is used, one should be very careful to see that it is placed in exactly the right position before



THE COMBINATION OF CORSET-COVER AND DRAWERS IS JOINED AT THE WAIST WITH BEADING. DESIGN No. 14847
 Sizes, 34, 36, 38, 40 and 42. Embroidery design stamped on a made-up garment of fine nainsook, \$1.10. Embroidery cotton, 25 cents extra. Perforated pattern of design, without scallop, 25 cents; transfer pattern, 15 cents.
 Work commenced, 75 cents additional.

pretty butterfly design. Eyelets are made around the neck, and in these is run ribbon which, when drawn up, shapes the garment to the neck.

This gown is made with only one seam, which extends up the side and under the

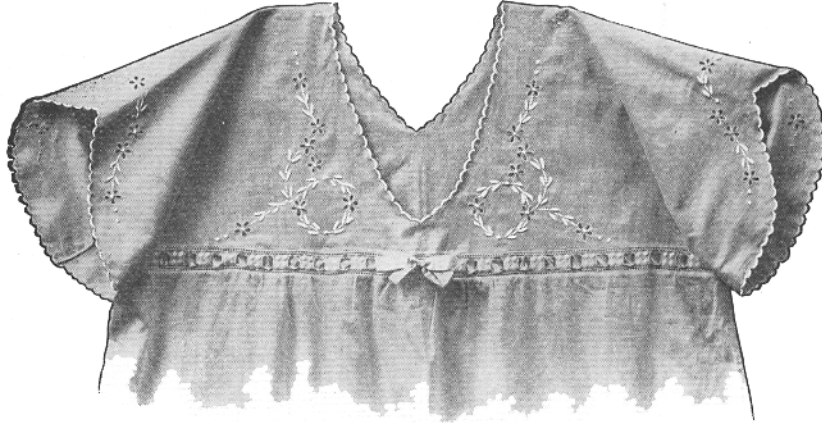
stamping, and that the design is thoroughly stamped before removing, as it is very difficult to replace it in exactly the right position, and this results in blurred lines.

Either thumb-tacks or heavy weights

may be used to hold the pattern in position, flat-irons being particularly good for the purpose.

By a skilful worker, any of these designs may be changed about and so arranged to be used on different garments, thus making complete sets. Often only a portion of a design can be used very effectively in some special position.

The needle used, as well as the embroidery cotton, greatly affects the appearance of the work. This should be large enough to carry the cotton easily, or it will pull the threads of the material, and give a very ragged appearance, while if it is too large it will leave small holes. Do not carry the thread from one eyelet to another, as this will show through.



THIS EMPIRE GOWN HAS A DESIGN TO MATCH THE COMBINATION. DESIGN No. 14848

Sizes, 13, 14, 15, 16, and 17. Embroidery design stamped on a made-up garment of fine nainsook, \$1.25. Embroidery cotton, 15 cents extra. Perforated pattern of design, without scallop, 25 cents; transfer pattern, 15 cents.



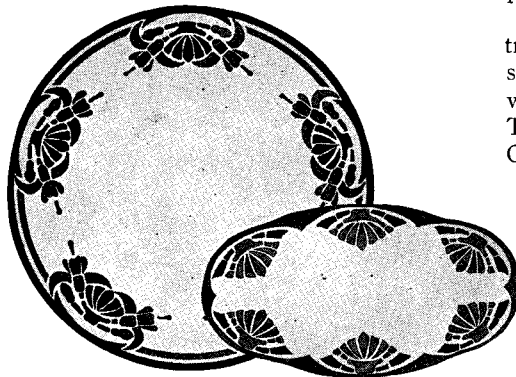
A BUTTERFLY DESIGN IS USED ON THIS KIMONO GOWN. DESIGN No. 14849

Sizes, 13, 14, 15, 16, and 17. Embroidery design stamped on a made-up garment of fine nainsook, \$1.25. Embroidery cotton, 15 cents extra. Perforated pattern of design, without scallop, 30 cents; transfer pattern, 10 cents. *Work commenced, 75 cents additional.*

A Conventional Fuchsia Design for China

By Gertrude S. Twichell

FOUR different arrangements of this fuchsia design are shown in the illustrations. The eight-inch plate is carried out in pink, ivory, and gold. Trace



DIFFERENT MOTIFS ARE USED ON THE PLATE AND OLIVE DISH

PLATE No. 14850. Black outline pattern, with directions for the new method of applying, 15 cents.
OLIVE DISH No. 14851. Black outline pattern, with directions for applying, 10 cents.

the motif, which is given full size on the opposite page, leaving out the band which appears on the vase only, with soft lead-pencil. Wipe the china with denatured alcohol. This will dry at once, and leaves the surface in condition to take a transfer of the tracing. Use a plate divider, and space off china. Draw the line for gold band on edge of plate, by putting point of pencil at right distance from edge, resting fingers firmly against edge of china and then running pencil clear around. This will give a band of even width. Place tracing very carefully in position on china and slip a piece of blue impression paper under it. Go over the outlines with either a pencil or a smoothly pointed stick. The design will be found transferred to the china.

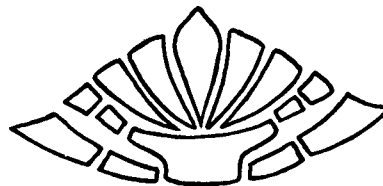
Trace the five motifs in, and then measure for connecting bands, and draw them in as you drew edge band. Outline with black, making fine lines, and keeping them very firm and even. The band at the

edge need not be outlined, unless desired. Put gold on this edge with a smooth, even coat, being sure edges are smooth and not ragged. Then put china in a warm place to dry.

If one is not skilful in tracing and transferring, it will perhaps be easier to secure prepared outlines (prices for which are quoted under illustrations). These give the outline of the motif in Ceramic black (they are prepared in black only) on films backed with paper. These are immersed in water until the film begins to separate from the paper, then slipped on to the china and fired in. They require no tracing or painting. Careful directions for their use accompany the films.

When outlines are thoroughly dry, whichever method may have been used, the pink may be put on. Do not attempt to work on china while outlines are wet, as they will blur and spoil the work.

If powder paints are used, take out a little peach-blossom, or whatever pink you use, and mix it with a drop or two of balsam of copaiba. Dip a clean brush in turpentine, lay it against a paint-rag an instant to remove extra moisture, and then fill it with the pink. Paint in the flower



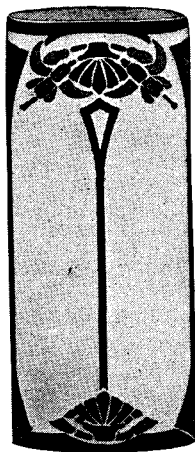
THIS MOTIF IS USED ON OLIVE DISH AND VASE

part of the design, making the paint very smooth and even in tone, but not getting it thick. Go clear up to the outline, but not over it. When the pink is all on, put gold in the places which show black in the illustration of the plate. The connecting bands are of pink. Look the china

over thoroughly, and wipe off with a clean paint-rag dipped in alcohol, any stray brush or finger marks on either side of the plate. Dry the china again, and it is ready for the first firing.

The first thing to do after it is fired is to tint it. Mix up some ivory with the balsam of copaiba, using a trifle more balsam than you would for ordinary painting. Make a pad by wrapping a little bunch of absorbent cotton, or wool, in China silk. Fill a large brush with the ivory, and lay it on rapidly all over the plate. Then take the pad, and gently dab the tint until the color is absolutely smooth and even over the entire surface. Then put the plate away to dry. When it is dry, clean out the ivory from the design and the gold. A bit of paint left on the gold will make it look dull after firing, so be sure to clean the gold thoroughly. This cleaning

out may be done with a brush dipped in alcohol, and almost dried against a paint-rag. Another way is to wrap a bit of absorbent cotton around a toothpick, and use this in place of the brush. In either case, do not have so much alcohol that it will run into the tint and spoil it.

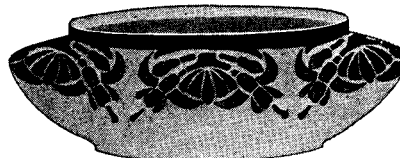


VASE No. 14853
THE FIGURE AT THE BASE IS EXTENDED INTO A BAND WHICH DIVIDES THE VASE INTO PANELS
Black outline pattern, with directions for applying, 25 cents.

The pink will probably need a second thin, even coat of paint. The gold must also be gone over a second time. If one wishes, part of the flower motif, and also the buds, may be made of a deeper pink, or of ruby. This will give a little more variety to the design. After these colors and the gold are all on, dry the china, and it is ready for the final firing. The gold must be burnished after it is fired. The painted part of the plate should be lightly sandpapered over with the finest grade of sandpaper, to re-

move roughness. *Do not* sandpaper over the gold.

Examination of the illustration will show how the design is arranged on the

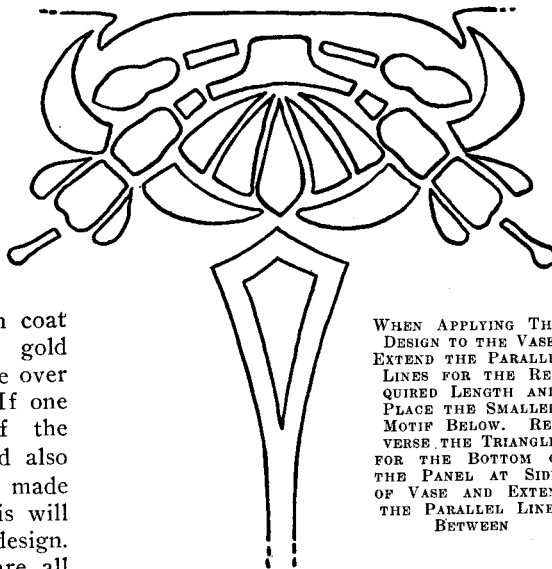


BOWL No. 14852 IS PRETTY CARRIED OUT IN POMPADOUR AND GOLD

Black outline pattern, with directions for applying, 15 cents.
NOTE.—With every 50-cent order a water-color study of the pattern will be sent.

vase. The triangular figures extending into bands should be of gold. The background may be of apple-green instead of ivory, and the black portion of the design may be moss or brown green. The olive-dish is carried out in olive-green, making the tinting very delicate, and the motifs of the deeper color. The edge band is green, while the gold is put in the spaces showing black in the illustration.

The bowl is very pretty carried out in



WHEN APPLYING THIS DESIGN TO THE VASE EXTEND THE PARALLEL LINES FOR THE REQUIRED LENGTH AND PLACE THE SMALLER MOTIF BELOW. REVERSE THE TRIANGLE FOR THE BOTTOM OF THE PANEL AT SIDES OF VASE AND EXTEND THE PARALLEL LINES BETWEEN

pompadour and gold. Use a delicate tinting of the color for the background. The flower motifs are painted in with the pompadour in quite a deep tone. The rest

[CONCLUDED ON PAGE 40]

Edgings in Crochet and Braid

[CONCLUDED FROM PAGE 30]

2 t as above in the second piece of braid. Do not work off the last loops. Insert the needle in the centre of the 4 t of the crocheted strip below, make 2 t in centre between first depression and second point of second strip, holding last loops. Thread over and work off all 4 t at once, ch 3, join next two points with s. Continue to the end.

SCALLOP.—** Make 1 d in centre between first point and first depression of other side of second piece of braid. Do not work off last loop. Make 1 d between first depression and second point. Work off both stitches together. * Make 1 t in centre of next point, ch 5, fasten back in 1st ch with s, making a picot. Repeat from * until you have 6 t in same hole. Then repeat from ** to the end.

Lace of Coronation Cord and Crochet, No. 14844

MATERIALS.—Coronation cord and No. 30 cotton. Make a chain as long as needed, then turn and go back on each stitch with a s. *2d row*—Chain 4, 1 t in the 5th st, * ch 4, 2 t on the next 2 sts, skip 4, 2 t on the next 2; repeat across from *, turn. *3d row*—One s on each of the next 18 sts, skip 6, under next ch 4, make (6 t, 6 double trebles (thread over 3 times), 6 t), skip 4, 1 s on each of next 42 sts. This takes you to the point where another centre is started; repeat across, letting the work extend 18 sts beyond the centres at each end to insure room for a full scallop. *4th row*—Catch end of cord to work with 2 s, drop cord, 18 s on next 18 s, pick up cord and catch to base of scallop at the third slender portion, with 2 s (over cord) on 2 s, 1 s on next s, make another loop of cord, this time of five sections of cord, bind together at base with 1 s, then to shell with 2 s on 2 s, over cord, 1 s on next. Make five loops like the last, which takes you to the base of the scallop at the left side, 18 s on the next 18 sts, catch the cord to the

foundation with 2 s at the third slender section, ch 4, skip 2, (3 t, 2 ch, 3 t) on the next st, ch 4, skip 2, catch the cord to foundation with 2 s. This brings you to the beginning of another scallop. Repeat from first. *5th row*—Chain 8, catch in fourth to form a picot, ch 4, skip 8, 1 s on s, ch 3, catch to small part of cord with 2 s, ch 2, p of 4 ch, ch 2, catch to both sections of next loop with 2 s, repeat around scallop. Chain 3, catch to foundation with 1 s, ch 8, p of 4 (by catching back in 4th st), ch 4, catch to 1st st of ch 4, at side of shell of 6 t. Make 1 s on each st of ch and t of the shell. Repeat from first. *6th row*—Starting at base of a scallop, (ch 8, 1 s, 7 d, 1 s) at top of first loop, ch 1, (1 s, 7 d, 1 s, ch 8, 1 s, 7 d, 1 s) in the top of each of the next five loops. At the last or half loop make only one scallop of 7 d, ch 4, and catch in centre of the shell of 6 t. Repeat from first.

Edging of Coronation Braid, No. 14845

MATERIAL.—Medium-size Coronation braid and No. 30 Cordonnet crochet cotton.

DIRECTIONS.—Fasten thread firmly in end of first section of braid, ch 3, 2 s between second and third section, ch 3, 2 s between third and fourth sections, repeat, catching each alternate section of braid till you complete the length desired. Repeat this row on the other side of braid, turn. *2d row*—Chain 5, 3 d under first 3 ch, ch 2, 3 d under next 3 ch, repeat to end of row, turn. *3d row*—Like 2d row; at end, ch 2, 3 d under ch at beginning. *4th row*—Chain 6, 1 d under first 3 ch, ch 4, 1 d under next 2 ch, to end.

LOWER EDGE.—Like 2d row of top. *3d row*—Two d under first 2 ch, ch 3, 1 sl st in last d for a picot. (p), 2 d, p, 2 d, p, 2 d, under same ch, sl st under next 2 ch. Repeat to end of row.

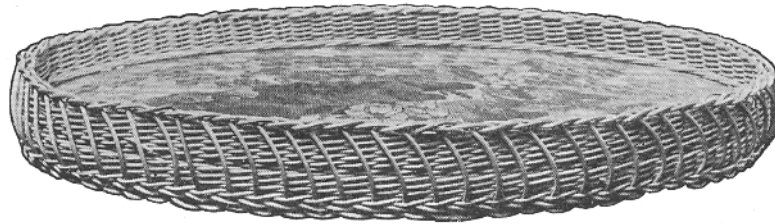
A Reed Tea Tray

By Carrie D. McComber

THE tea-tray shown is an original design which is simple for the amateur basket-maker if each step is followed with precision.

A board of required size is wanted. The burnt wood departments of the shops fur-

ing five in all, and pass the first back of four spokes to the right and out all the way around. This makes a little rim over the glass. Cut off two of the weavers and make enough rows of triple twist to give the tray the required depth. Dampen the

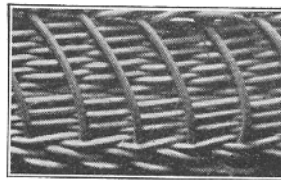


A PIECE OF CRETONNE OR AN EMBROIDERED LINEN MAY BE USED UNDER THE GLASS

nish such boards, and they are particularly desirable because they are made of two or three layers of wood and do not warp; a glass the exact size of the board; material to cover the board, cretonne, embroidered linen or plain colored linen; No. 2 reed for weavers and No. 4, for spokes.

Cover the board, fastening the fabric over the edge with tiny tacks. Mark the outline of the board on a piece of stout cardboard, and just outside this line on the cardboard, punch a row of holes three-quarters of an inch apart. Cut as many eighteen-inch spokes of No. 4 reed as there are holes, and thread them into the holes, leaving five inches projecting above the cardboard. To keep these five-inch lengths in place temporarily, put each in front of the one at the right and back of the next all the way around, looping the last one through the first. Turn the board over, and in the oval of the long projecting spokes put in the covered board, fabric side upwards, and place the glass over it. Insert three weavers back of as many spokes and make triple twist rows enough to cover the edge of the glass. Insert two more weavers, mak-

ing five in all, and pass the first back of four spokes to the right and out all the way around. This makes a little rim over the glass. Cut off two of the weavers and make enough rows of triple twist to give the tray the required depth. Dampen the spokes thoroughly with a sponge and begin the finishing. Bring each spoke back of two and out all around in turn. Turn the tray over, undo the work on the other side, remove the cardboard, and replace the work that was taken out. Make three rows of pairing and finish off the weavers. Call any spoke No. 1. Pass spoke 1 in front of No. 2 and in, spoke 2 in front of 3 and in, and continue all around. Again turn the tray over and dampen the spokes with a sponge. Then bring them, one by one, over the side, through the lowest row of triple twist and through the lowest row formed by the under spokes. Pass one over the other and in all the way around and trim close. This makes a firm strong frame in which the glass is secure.



THIS SHOWS MORE CLEARLY HOW THE FRAME IS MADE

The tray as shown has a pretty piece of cretonne under the glass, but a novel idea is to use an embroidered linen. This can be white or color, a light écu, embroidered in color, being very attractive when used under the glass, which serves to protect it.

We can supply No. 2 reed at 85 cents a pound, and No. 4 reed at 65 cents a pound, for making the tray.

Wool Crochet

[CONTINUED FROM PAGE 24]

repeat from * down front, do not skip any rows at corner, 1 s in corner st, ch 4, 1 d in s, 1 s in V st, ** ch 4, 1 d in s, skip 1 V st, 1 s in next V st, repeat from ** across bottom of sacque. Repeat from * on other front. Repeat edge around collar. Repeat from ** around sleeves, trim with ribbon as illustrated.

Crocheted Hug-me-tight

MATERIALS.—Eight skeins of light gray zephyr Germantown, a medium-sized bone hook, and 3 yards of No. 5 red ribbon.

DIRECTIONS.—Begin at the neck with a ch of 105 sts. *1st row*—Take a st in 4th from the hook, one in next st, then a st through the three on the hook and 1 ch. Repeat this group over every 2 sts of the ch, 23 more times, skip next st, and in the next make a shell of (2 h d, 2 ch, 2 h d), skip 1 st, and make 24 more groups. *2d row*—Chain 3, turn. It will be seen that there is a single stitch which seems to go diagonally from left to right across the space between two groups. For the first group, after turning, take a st in the 1 ch at beginning of 3 ch, st at the right of first diagonal st, finish as before. For next group take a st at left of first diagonal st and one at right of next diagonal st. This forms the pattern of st used in the garment. When middle of back is reached put an extra group before the shell with 2d st in 2d h d of shell, shell in a shell, finish to end of row with last st of last group in top of 3 ch at beginning of preceding row. There is a widening of one group at each front edge. By widening in this manner at middle of back and front edges there will be one more group on left side of back than on right, but as you turn it makes the extra group alternate from side to side and keeps both sides even.

Make the garment twenty rows deep.

Fasten the yarn at neck edge and make shells of (1 ch, 2 d, 1 ch) fastened to

edge by s all around the garment. At the corners make the work full enough so it will not draw.

Lay the two front edges together with the corners on the point at the back and the work will form a square.

Leave enough shells for the arm-holes, and three at the lower edge to form points. Fasten the shells in the front and back under the arm by chains of 7 sts each. This one has five shells each side, joined for the underarm.

Lace the ribbon through the spaces under the arm and use the remainder for ties, at the neck.

This hug-me-tight may be worn under a coat for extra warmth or as a house garment. Any stitch may be used, taking care that widenings come at the front edges and keep the point in exactly the centre of back.

Crocheted Copper-Color Shaded Afghan in Double Popcorn Stitch. Size, 54 x 72

MATERIAL.— Eight skeins each of four shades of copper-color fourfold Germantown wool; 4 skeins of lightest shade of copper-color fourfold Germantown wool; 1 celluloid crochet-hook No. 4.

DIRECTIONS.—With darkest shade, ch 291 sts or 65 inches, turn, skip 1 st * (for s) draw a loop through next st, wool over, draw through two loops on hook, repeat from *, having 298 s in row, turn, ch 1. *2d and 3d rows*—One s in each st, turn, ch 1. *4th row*—One s in each of 2 sts, * (for double popcorn st), wool over, count down three rows, skip 2 sts, draw a loop through around next s, wool over, draw through two loops, ch 3, having two loops on hook, wool over, draw a loop through around s, wool over, draw through two loops, wool over, draw through the three loops on hook, skip 1 st, 1 s in each of the next 2 sts, repeat from * to end of row,

[CONTINUED ON PAGE 40]

Baby's Crocheted Bonnet

By R. A. Walsh

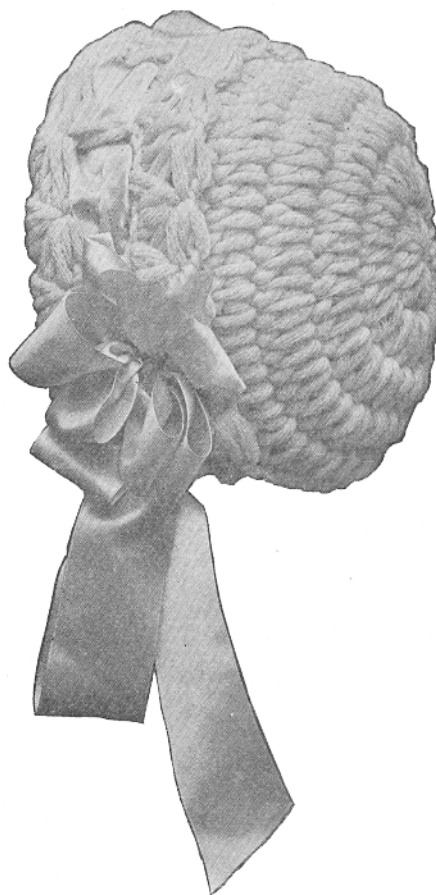
THIS little bonnet, made of white and trimmed with either white or colored ribbon, is very becoming to the little one.

MATERIAL.—Three skeins of eightfold Germantown, a medium size amber crochet-hook, and $3\frac{1}{2}$ yards of No. 9 ribbon.

DIRECTIONS.—Chain 3, join with slip stitch (sl st). *2d row*—Eighteen treble crochet (t) in ring, join. *3d row*—Two t in top of each t of preceding row, taking up both sts. *4th row*—Make 2 t, widen in every 3d st. *5th row*—One t in each st. There should be 40 sts. *6th row*—Make 40 t. Break off yarn, start at right-hand end of bonnet and make 40 t as before. Repeat. Make 1 row of double crochet (d). Turn work for border.

BORDER. *1st row*—Chain 3, draw up loop $\frac{1}{2}$ inch, thread over, take up st in 2d ch, take up loop in 1st ch, take up loop in 1st d on bonnet. Take up loop in 2d d, also loop in 3d d, thread over, draw through all sts on hook. Chain 1. This forms star. Draw up loop, thread over, take up loop through eye of star just made. Take up loop in side of star. Take up loop in 4th st on bonnet. Take up loop, in 5th also 6th, thread over, draw through all loops on hook as before. Continue pattern to end of row. *2d row*—Chain 5, make t in eye of star, ch 2. Repeat to end of row. *3d row*—Like 1st row, using sts of 2d row same as on bonnet.

TO TRIM.—Run No. 9 ribbon through holes in border. Finish with rosettes or bows at sides, as shown in cut.



BABY'S CROCHETED BONNET

Are You a China Painter?

WE would like very much to know how many HOME NEEDLEWORK readers are interested in china painting. Would an article on this subject in every issue of the magazine appeal to you? How about basketry? Would you like this made a feature of HOME NEEDLEWORK? Our reason for asking these questions is that we

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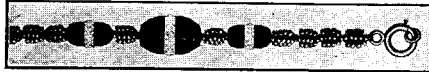
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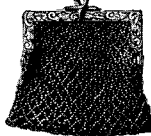
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A CONVENTIONAL FUCHSIA DESIGN FOR CHINA

[CONCLUDED FROM PAGE 35]

of the design, and the band at the top, is of gold. The motifs may be outlined with gold. The design on the olive-dish might be worked out in gold and iris-yellow lustre. The motifs and bands would be of gold, and the background of the lustre. The more experienced painter will think of many different combinations of lustres which may be used in working up this design with charming effects. Ruby and green might be used on the vase, having the bands of gold, and the background of mother-of-pearl lustre. The flowers might be of the mother-of-pearl, and the rest of the design worked up in different greens and gold. If one is expert in dusting on colors, the bowl might have the design entirely in gold, and the background of brown green or apple-green, dusted on. The plate would be very pretty with the design in two tones of blue, using gold for the outlines and bands, and leaving the background white.

WOOL CROCHET

[CONTINUED FROM PAGE 38]

turn, ch 1. 5th, 6th, and 7th rows—One s in each st, turn, ch 1. Repeat from 4th to 7th row inclusive, for pattern, making 9 rows of darkest shade, 8 rows of next shade, 8 rows of next shade, 8 rows of next shade, 8 rows of next shade darker, 8 rows of next shade darker, 8 rows of next shade darker, 8 rows of darkest shade, 8 rows of next shade lighter, 8 rows of next shade lighter, 4 rows of next shade, 4 rows of lightest shade, 4 rows of next shade darker, 8 rows of next shade, 8 rows of next shade *, 8 rows of darkest shade.

This completes half of afghan, repeat, shading from * backwards for other half.

BORDER.—With darkest shade, 1 s in each st around afghan, 3 s in the four corner sts, join, ch 1, break off wool.
2d round.—With lightest shade, ch 1, wool over, draw a loop through st, wool over, draw through two loops, wool over, skip 2 sts, draw a loop through next st, wool over, draw through two loops, wool over, draw through three loops, ch 2,

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* wool over, draw a loop through same st, where last loop was drawn through, wool over, draw through two loops, skip 2 sts, wool over, draw a loop through next st, wool over, draw through two loops, wool over, draw through three loops, ch 2, repeat from * around afghan, making 3 d in each of the four corner sts, join, break off wool. *3d round*—With next shade darker, ch 1, 1 d in space made by ch 4, repeat wool over, draw a loop around d just made, 3 times, wool over, draw through the seven loops on hook, ch 1, * 1 d in next space, repeat wool over, draw a loop through space, around d 3 times, wool over, draw through the seven loops on hook, ch 1, repeat from * around afghan, join, ch 1, break off wool. *4th round* — With next darker shade, same as 2d round, but making the d in the space made by ch 4, instead of in the sts. *5th round*—With darkest shade, 1 s in space made by ch 4, * ch 4, skip 1 st on ch, draw a loop through each of the 3 ch sts, wool over, draw through the four loops on hook, draw a loop through same space, draw a loop through next space, made by ch 4, wool over, draw through the three loops on hook, repeat from * around afghan, join, ch 1, break off wool.

CROCHETED CENTREPIECES AND DOILIES

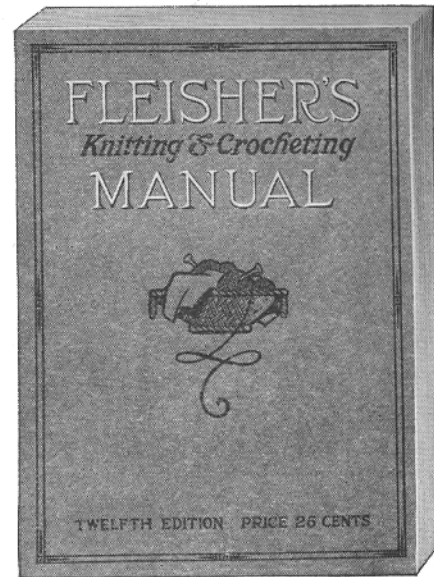
[CONTINUED FROM PAGE 9]

d into bar made by ch 3, ch 3, fasten in top of 5th d, 5 more d, ch 5, fasten back into 2d ch, ch 5, fasten back into 2d ch, ch 2 *. Repeat all the way round from * to *. Now complete by fastening rose in centre with s.

SMALL PLATE DOILY.—Make 10 scallops, using four sections for each scallop with an extra one for secure fastening. Make the rose as for the large doily and make one row of chain work with picots. Allow seven sections for the second portion, and allow but one row on outer edge of ch work with picots. Omit the second row of this inner portion and s to rose.

TUMBLER DOILY.—Make seven scallops like large doily, rose with 2 rows of chain work and picots. Then join with single crochet.

[CONTINUED ON PAGE 42]



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FRENCH AND EYELET EMBROIDERY

[CONCLUDED FROM PAGE 4]

is a very effective contrast to the padded balls above the vines; in fact when a vine looks weak you can always safely fill in with balls. Always work the centre eyelet in flowers first, and a padded eyelet there is very pretty.

Another very attractive centrepiece, with doilies, is shown here. The collar would be a handsome addition to a waist, with cuffs to match and the balls here again show how useful they are for elaborating what would otherwise be an inefficient design.

TATTED DRESS ACCESSORIES

[CONCLUDED FROM PAGE 19]

each. Chain 8 p, join at base of each ring.

WHEELS ON EACH SIDE OF MEDALLION.—Ring 5 p, ch 7 p. Repeat for 8 rings and chains. Tie and cut threads. Work rings of 9 p (3 d s between all picots) on the chains, leaving 2 p between the knottings. Appliqué these figures to net, cutting the net away at lower edge. Make alternate rings of 9 p and 3 p for side edges of jabot.

CROCHETED CENTREPIECES AND DOILIES

[CONTINUED FROM PAGE 41]

Oval Doily No. 14814

DIRECTIONS. — Chain 9 and join in a ring.

1st row—Chain 21, d in 3d st from needle, 20 d under ch, s in ring, * ch 18, d in 10th st of first spoke, (ch 2, skip 2, d in next) 3 times, ch 6, turn, d in d, (ch 2, d in d) twice, 20 d under ch, s in ring, repeat from * till you have twelve spokes in all. Slip stitch to 10th d of twelfth spoke, ch 5, skip 2, d in next st, (ch 2, skip 2, d in next) twice, ch 6, turn, d in d, (ch 2, d in d) twice, and fasten in first spoke, sl st to 6-ch loop.

2d row—Chain 5, d in the 6-ch loop, (ch 2, d in same loop) 4 times, * ch 2, d in next 6-ch loop, (ch 2, d in same loop) 5 times, repeat from *.

3d row—Slip stitch to first 2 ch, ch

Form the habit of reading the advertisements. It pays

5, d in next 2 ch, * ch 2, d in next 2 ch, ch 2, d in same 2 ch, ch 2, d in next 2 ch, ch 2, d in next 2 ch, ch 2, d in next 2 ch, (the 2 ch between the two groups of 6 d), ch 2, d in first 2 ch of next group, ch 2, d in next 2 ch, repeat from *.

4th row—Slip stitch to 2 ch, * ch 3, s in next 2 ch, ch 3, s in next 2 ch, ch 3, s in next 2 ch (which is the middle one), ch 2, s in same 2 ch, ch 3, s in next 2 ch, ch 3, s in next 2 ch, ch 3, s in next 2 ch, repeat from *, and fasten off.

MOTIFS AT END.—Chain 8, join in ring.

1st row—Twenty s in ring.

2d row—(Chain 18, s in s of ring) 12 times, making twelve loops, ch 4, skip 4, s in next, ch 5, s in middle loop of 3 ch in one group of 3-ch loops of centre motif made above, ch 5, skip 4, s in next, at bottom of 18-ch loop.

3d row—Slip stitch to 8th st of 18-ch loop, ch 3, 2 d in same loop, * ch 3, 3 d in next 18-ch loop; repeat from *, ch 5, skip 2 3-ch loops of centre motif made above, s in next 3-ch loop, ch 5, d in 3-ch loop between the 3 d in 18-ch loop, (ch 2, d in same loop) 3 times, ch 2, d in next 3-ch loop between the 3 d in 18-ch loop; repeat from *, and at last one ch 5, and join to centre motif made above as at first one.

4th row—Chain 3, s in each 2 ch all around and fasten to mat. Make another piece like this and fasten to middle 3-ch loop of group in centre motif directly opposite the one this piece is joined to, and fasten off. Fasten thread to middle 3-ch loop of a group in centre motif.

5th row—Chain 9, skip three 3-ch loops, d in next, repeat all around, skipping 4 3-ch loops at place where the end pieces join the centre motif, and putting t in the 3-ch loop before, and loop after the joining. That will make centre motif lie smooth.

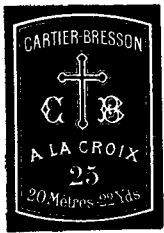
6th row—Double crochet in each st all around. *7th row*—Single crochet in each st all around. *8th row*—Chain 9, skip 5, s in next, all around. *9th row*—Slip stitch to middle of 9-ch loop, ch 9, s in next loop all around. *10th row*—Six s under 9-ch loop, * ch 3, 6 s in same 9-ch loop, 6 s in next 9-ch loop, repeat around from *. *11th row*—Slip stitch to 3 ch at top of 9-ch loop, ch 5, d in 3-ch loop, ch 2, d in same loop, ch 3, d in same loop (ch 2, d in same loop) twice, d in next 3-ch

[CONCLUDED ON PAGE 44]

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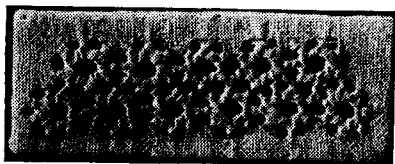
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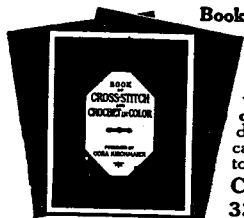
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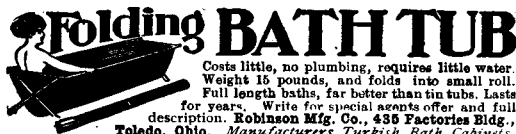
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CROCHETED CENTREPIECES AND DOILIES

[CONCLUDED FROM PAGE 43]

loop, repeat from *. 12th row—Slip stitch to 3 ch, same as in 11th row. 13th row—Same as 11th row, except using two loops as one where small pieces join mat. 14th row—Slip stitch to 3-ch loop, ch 3, 4 d in same loop, * ch 3, 5 d in same loop, 5 d in next 3-ch loop, repeat from *. 15th row—Single crochet in each d, * 2 s in 3-ch loop, ch 5, 2 s in same 3-ch loop, s in each d, s in each d of next group, repeat from *.

Embroidery Hints

By Helen A. Lyman

IRONING EMBROIDERY.—When ironing any embroidered article, see how much better it will look in the end, if you lay it on a folded Turkish towel. Place the right side of the article on the towel, which should be folded to make several thicknesses, and iron on the wrong side of the embroidery. The work will stand out remarkably well if treated in this way.

FOR PADDING SCALLOPS.—Among the many valuable hints this is especially interesting. As scalloped edging is used on most embroidered gowns, a quick way of padding same is to use a round white corset lacing for white embroidery, and sou-tache braid of a corresponding color for colored embroidery. It is not necessary to baste it on the edge first, as it will follow easily.

Books Received

THE CLUB WOMAN'S HANDYBOOK OF PROGRAMS AND CLUB MANAGEMENT. By Kate Louise Roberts. Published by Funk & Wagnalls, 354-360 Fourth Avenue, New York. Price, 75 cents.

DIVORCING LADY NICOTINE, Getting the Upper Hand of the Smoking Habit. By Henry Beach Needham. Published by Forbes & Co., 443 South Dearborn Street, Chicago, Ill. Price, 35 cents.

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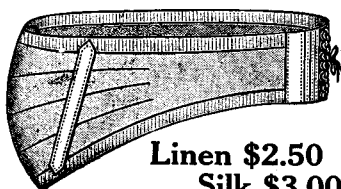
Maternity Support



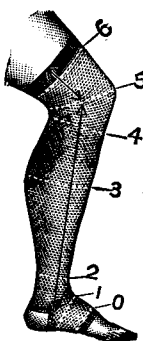
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Linen \$2.50
Silk \$3.00



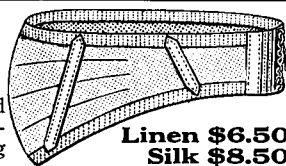
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Fine Silk	4.50	Fine Silk	2.25
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Fine Silk	2.25	Fine Silk	2.25
Linen	1.50	Linen	1.50

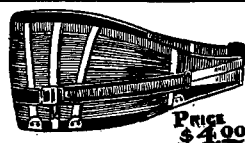
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