

Home Needlework Magazine



Aug. 1915
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Home Needlework Magazine

PUBLISHED MONTHLY

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CHILD'S BRAIDED DRESS

DESIGN No. 158-1

For description and prices, see page 44

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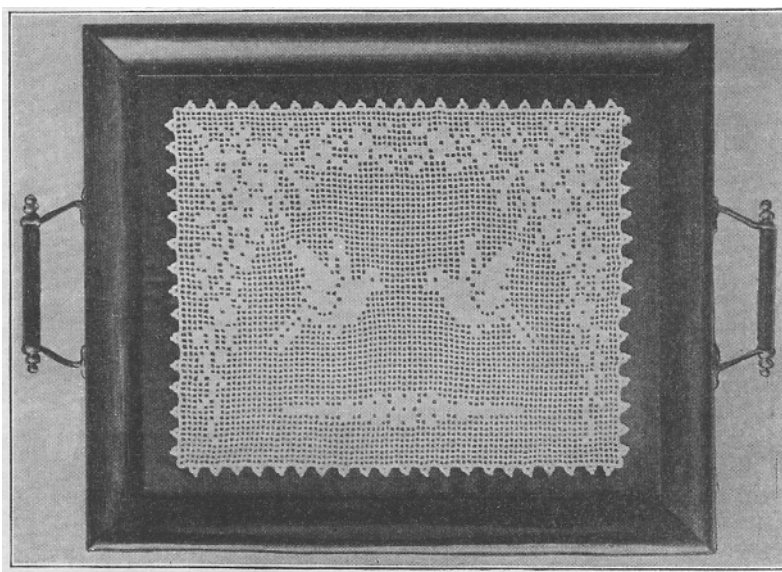
No. 8

Filet Crochet for the Dining-Room

FILET crochet, having become a favorite with the majority of needleworkers, has readily and effectively been adapted to all kinds of uses. On the following pages are shown some most effective designs which have been applied to various dining-room pieces with pleasing results.

tween. For description of stitches, see page 44.

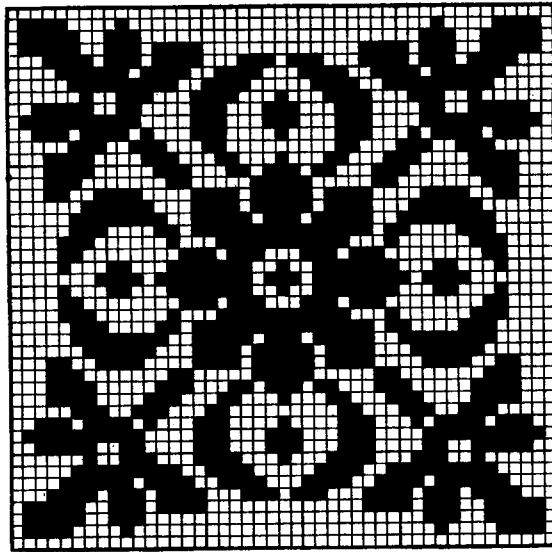
The foundation chain is always determined by the number of spaces times 3, plus 1, plus 5 to turn. For instance, if the number of spaces is 10, multiply 10 by 3, add 1, add 5 to turn, making alto-



BIRD DESIGN FOR SERVING TRAY
By Louie Kilgour
No. 158-2

Filet crochet consists of blocks and spaces, and unless these are made perfectly square, the beauty of the work is lost. A block (bl) is formed by 4 t. The number of t in any number of blocks is equal to 3 times the number of spaces plus 1 t. A space (sp) is formed by 2 t with 2 ch be-

gether 36 chain. The first sp is made by joining with t in the 9th st from needle, the remaining spaces being made with 2 ch, 1 d in the third chain-stitch. Always take up two threads when inserting the hook in the previous row. A second row of spaces is made with 5 ch to turn, join



BLOCK PATTERN OF No. 158-3

with t in the top of the next t of previous row. Always ch 5 to turn at end of row.

When a black and white block pattern is given, as is done in several instances, the design can very readily be copied from that.

Tray Piece in Bird Design, No. 158-2

MATERIAL.—Two balls mercerized crochet cotton (hard twist) No. 60, 23 cents a ball, and a steel crochet-hook No. 11, 6 cents.

DIRECTIONS.—Chain 186. *First two rows*—60 sps. Continue, following block pattern on this page. Half of the design, with one additional line, is given in the block pattern, so in completing the design, reverse the pattern.

EDGE.—When the last space of the square is made, do not break off the thread, but begin to work round the piece in the following way: Chain 1, * 3 d over the 2 ch of the first space. Repeat from * until 4 spaces are covered. Chain 5, turn, fasten with d in 5th d back. Chain 1, turn, make 5 d over part of the 5 ch just made. Make a picot of 4 ch fastened back in 1st

ch with d, make 5 d over remainder of 5 ch. Repeat from * all around the square.

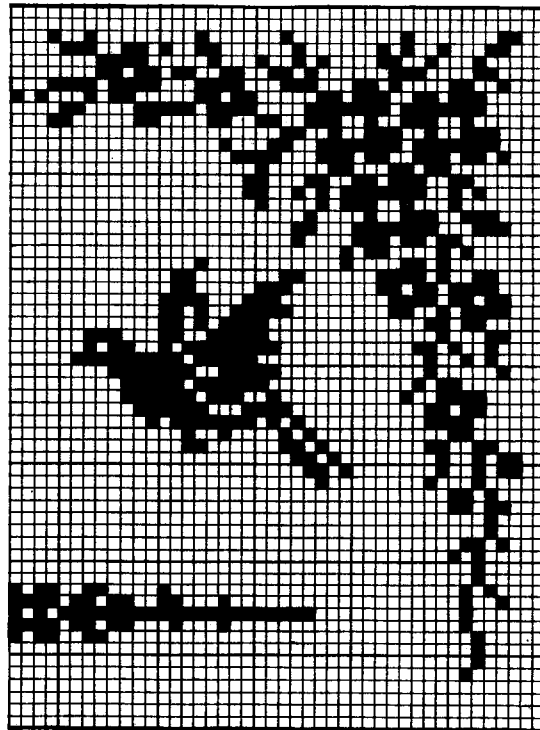
Table Runner No. 158-3

MATERIAL.—Linen thread No. 40, 18 cents a spool; two spools for 35 cents; a steel crochet-hook No. 10, 6 cents; cream linen, 18 inches wide, 40 cents a yard.

The main strip of the runner measures 16 x 45 inches, and the crocheted square is 8 inches.

DIRECTIONS.—Chain 141. *1st row*—45 sp. *2d row*—1 sp, 3 bl, 5 sp, 1 bl, 25 sp, 1 bl, 5 sp, 3 bl, 1 sp. Continue, following pattern on this page.

Fit the linen corners to the crochet, buttonhole around the edges and sew together. Buttonhole around the main strip, work two rows of spaces on inside edge of end and join to scarf. Work one row of spaces around



BLOCK PATTERN OF No. 158-2

entire runner, with extra row at ends, and finish edge of scarf all around with 3 d in each space with a picot of 4 ch at every 7th space.

Candle Shade No. 158-4

MATERIAL. — Mercerized crochet cotton (hard twist) No. 80, 28 cents a ball; two balls for 55 cents; a No. 12 steel crochet-hook, 6 cents.

DIRECTIONS. — Chain 153. *1st row*—2 sps, 1 bl, (1 sp, 1 bl) 22 times, 2 sps. *2d row*—49 sps. *3d row*—47 sps. The first two rows are the same length. On the third row narrow 1 sp at each end. To do this ch 4 at the beginning of the row to make 1 t in 1st t of 2d row. At the end of the row, lt into 3d st of last sp of 2d row. Work three rows of this length, then narrow as before. The narrowing is done every 4th or 5th row, as shown in the illustration, being careful to narrow in the same row on each side. There should be 27 sps across the top. Make the last row the same as the first; that is, alternate bl and sp.

Work around the edge, making 3 t in each sp, and d in each t across the top and bottom. Make four of these sections,

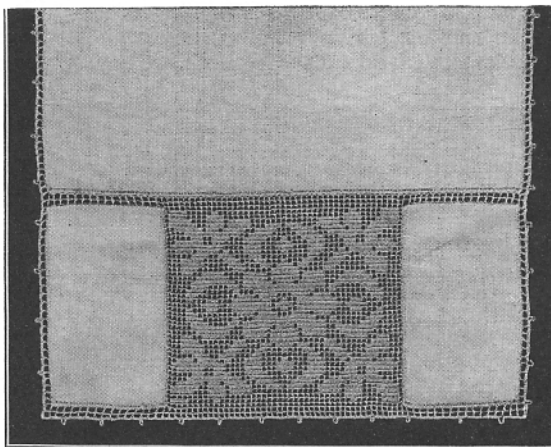
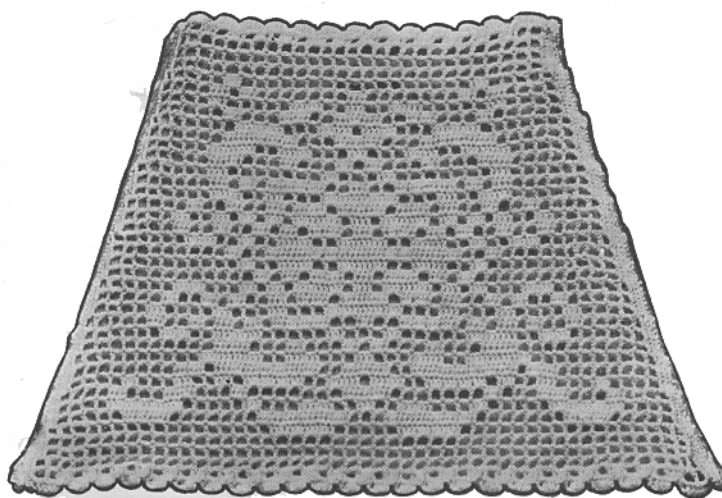


TABLE RUNNER, SHOWING USE OF FILET BLOCK
By Mrs. F. W. Kettelle
DESIGN No. 158-3

join, and mount over stiff foundation.

Medallion No. 158-5

The material for this medallion will, of course, vary according to the way in which it is to be used. These squares, made of heavy cotton, are suitable for counterpanes, and may be made in an all-over design by joining the blocks, or used as insertion with linen strips.



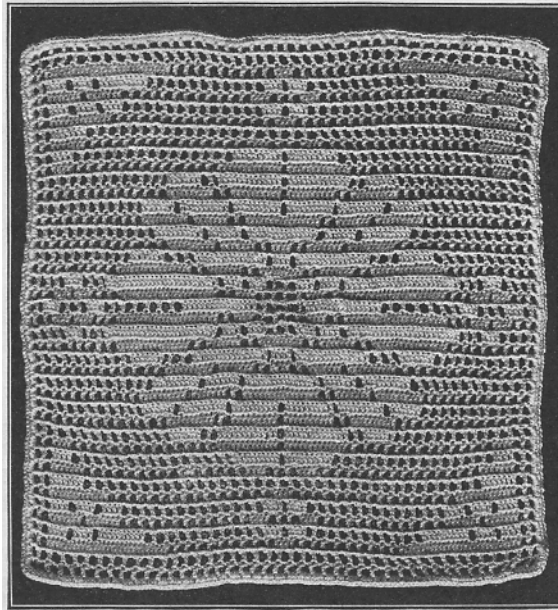
CONVENTIONAL DESIGN FOR CANDLE SHADE

By Mrs. J. G. Graf

DESIGN No. 158-4

Made of finer thread and joined, as shown on page 5, they make a good insertion for a tea or luncheon cloth. They

white linen, 46 inches wide, 95 cents a yard; No. 80 linen thread, 18 cents a spool; two spools for 35 cents; a No. 12 steel crochet-hook, 6 cents.



THIS BLOCK MAY BE USED AS INSETS, OR, WHEN JOINED, AS INSERTION

By Mrs. Wm. P. Hathway
DESIGN No. 158-5

may also be used as insertion on a scarf end. One single block makes a neat pincushion-cover. The edge may be finished with d, or a fancy crochet edge may be used.

The foundation chain is of 135 stitches. *1st row*—43 sps. *2d row*—43 sps. *3d row*—2 sps, 9 bl, 10 sp, 1 bl, 10 sp, 9 bl, 2 sp. Continue, following block pattern.

Edge for Tea Cloth No. 158-6

This edge is made in blocks, the last row of the previous block counting as the first row of the succeeding one. While the edge is particularly good for a tea-cloth, it may also be used for other purposes. Without the little fancy edge, it is good for an insertion; or the single blocks may be used as insets.

MATERIAL.—Medium-weight, oyster-

DIRECTIONS.—Make a foundation ch of 99 sts. *1st row*—3 sp. *2d row*—1 sp, 1 bl, 1 sp, 3 bl, 4 sp, 3 bl, 5 sp, 3 bl, 4 sp, 3 bl, 1 sp, 1 bl, 1 sp. *3d row*—2 sp, 2 bl, 1 sp, 2 bl, 4 sp, 3 bl, 3 sp, 3 bl, 4 sp, 2 bl, 1 sp, 2 bl, 2 sp. Continue, following illustration.

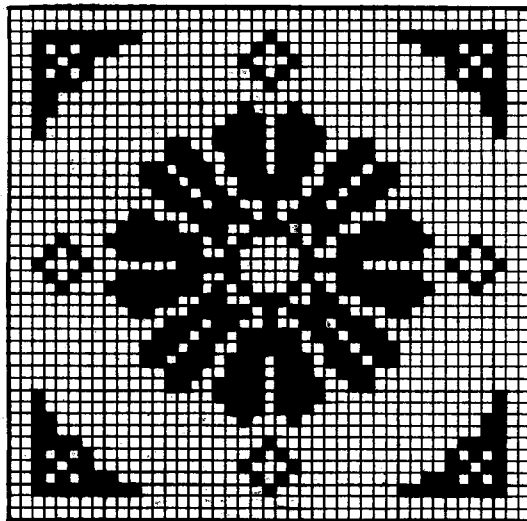
THE EDGE is of ch loops, covered with d, with 4 ch for a picot.

Napkin No. 158-7

This napkin has a little corner design to match the tea-cloth.

MATERIAL.—Linen thread No. 80, 18 cents a spool; two spools for 35 cents; a No. 12 steel crochet-hook, 6 cents; medium-weight, oyster-white linen, 46 inches wide, 95 cents a yard.

DIRECTIONS.—Ch 69. *1st row*—21 sp. *2d row*—ch 4, t in t (this is to narrow), 2 sps, 3 bl, 3 sp, 3 bl, 3 sp, 3 bl, 1 sp, 1 bl, 1 sp. Continue, following block pattern.



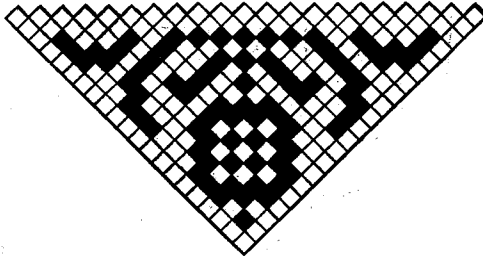
BLOCK PATTERN OF No. 158-5

At the beginning of every even row ch 4, and t in t, and at the end of every odd

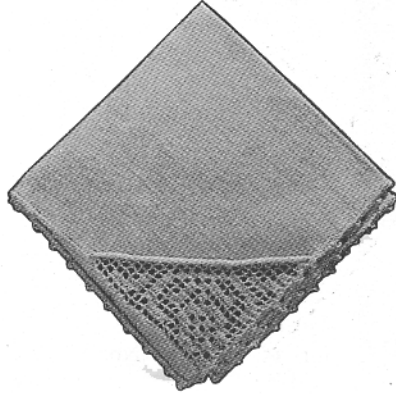
row, lt in third st of last sp of row below.

Roll the edge of the napkin and draw one thread as a guide for the crochet stitches. Baste the corner in place, and crochet all around with d, making a picot of 4 ch between each 10 d. Join the inner edge of the corner with a row of satin-stitch, and cut away the material beneath.

Different workers crochet with a different tension, and this should also be taken into



BLOCK PATTERN OF No. 158-7

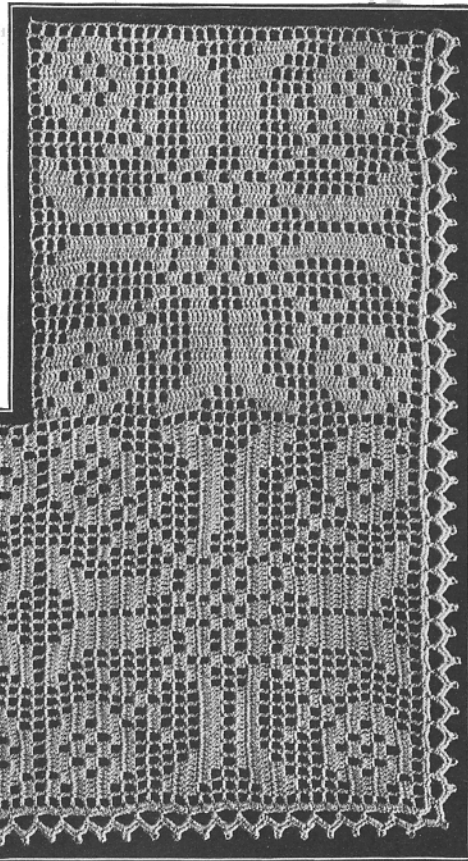


A FILET CORNER AND PICOT EDGE MAKES A DAINTY NAPKIN
DESIGN No. 158-7

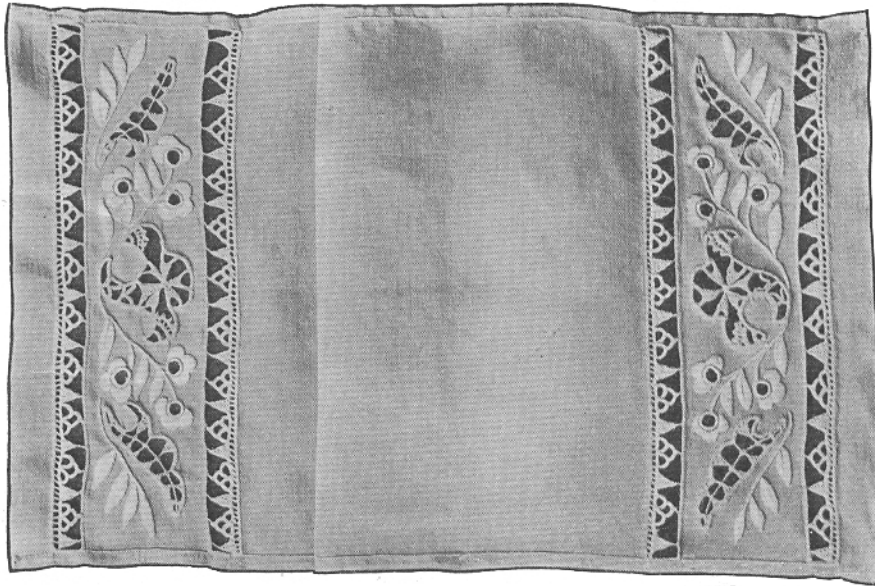
consideration when working out any of the patterns shown on these pages.

Linens may be chosen as desired, but in every instance, the material used for working should be carefully selected in reference to color.

Filet crochet should always be worked very tight, so the finished work will be quite firm. It is also necessary for the spaces to be square, in order to obtain the desired effect, consequently the beginner will find it advisable to practise a few spaces, before beginning the actual work.



A GOOD EDGE FOR TEA OR LUNCHEON CLOTH
By Mrs. O. E. Gerade
DESIGN No. 158-6



NARROW RUNNER FOR LUNCHEON OR SUPPER TABLE

DESIGN No. 158-8. Size, 18 x 45 inches. Stamped medium-weight, oyster-white linen, \$1.00, or given for three subscriptions, of which your own may be one. Embroidery cotton, 80 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents. Stamping compound, with directions, 10 and 25 cents a box.

Danish Hedebo in Coarse Linen Thread

By Lilian Barton Wilson

HEDEBO embroidery is, as every one knows, the Danish national needlework. It is, of course, related to Italian cut-work and to the Italian needlepoint laces; but it is characteristically different, both in effect and in method. It is one of the most individual kinds of embroidery, and for this reason distinctly national. Almost all methods of embroidery have been so worked over in the different European countries as to make their nationality, as it were, more or less confusing.

Hedebo is remarkable, however, in its individuality. It is almost always executed in rather fine or very fine threads.

This makes it more lace-like and more difficult. The French have recently reproduced fine difficult Italian embroidery in coarse threads, and popularly named them "Gros point," etc.

Through this suggestion the Gros Hedebo idea comes to me—why may we not use the simpler motifs in Hedebo in coarse thread? The decided success of this attempt is evident from these illustrations. The work has a great deal of style, and is very easy to do.

We are often at a loss to know how to finish the edges of linens. Lace is likely to be too ornamental or too expensive, and if not expensive it is likely to

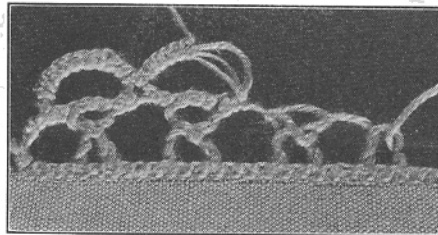


FIG. 1. DETAIL OF LOOP EDGE ON TRAY CLOTH
No. 158-11

be too ordinary. Needle-point edge, such as is shown on the two tray-cloths and the little tea-napkin, supplies an especial need, and furnishes us with the beautiful method of finish. The idea of using the Hedebo as a beading, as

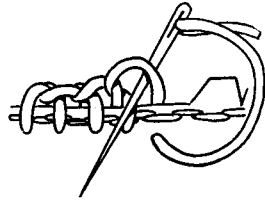
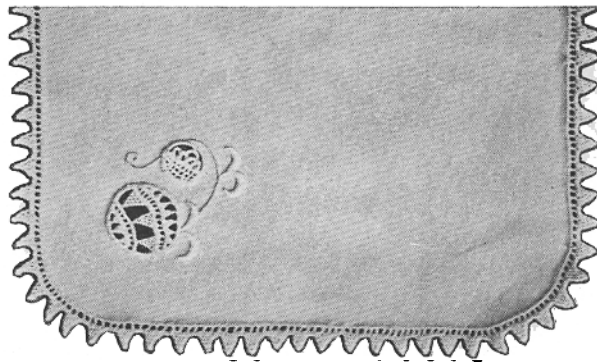


FIG. 2. THE FIRST STEP IN THE WORK



TRAY CLOTH WITH POINTED OR PYRAMID EDGE

DESIGN No. 158-9. Size, 18 x 22 inches. Stamped medium-weight, oyster-white linen, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 30 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents.

in the case of the cosy, where the two sides are joined together by loops worked directly into the little heading, is also a clever one. The *entre deux*, the loop finish and the edge are most useful, not only as decorative motifs, but in the making up of linens.

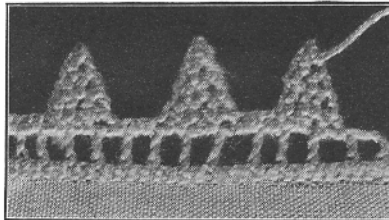


FIG. 3. DETAIL OF PYRAMID EDGE

The patterns in Hedebo are for the most part done in buttonhole-stitch, but it is a buttonhole-stitch which is taken in a different manner from the well-known embroidery buttonhole-stitch used in making scallops and the like, when the work is held toward one and

the stitch is taken also toward one, the thread being laid under the needle. In Hedebo the work is held up and the



THE SIDES OF THIS COSY ARE JOINED WITH LOOPS WORKED INTO THE LITTLE BEADING

DESIGN No. 158-10. Design stamped on medium-weight, oyster-white linen, for front and back, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 60 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents. Embroidery commenced, 75 cents additional.

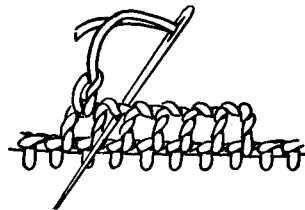
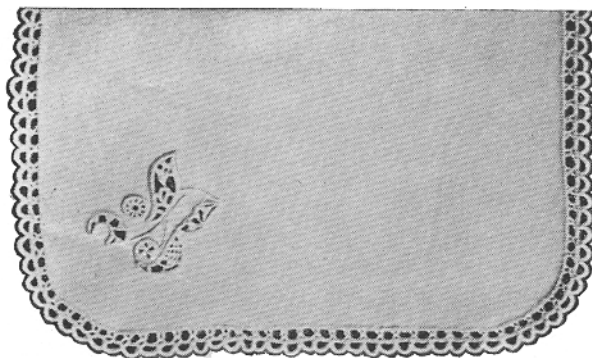


FIG. 4. THIS SHOWS THE STARTING OF THE PYRAMID

thread drawn up, when it is partly drawn out the needle picks up the loop and draws the buttonhole up straight.

The designs which are to be done in this openwork should be basted over stiff paper, carry a line of running-stitches around the motif or across the bar in case of a straight line, cut through the centre of the linen and turn the linen back between the paper and the wrong



TRAY CLOTH WITH DECORATIVE INITIAL

DESIGN No. 158-11. *Size*, 15 x 20 inches. Design for edge and one letter stamped on medium-weight, oyster-white linen, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 30 cents extra. Perforated pattern of design for edge and one letter, 30 cents; no transfer pattern. HEDERO ALPHABET. No. 149 (shown on No. 158-11). *Size*, 3-inch. Perforated pattern of one letter, 5 cents; of complete alphabet, 75 cents. No transfer patterns.

side of the linen and edge with the buttonhole, as thus described. For a beading pick up every third buttonhole with the same kind of a buttonhole-stitch, but let it be loose, forming even loops all the way around.

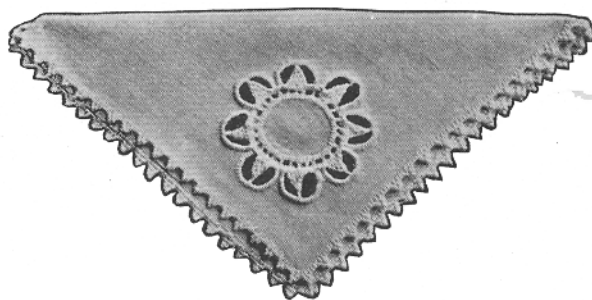
Now work back on these loops with two over stitches in each loop. We are now ready to add points such as finish the tray-cloth, or points and loops such as are shown in the band of the runner.

To make a point, pick up two buttonhole-stitches each in two loops, and one in the third, making five. Work back on this row by picking up the stitches with an over-and-over stitch, that is binding back. Return again toward the right with four buttonhole-stitches, having dropped one at the start, bind back, return with three button-

hole-stitches, bind back, return with two buttonhole-stitches, bind back and return with one buttonhole-stitch. Carry the thread down the right side of the point thus formed, being careful not to draw it too tight at the point (see Fig. 2). In the loop at the base take up one buttonhole-stitch, in the next three loops two buttonhole-stitches, and in the fourth loop one buttonhole-stitch. Work back seven buttonhole-stitches for the next point. This work thus described is the foundation of the whole matter.

The first row of the loop edge of tray-cloth, No. 158-11, consists of groups of two loose buttonhole-stitches separated by one stitch in the foundation, and two stitches between each group. At the top of each group a loop

[CONCLUDED ON PAGE 39]



CORNER OF TEA NAPKIN, WHICH MAY BE MARKED WITH AN INITIAL
DESIGN No. 158-12. *Size*, 12-inch. Design and one Script or Old English letter stamped on medium-weight, oyster-white linen for one napkin, 30 cents; for six napkins, \$1.70. Embroidery cotton for one napkin, 20 cents extra; for six napkins, \$1.00 extra. Perforated pattern of design and one letter, 20 cents; transfer patterns (2), 15 cents.

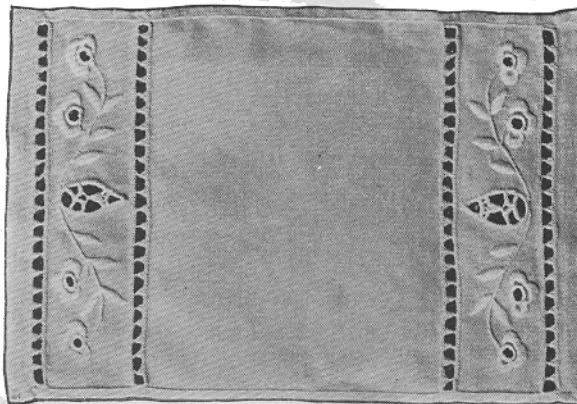
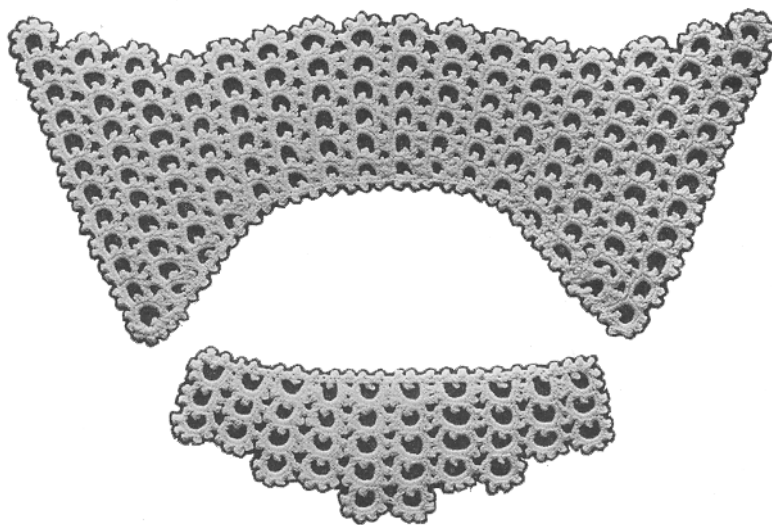


PLATE AND TUMBLER DOILY IN ONE

DESIGN No. 158-13. *Size*, 11½ x 18 inches. Stamped medium-weight, oyster-white linen, 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.

Crocheted Collar and Cuff Set

By Mrs. T. E. Dennis



SUITABLE FOR WEAR WITH A SUIT
DESIGN No. 158-14

MATERIAL.—One ball, mercerized crochet cotton (hard twist) No. 3, 18 cents a ball, and a steel crochet-hook No. 3, 6 cents.

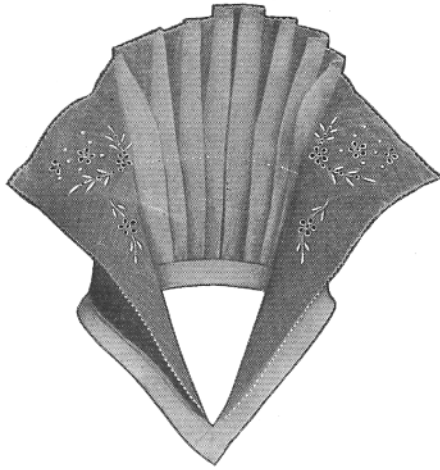
For description of stitches, see page 44.

Chain (ch) 5, form picot (p) of two of these, ch 10, take out needle (to keep work on same side) and draw the last stitch (st) through the first; then crochet 2 d through the large ring (r), p of 2 ch, 2 d, p, 2 d, p, 2 d, p, 2 d, then ch 8. Take out needle, draw through 3d p, forming another r. Make 2 d into this, r as in the first, then 1 p, 2 d, p, 2 d, p, 2 d, p, 2 d. Chain 8 for next r. Make 12 of these r as the second and third are made, fill the last r with d and p, having 6 p with 2 d between and on each end, then fill the other r, first 2 d, p, 2 d, p, 2 d. Chain 5, form p of last 2 ch, ch 10 and join through 2d ch (this commences 2d row). Make 2 d in r, draw out needle, and pull last st through last p of first r, 2 d in r, p, 2 d, p, 2 d, p, 2 d, (have 3 p) ch 8 for second r on 2d row and make as in 1st row,

having 11 r in this row, 9 in 3d row, 7 in 4th row, and 4 rows of 6 r in each row. This makes half of collar. Make four rows of 6 in row. Then in 5th row of last half, ch 5, form p of two of these, ch 10, and join in 2d ch, 2 d in this r, p, 2 d, p, 2 d, p, 2 d, ch 8 and join in 2d p, 2 d in next r, and join in first r and last p of the 5th row, 2 d, p, 2 d, p, 2 d, p, 2 d, ch 8 for third r and make remainder of row as you did in first half. When commencing next row of 9 make first r at neck, as you did row of 7 (the last made), when 8 has been made ch 8, join in second p and make last of r on this separate from the others, having 6 p. Make next row same as this, only having 11 r in row, and last row make as 2d row of first half, joining in first r. Have 12 r in last row.

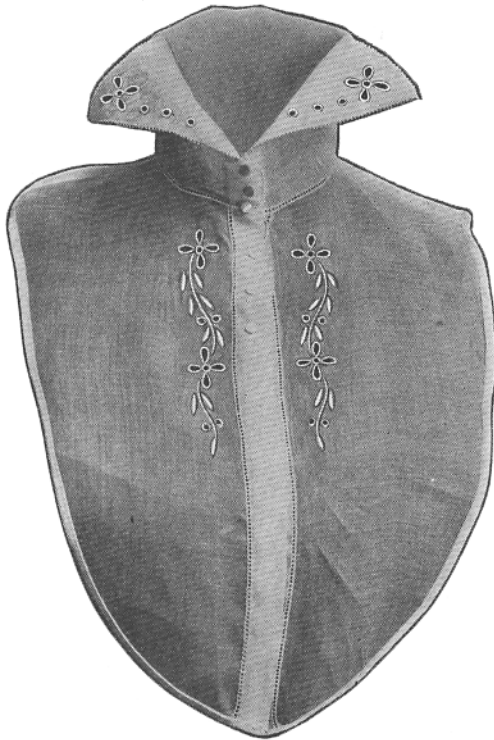
FINISH AROUND NECK.—Picot of ch 2, 2 d, p, 2 d all around neck.

CUFFS.—Same as for first half of collar, having 2 rows of three in row, 2 of four, 2 of five r, 2 of four, and 2 of three, ten altogether, finish around bottom, alternating 2 d and 2 p.



FLARE COLLAR OF ORGANDY

DESIGN No. 158-15. Stamped organdy, 25 cents. Embroidery cotton, 3 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.



ORGANDY VESTEE WITH HIGH COLLAR

DESIGN No. 158-16. Design and outline for cutting stamped on organdy, 30 cents. Embroidery cotton, 3 cents extra. Perforated pattern of design and outline for cutting, 25 cents; transfer pattern, 10 cents.

Dress Accessories for Summer Use

THE collar shown at the top of the page is one of the popular flare models, and is made of organdy. A dainty French and eyelet embroidery design is worked in the corners at the front. The collar is in one piece, the section through the centre being plaited, then stitched in place midway to form the flare at the top. This collar would be

pretty finished with a rolled hem, over which make cross-stitches, working first one way, as in close overcasting, then going back, taking stitches in the same places. Finish the neck with a narrow binding stitched on.

The vestee No. 158-16 is made of organdy, and has the new high collar. This is closed with snap-fasteners, with buttons sewed on as an extra finish. The hems down the front and the bottom of the collar, where it is fastened to the vestee, are finished with hemstitching, or a narrow seam beading may be set in as a finish. The edge of the collar may be finished the same as on No. 158-15.

A French and eyelet embroidery design is also used on this vestee. Be very careful when working the eyelets, as the long ones are much more difficult to make than the round ones. Run the stamped line with fine stitches, then go over it a second time, making stitches where the spaces were before. Cut the threads of the material and turn them back to this line, making a firm foundation over which to make the embroidery stitches. When fastening an eyelet, run the thread along under two or three stitches on the wrong side, which will make it firm.

The waist No. 158-17 is made of voile, a very sheer material which contrasts well with the solid embroidery. Pad each section before working.

When making the eyelets, run the

ers, and finish with a row of buttons.

The embroidered buttons at the bottom of the page are used on separate blouses and dresses of wash material. These are not furnished stamped, but by obtaining



A PRETTY VOILE BLOUSE

DESIGN No. 158-17. Stamped mercerized cotton voile, \$1.75. Embroidery cotton, 14 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. Paper cutting pattern No. 7001 may be used for cutting blouse. Price of pattern, 15 cents. Embroidery commenced, 75 cents additional.

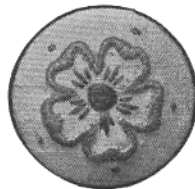
stamped line as usual, but instead of cutting the threads, which will cause the material to fray, simply draw them apart, and work in the usual way.

The collar and cuffs are lined with the plain material. Face both sides of the front, close with snap-fasten-

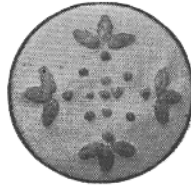
ers on any material preferred. They may be embroidered in one or two shades of any color. Wooden button molds should be used. Attach snap-fasteners to buttons and material, so the buttons may easily be removed, for easy laundering.



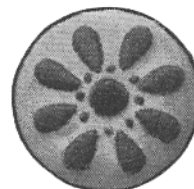
No. 158-18



No. 158-19



No. 158-20

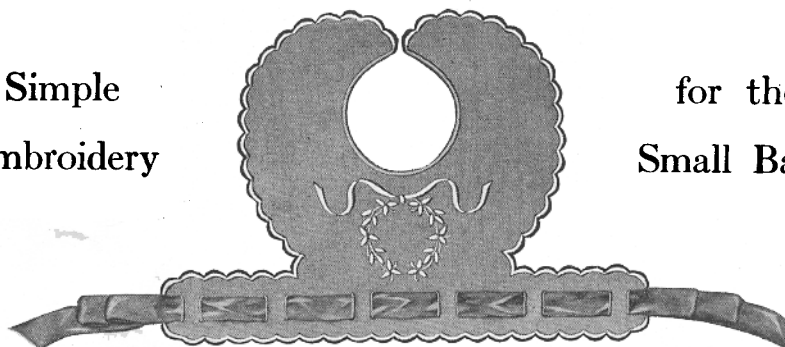


No. 158-21

WASH BUTTONS FOR BLOUSES AND DRESSES. By Helen Hyland

DESIGNS No. 158-18 TO No. 158-21 INCLUSIVE. Perforated pattern of set of four designs, 15 cents. Stranded cotton for working, white or any desired color, 3 cents per skein; 35 cents per dozen skeins. Embroidery silk, white or any desired color, 5 cents per skein; 50 cents per dozen skeins. Stamping compound, with directions, 10 and 25 cents a box.

Simple
Embroidery



for the
Small Baby

STRAP BIB OF WHITE LINEN

DESIGN No. 158-22. Stamped white linen, 25 cents. Embroidery cotton, 7 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

THE little bib at the top of the page is one of the prettiest and most practical. It is made of white linen, and the embroidery design is all worked solid. Each section should be padded somewhat before embroidering.

The idea of the attached strap is to avoid pinning the bib down in front. Ribbon is run through the eyelets then tied in back, so the band comes just under the arms.

The carriage-robe and pillow are embroidered with the same design, and are very attractive when used together. The robe is of heavy white linen and the pillow of linen cambric. Blue, pink, yellow, and white are used for working. Outline

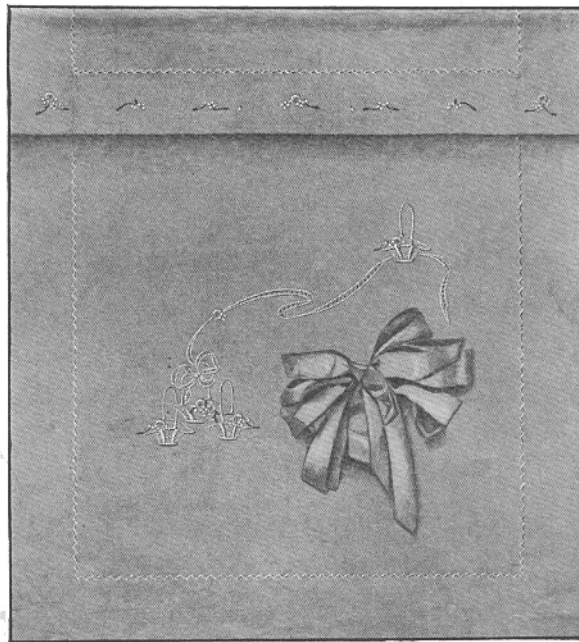
the ribbon with blue and make the eyelets through the centre with pink. The baskets are of pink and white with white rims and handles. The little pink and blue flowers have yellow centres.

The carriage-robe is made in one piece, the embroidered hem at the top being folded down. Sufficient material is al-

lowed all around for a three-inch hem. This is pretty fastened with a line of feather-stitching in pink, as shown in the illustration.

The pillow will be quite easy to make, as it is furnished already made up, so all one need do is to embroider the design. Use pink or blue ribbon to match the embroidery.

The bonnet, No. 158-25, is



CARRIAGE ROBE IN PINK AND BLUE

DESIGN No. 158-23. Size, 27 x 30 inches. Stamped heavy white linen, \$1.25. Embroidery cotton, 21 cents extra, or silk, 50 cents extra. Perforated pattern of embroidery design, 35 cents; transfer pattern, 10 cents. A color scheme will be sent with each pattern. Embroidery commenced, 75 cents additional.

made in two pieces, the embroidery on one piece turning back to form the face-piece. Pad and buttonhole the scallops and work the little flowers and leaves solid. The two pieces can be joined with narrow seam beading, or a plain hem can be made and finished with a line of feather-stitching. When making this up be sure and join the straight edges, as the curved edge of the plain piece is gathered to fit

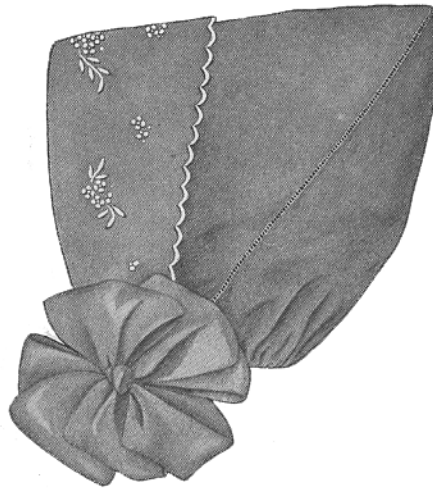


BABY SACHET

DESIGN No. 158-24. Stamped batiste, 15 cents. Embroidery cotton, 6 cents extra, or silk, 10 cents extra. Valenciennes lace, 15 cents. Perforated pattern, 10 cents; transfer pattern, 5 cents.

the size of the neck. Ties of either batiste or ribbon may be used with big ribbon rosettes at the side.

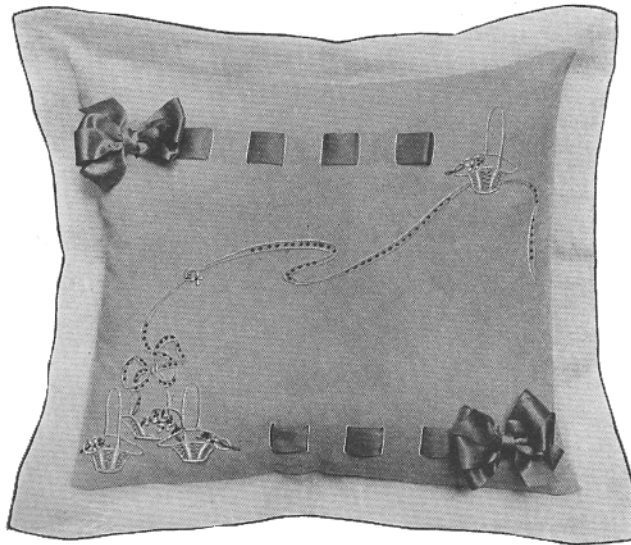
A pretty little sachet to put among the baby things is made of batiste, embroidered in either pink or blue and white.



TWO-PIECE BONNET

DESIGN No. 158-25. Face measure, 14 inches. Stamped batiste, and same material for strings, 45 cents, or given for one subscription, other than your own, and 10 cents. Embroidery cotton, 6 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents.

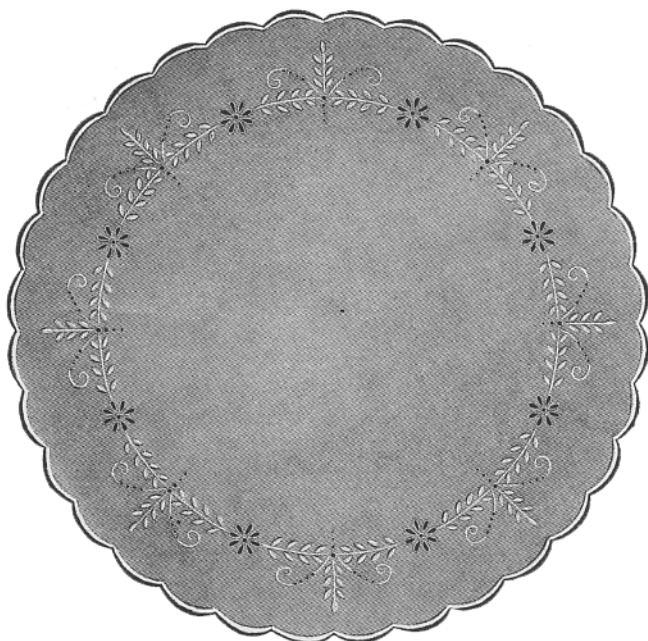
Work the tiny flower petals solid, taking the stitches from the centre to the outside. Make the sachet the same shape as the cover and finish the edge of the case with fine, narrow Valenciennes lace.



PILLOW TO MATCH CARRIAGE ROBE

DESIGN No. 158-26. Size, 14 x 18 inches. Design stamped on a made-up linen cover, 85 cents, or given for two subscriptions, of which your own may be one, and 15 cents. Embroidery cotton, 12 cents extra, or silk, 40 cents extra. Perforated pattern, 35 cents; transfer pattern, 10 cents. A color scheme will be sent with each pattern. Stamping compound, with directions, 10 and 25 cents a box.

Two Pieces for the Dining Room



WHITE CENTREPIECE IN FRENCH AND EYELET WORK
 DESIGN No. 158-27. *Size*, 22 inches. Stamped white linen, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 21 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents.
Embroidery commenced, 75 cents additional.

THE centrepiece at the top of the page is of white linen and measures twenty-two inches. The work is French and eyelet.

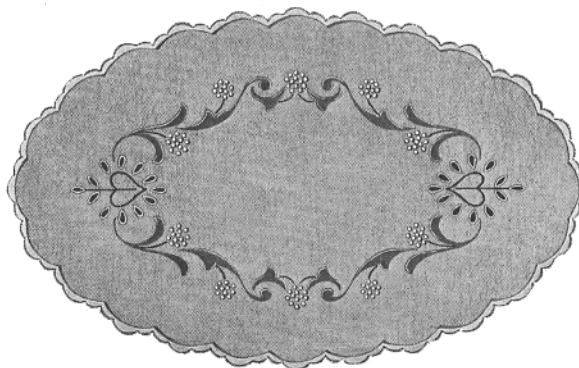
The edge is finished with plain, even, buttonholed scallops. These are very narrow, and only a line of padding will be necessary after running the outlines with fine stitches. Make the embroidery stitches very close, but do not overlap them, as this will give a rough appearance.

Pad the leaves and work them solid, crosswise. Work the stems in narrow satin or stem-stitch made by taking running stitches along the stamped lines, then covering these with narrow satin-stitches, taking up

only as much of the material as is necessary. An unbroken line may be gained by taking the stitches very close and even.

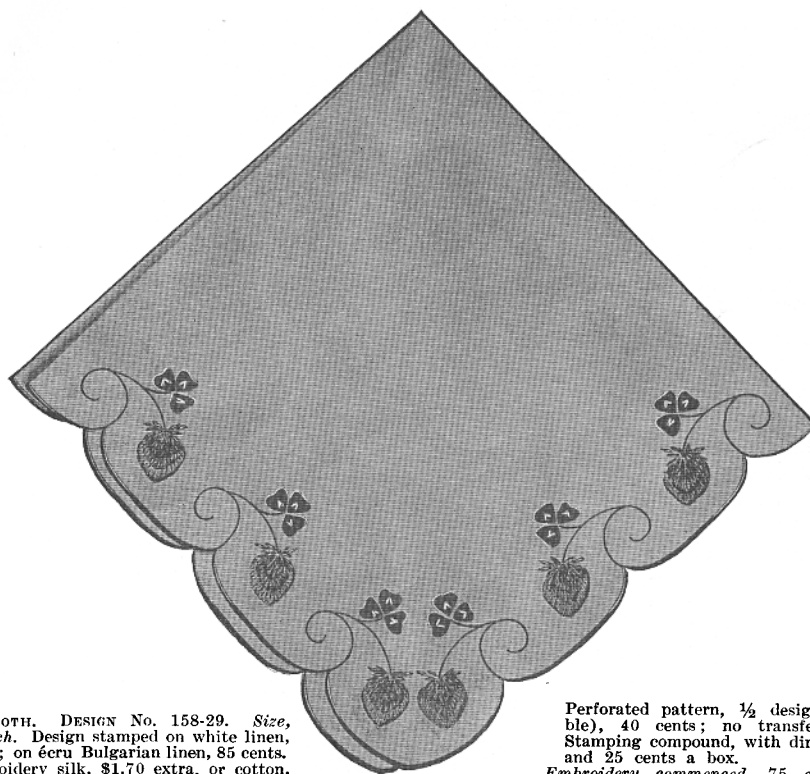
The small dots are worked in eyelets, and are so close the thread may be carried from one to the other without fastening and cutting off. The eyelets for the petals will be the most difficult to make, as they require greater care to keep the perfect shape. As usual, run the stamped line, then go over it the second time, taking stitches over the spaces of the first row. Cut the threads of the material and turn them back to the stamped line, making a foundation for the embroidery stitches.

The oval at the bottom of the page makes a nice platter doily, or may be used on an oval serving-tray. The material is white linen, and the embroidery is done in delft blue and white.



OVAL TRAY DOILY IN BLUE AND WHITE
 DESIGN No. 158-28. *Size*, 10 x 16 inches. Stamped white linen, 30 cents. Embroidery cotton, 15 cents extra, or silk, 50 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.
Stamping compound, with directions, 10 and 25 cents a box.

Tea Cloth in Clover Design



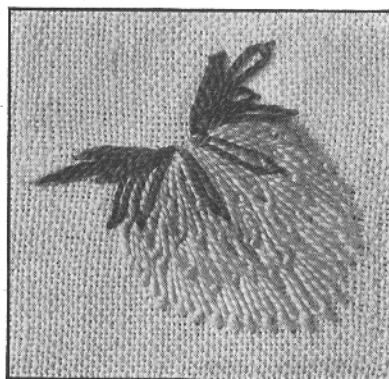
TEA CLOTH. DESIGN No. 158-29. *Size, 34-inch.* Design stamped on white linen, \$1.15; on écreu Bulgarian linen, 85 cents. Embroidery silk, \$1.70 extra, or cotton, 88 cents extra.

Perforated pattern, ½ design (reversible), 40 cents; no transfer pattern. Stamping compound, with directions, 10 and 25 cents a box. *Embroidery commenced, 75 cents additional.*

TEA CLOTH IN PINK AND GREEN

THIS cloth may be made of either white or écreu linen, either of which would look very attractive with the pink and green clover design.

The detail at the bottom of the page shows just how the clover heads are made. Use the lazy-daisy stitch, shading from the lightest pink at the tip to the darkest at the base. These stitches may be put in according to the judgment of the worker. Make these stitches in rows, the outside one being made first. Bring the needle up at a point



DETAIL OF CLOVER HEAD

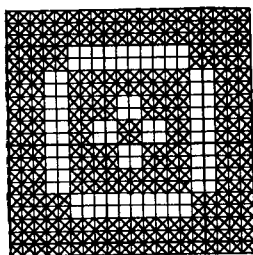
towards the base of the head, and draw the thread through its entire length. Hold the thread in place with the left thumb, insert the needle very near where

it was drawn up, then bring it out again at the edge of the head, making a loop about half an inch long. Fasten this in place with a short stitch. Each row should well overlap the preceding one.

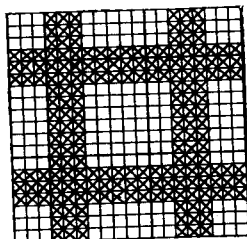
The calyx is formed by green stitches. The leaves are worked solid in two shades of green, taking the stitches toward the centre.

Crocheted Holders

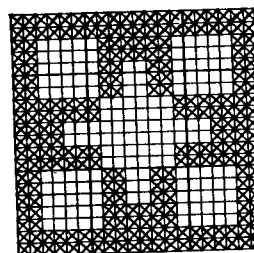
By Catherine Lee Carter



PATTERN OF No. 158-30



PATTERN OF No. 158-31



PATTERN OF No. 158-32

THESE designs for holders are worked in white and colored mercerized crochet cotton, 10 cents per spool, and a No. 8 steel hook, 6 cents.

As two strands are used throughout, the finished holder is quite thick; but, if desired, a back may be made in a matching pattern or of plain color, and the edges crocheted together with any preferred border stitch. This makes a holder that is thick without being clumsy, and which comes from frequent washing quite as fresh as new.

For description of stitches, see page 44.

The black and white

block patterns at the top of the page show where each thread is joined. These also show the number of stitches to be made. Each straight line

marking off a square represents one stitch, and one stitch is made between. For instance, No. 158-32 is commenced with green on a foundation of 43 stitches (sts), t in 4th st from hook. Work two rows of treble crochet (t), making 1 t in each st. At the end of each row ch 3 for a t. Take the sts in the back loop of the preceding row. In next row make 5 t, drop one thread of green

[CONCLUDED ON PAGE 41]



HOLDER No. 158-30

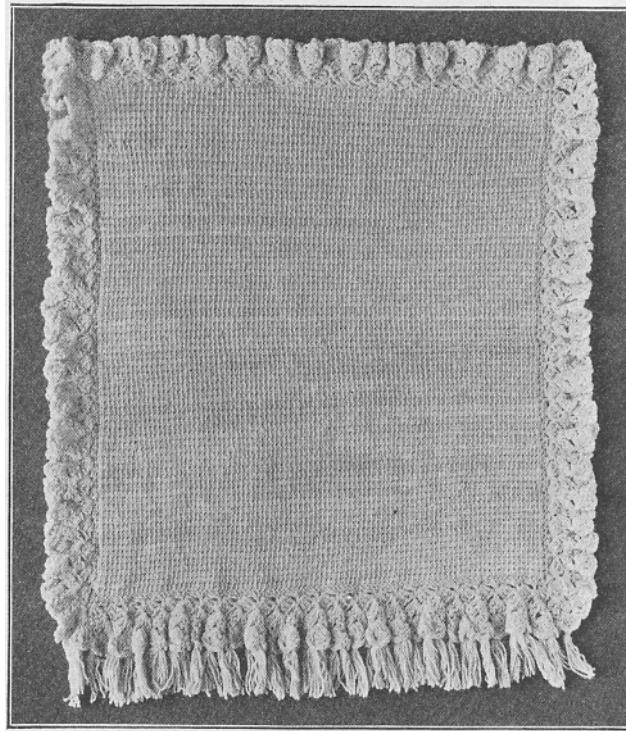


HOLDER No. 158-31



HOLDER No. 158-32

Crochet for the Baby



PINK AND WHITE GIVES A PRETTY SHADED EFFECT

By Mrs. John Hettich

DESIGN No. 158-33

Carriage Robe in Afghan Stitch

THE original robe was made of short lengths of pink and white German-town yarn, giving an unusually pretty shaded effect. Blue would also be pretty with the white, or one color in different shades would look well. This yarn may be furnished for 14 cents a skein. In working up the wool, the knots must be kept on the wrong side, and if the ends are left fairly long they will not slip through. Use an afghan crochet-hook.

Line the robe first with sheet wadding, then a pink silk or satin and tuft on the wrong side with white yarn.

For description of stitches, see page 44.

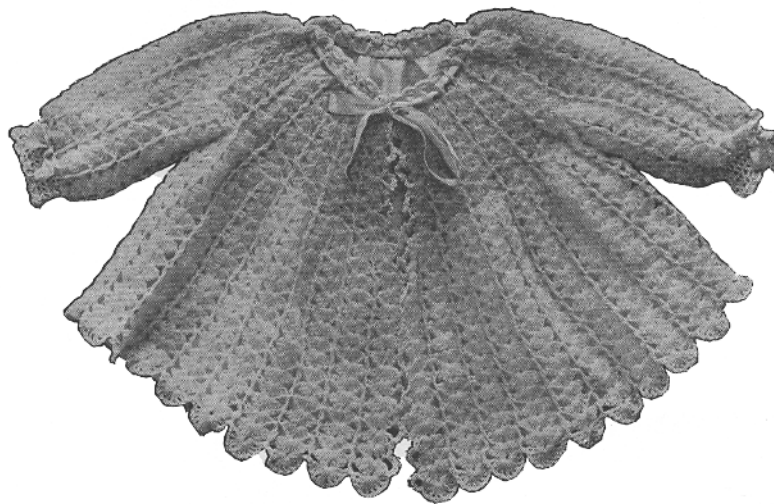
Chain 93, skipping the one next the hook, draw the wool through each of the remaining 92 sts, keeping them all on the

hook. Wool over the hook, draw through the first loop, wool over, draw through the st just looped on the hook and the next loop on the hook. Continue, taking off two at a time until they are all off the hook. You will notice there is an upright st; without throwing over your wool slip hook under this and draw the wool through, keeping the loop on the hook; continue to end of row, and return by taking off one loop at first then two at a time, as you did before. Make the robe a little longer than wide. This measures $21\frac{1}{2}$ x 18 inches.

The border may be all pink or all white. Work a row of d around the entire robe, followed by a row of crazy-stitch, made thus: ch 3, 3 t in st where ch 3 seems to start, skip 3 d, d in 4th, ch 3, 3 t in d in

which d just made was placed. *2d row of border*—Make a shell composed of ch 2, 2 t, ch 2, 2 t, placed in the opening made

to end of row, turn, ch 3. *4th row*—4 t in centre of shell, * 1 t on t, 4 t in centre of shell; repeat from * to end of row, turn,



BABY'S SACQUE LINED WITH MESSALINE

By Elsa Barsaloux

DESIGN No. 158-34. Three skeins of white and one skein of pink or blue crochet wool, one amber crochet-hook No. 4, and one spool of pink or blue crochet silk, \$1.68.

by ch 3 of previous row. This row is worked wrong side out and starts where 3 t of last row was fastened down by d, ch 3, d in top of ch 3, work a shell as before, d in next opening and proceed around the robe. At end of row turn and work around with a row of crazy-stitch. The row of shells fills the border. Finish with a row of 3-ch sts.

Baby's Sacque Lined with Messaline

MATERIALS.—Three skeins white crochet wool, 1 skein colored crochet wool, 1 amber crochet-hook No. 4, 1 spool 3-cord colored crochet silk.

DIRECTIONS. **NECK.**—With colored wool ch 116 sts, turn, skip 5 sts, 1 t in next st, * ch 1, skip 1 st, 1 t in next st; repeat from *, having 57 t in row, counting ch 3 at starting of row as 1 t, turn, ch 1. *2d row*—4 t in 1st t, * 1 t in next t, 4 t in next t; repeat from *, having 29 shells of 4 t and 1 t between each of the 29 shells in row, turn, ch 3. *3d row*—4 t in centre of shell of 4 t in preceding row, * 1 t around the 1 t, 4 t in centre of shell; repeat from *

ch 3. *5th row*—Same as 3d row. *6th row*—6 t in centre of shell, * 1 t on t, 6 t in centre of shell; repeat from * to end of row, turn, ch 3. *7th row*—6 t in centre of shell, * 1 t around, t in centre of shell; repeat from * to end of row, turn, ch 3. *8th row*—Same as 6th row. *9th row*—With white wool, same as 7th row. *10th*

row—* 6 t between the 2d and 3d t of shell, 1 t in space between the next 2 t, 6 t in space between the next 2 t, 1 t on t; repeat from * until there are 10 shells with 1 t between each shell, 6 t between



CHILD'S BUTTONED SHOE

By Sarah T. Converse

DESIGN No. 158-35. Two skeins of pink, blue, or cream-white Germantown, one skein of black Shetland floss, and a bone crochet-hook No. 2, 55 cents.

the 2d and 3d t of next shell, there will be 11 shells with 1 t between on left front, skip 4 shells for sleeve, 1 t in 4th t, 6 t between the 4th and 5th t of next shell, ** 1 t on t, 6 t between the 2d and 3d t, 1 t in space between the next 2 t, 6 t in space between the next 2 t; repeat from ** until there are 14 shells with 1 t between shells, 1 t on t, 6 t between the 2d and 3d t, and 1 t on 3d t of next shell, having 16 shells of 6 t with 1 t between across back, ch 1, skip 4 shells for sleeve, 6 t between the 4th and 5th t of next shell, *** 1 t on t, 6 t between the 2d and 3d t, 1 t in space between the next 2 t, 6 t in space between the next 2 t; repeat from ***, having 11 shells with 1 t between on right front, having 38 shells with 1 t between the shells, turn, ch 3.

11th row—6 t in centre of shell, * 1 t around t, 6 t in centre of next shell; repeat from * to end of row, turn, ch 3.

12th row—8 t in centre of shell, * 1 t on t, 8 t in centre of next shell; repeat from * to end of row, turn, ch 3. *13th row*—8 t in centre of shell, * 1 t around t, 8 t in centre of next shell; repeat from * to end of row, turn, ch 3. Repeat 12th and 13th rows, alternately, for 9 more rows.

23d row—10 t in centre of shell, * 1 t around t, 10 t in centre of shell; repeat from * to end of row, break off wool.

SLEEVE.—One t on t at underarm, 4 t in space in next shell, 1 t in centre be-



SILK CAP IN TRUMPET DESIGN

By Mrs. S. W. Long

DESIGN No. 158-36. Two spools of pink, blue, or white crochet silk; 10 yards of ribbon No. 1½, pink, blue, or white; and a steel crochet-hook, \$1.35.

tween the 3d and 4th t, and 6 t between the 5th and 6th t of next shell, * 1 t on t, 6 t in centre of 6 t; repeat 4 times from *, 1 t on t, 6 t between the 1st and 2d t, 1 t in next space between the 2d and 3d t of next shell, 6 t in space of next shell, join with a sl st to first t made in round, ch 1.

2d round—Turn, 1 sl st in each of the next 3 t, 1 sl st in space between the 3d and 4th t of shell, ch 3, 5 t in same space where last sl st was made, 1 t around t, * 6 t in centre of next shell, 1 t around t; repeat from *, having 8 shells of 6 t with

1 t between each shell in round, join with a sl st to top of ch 3, first made in round, ch 1.

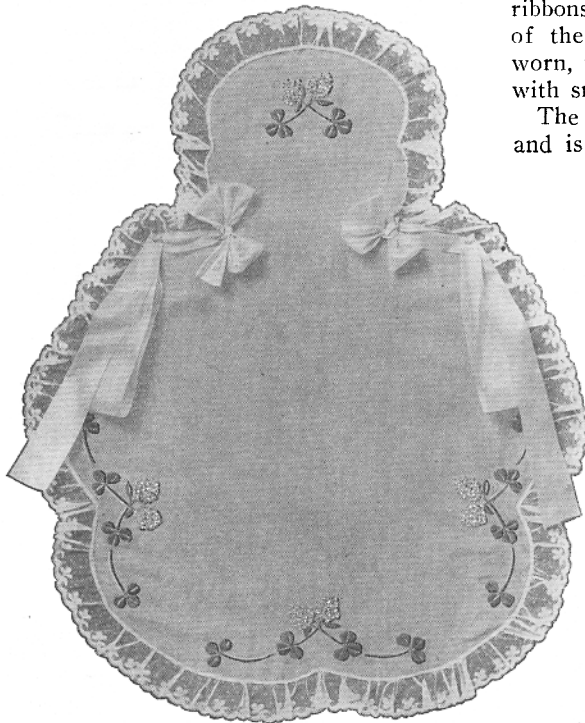
3d round—Turn, 1 sl st in each of the 3 t, 1 sl st in space between the 3d and 4th t of shell, ch 3, 5 t in same space where last sl st was made, 1 t on t, * 6 t in centre of next shell, 1 t on t; repeat from * to end of round, join with a sl st to top of ch 3 first made in round, ch 1. Repeat 2d and 3d rounds al-

ternately until there are 12 rows from where sleeve was started or the desired length. *13th round*—* 1 d in 1st st, skip 1 st, 1 d in next st; repeat from *, having about 30 d in round, join with a sl st, break off wool.

CUFF.—With colored silk, 1 t in 1st st, * ch 1, 1 t in next st; repeat from *, ending round, ch 1, join with a sl st. *2d round*—1 sl st in space, ch 4, 1 t in next

[CONTINUED ON PAGE 36]

Advance Holiday Gifts



TEA APRON WORKED IN PINK AND GREEN

DESIGN No. 158-37. Stamped lawn, 30 cents. Embroidery cotton, 15 cents extra, or silk, 35 cents extra. Valenciennes lace, 35 cents. Perforated pattern, 30 cents; transfer pattern, 15 cents. A color scheme will be sent with each pattern. Embroidery commenced, 75 cents additional.

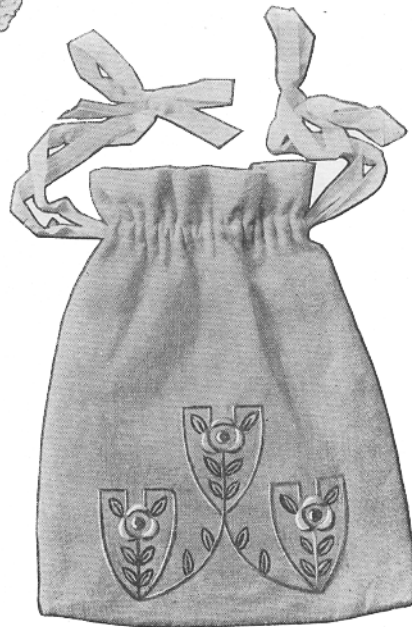
SOME of the smaller things which one always embroiders for holiday gifts, make handy veranda work, and it is really surprising how much can be accomplished at odd moments.

Every girl is fond of the dainty little tea aprons, and the one at the top of the page is particularly pretty. It is made of fine lawn, and is embroidered in pink and green. Make the clover heads of French knots, making one knot on each stamped dot. Work the leaves solid in green, taking the stitches from the centre vein to the outside. The stems can be outlined or worked in stem-stitch.

Make a narrow hem around the entire edge and sew on a fine narrow lace. Pink

ribbons fastened with a bow on each side of the front, are used for ties. When worn, the bib should be fastened in place with small gold pins.

The bag, No. 158-38, is for a face-cloth, and is six inches wide. The material is tan linen with the embroidery done in brown and yellow. Work the flower petals and centres solid, and outline the leaves and scroll lines. The bag is made in one piece, folded up, and the side seams closed with French seams. Turn a hem at the top, then a short distance above make a line of stitches to form a casing in which to run the draw-ribbons. Make a rubber lining just large enough to fit inside the bag, and fasten it to the lower edge of the hem. Brown ribbons to match the



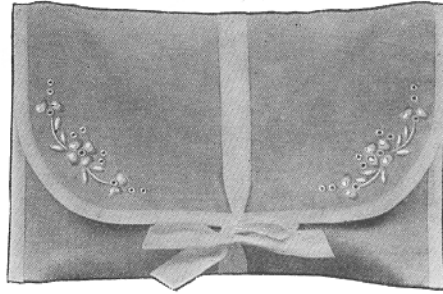
TAN LINEN FACE-CLOTH BAG

DESIGN No. 158-38. Stamped tan linen, 20 cents. Embroidery cotton, 6 cents extra, or silk, 10 cents extra. Stork sheeting for lining, 15 cents. Perforated pattern, 15 cents; transfer pattern, 8 cents.

embroidery silk or cotton should be used.

Number 158-39 is an envelope-shaped case for face-cloth and soap. It is made of white linen, and is embroidered in white. Work the dots in eyelets and the flower petals and leaves solid. Pad each section, work the leaves across and the flower petals from the centre to the outside. Bind the plain end with tape and fold it over, as indicated on the pattern. Cut a rubber lining to fit this pocket, then bind the entire edge with the tape. The case may be divided into separate pockets by a line of stitching. Either tape or ribbon may be used for tying.

The little vanity-bag, No. 158-40, is made of white linen, and has a simple French and eyelet embroidery design worked in white. The buttonholing is very narrow and is worked over a single line of stitches run along the stamped line. Fitted into the bottom of the bag is a small mirror. Close the sides of the bag, then gather the bottom and sew it to the middle of a narrow ribbon just the length of the circum-



CASE FOR FACE CLOTH AND SOAP

DESIGN No. 158-39. Design stamped on white linen with white tape for binding and stork sheeting for lining, 35 cents, or given for one subscription, other than your own. Embroidery cotton, 3 cents extra. Perforated pattern, 15 cents; transfer pattern, 10 cents.



VANITY BAG WITH MIRROR IN BOTTOM

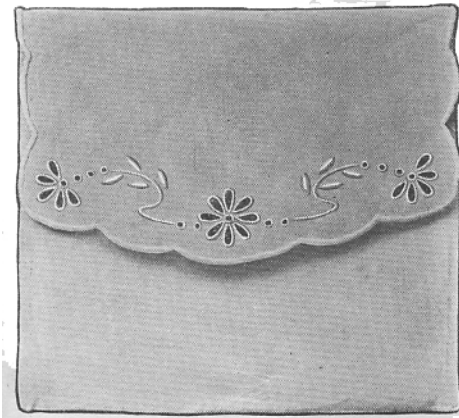
DESIGN No. 158-40. Stamped white linen, and small mirror for bottom of bag, 30 cents. Embroidery cotton, 3 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents. Stamping compound with directions, 10 and 25 cents a box.

ference of the mirror. Gather the edges of the ribbon just enough to hold the mirror in place when it is slipped in. Either white or a delicate-colored ribbon may be used for draw-strings.

Number 158-41 is a case sufficiently large to hold six napkins. It is made of white linen, unlined, and has a French and eyelet embroidery design worked in white. The large, long eyelets

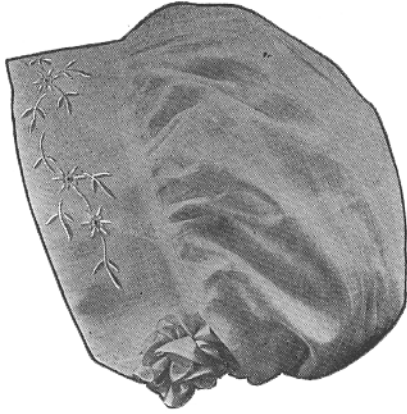
are not as easy to make, but one will have no difficulty with a little care. Run the stamped lines with fine stitches, then make the second row over this, taking stitches where the spaces were before. Cut the threads of the material and turn them back to this line, making a foundation for the embroidery stitches. Buttonhole the edge after first running the lines of the scallops and padding between. Hem or bind the plain end of the case and fold it up to the line of buttonholing, closing the sides with French seams. This makes an envelope eight inches square.

Design No. 158-42 is a white batiste breakfast-cap in Dutch style. This will appeal to the busy girl who has very little time for embroidery, as it is furnished all made up, so all that is necessary is to work



ENVELOPE NAPKIN CASE FOR SIX NAPKINS

DESIGN No. 158-41. Stamped white linen, 35 cents, or given for one subscription, other than your own. Embroidery cotton, 3 cents extra. Perforated pattern, 20 cents extra; transfer pattern, 10 cents.



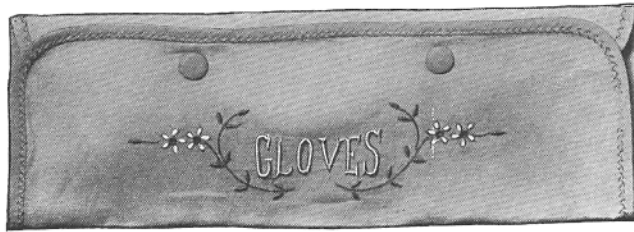
DUTCH BREAKFAST CAP

DESIGN No. 158-42. Design stamped on a made-up cap of white batiste, 25 cents. Embroidery cotton, white or a desired color, 3 cents extra, or silk, 5 cents extra. No perforated or transfer patterns.

tres. This color scheme may be varied if one prefers.

The little utility-bag at the bottom of the page is made of écreu crash, and measures seven inches across. This can be used for carrying a purse and latch-key, or is large enough for a bit of embroidery. The bag is unlined, and is finished at the top with a narrow hem. Instead of using a casing for the draw-strings, buttonholed bars are made around the bag. Carry the thread back and forth three times, making a foundation, over which work close buttonholing. Work the embroidery design in two shades of blue, using the darker for the solid dots, and the lighter for outlining the flowers.

When working the dots be sure to make them perfectly round and of uniform size.



STRAPS THROUGH THE CENTRE HOLD THE GLOVES IN PLACE

DESIGN No. 158-43. Design stamped on a made-up case of white linen, 25 cents. Embroidery cotton, 9 cents extra, or silk, 15 cents extra. No perforated or transfer patterns.

the little design across the front. This is worked solid with the exception of the flower centres. Use a dainty color, either pale pink or blue, with a rosette of ribbon to match on each side. An elastic is run through the lower part of the crown, so the cap fits snugly to the head.

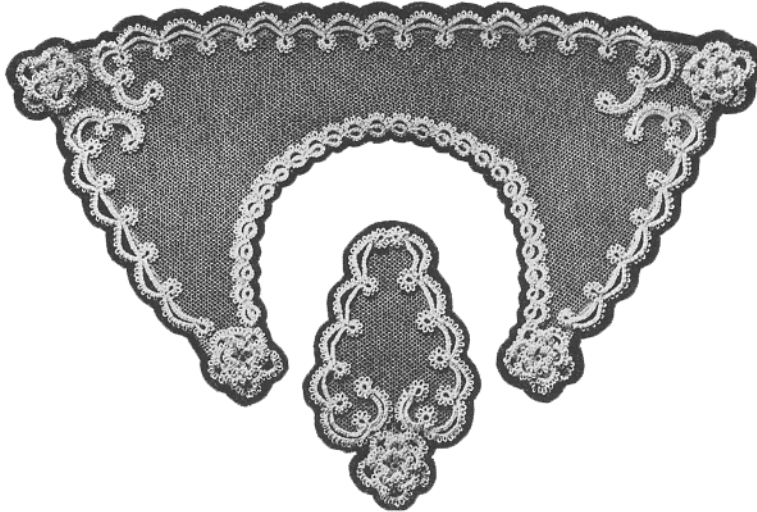
The glove-case, No. 158-43, is also furnished made up. This is white linen, and has a colored lining. Running the length of the case are two bound strips of linen. These are fastened in two places, so that one or two pair of gloves may be put in. These are especially good for gift purposes, with a pair of gloves. The tape around the edge is stitched on, but an extra row of feather-stitching, as shown in the illustration, makes a pretty finish. Work the word "Gloves" solid in white, make the leaves and stems in green, and the flowers pink or blue with green cen-



UTILITY BAG OF ECRU CRASH

DESIGN No. 158-44. Stamped écreu crash, 25 cents. Embroidery cotton, 6 cents extra, or silk, 10 cents extra. Perforated pattern, 15 cents; transfer pattern, 10 cents.

Tatted Accessories



COLLAR AND JABOT OF TATTING AND NET
By Mrs. F. H. Moon
DESIGN No. 158-45

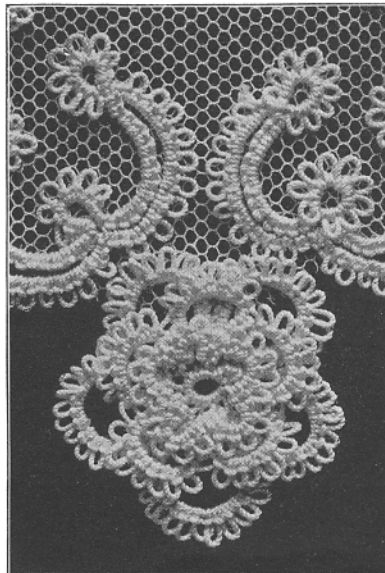
ABBREVIATION OF TERMS.— *Stitch* (st); *stitches* (sts); *chain* (ch); *ring* (r); *double stitches* (d s); *picot* (p). add two scallops; inner ch 18 d s, outer ch 14 p, 2 d s between.

**Net Collar with Roses,
No. 158-45**

MATERIAL.—Mercerized crochet cotton No. 5 (hard twist), 18 cents a ball; and sufficient net to cover the pattern.

Cut a paper pattern of any desired size and shape, baste the net on it, and sew the tating on with very fine thread.

EDGE.—Ring 9 p, 1 d s between; ch 14 d s. Repeat until sufficient for the edge. Make outer row 9 p 2 d s between, join base of ring. At the corners

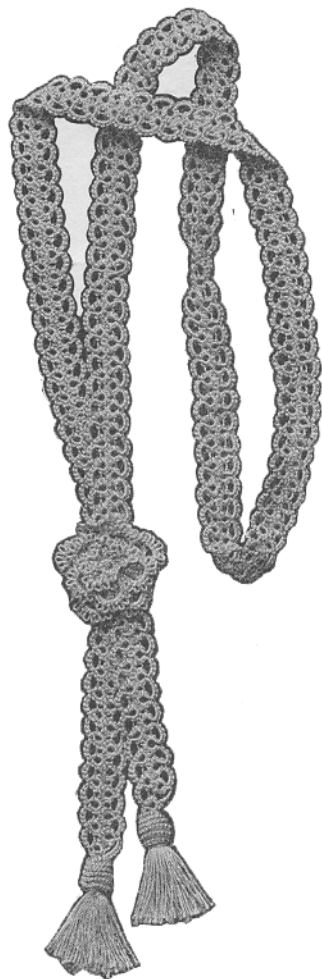


DETAIL OF COLLAR No. 158-45

ROSES.—Centre 10 p 1 d s between. Make five petals. *First outer row*—5 d s, 16 p, 1 d s between, 5 d s; join p of r, skipping one, and join 1st p to last p of petal before. *Second row*—3 d s, 9 p 1 d s between, 3 d s, join p left on centre r, and join petals as in last row. *Third row*—5 p 1 d s between, join top of base of first row of petals. Join to the edge and sew to the net. **EDGING AT NECK.**—Ring 5 d s, p, 5 d s; ch 5 p 2 d s between, join p of r. The motif is very pretty as a jabot or medallion appliquéd on a yoke or waist.

Collar Cord No. 158-46

DIRECTIONS.—Ring of 3 picots with 2 d s between; chain 5 d s; ring as before, joining first p to last p in first ring. Con-



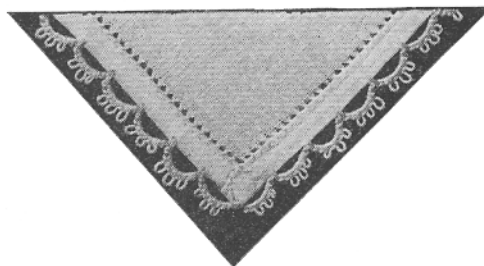
COLLAR CORD WITH SLIDE
By Mrs. F. H. Moon
DESIGN No. 158-46

tinue until of desired length (27 to 30 inches).

The second side is made with same stitches as first, joining side picots of rings to top picots in first row, and top picot to side picots in first row, which had been already joined together. This makes two joinings into every picot, making the work very firm.

THE ROSE OR SLIDE. *1st row*—Ring of 10 p separated by 1 d s, close. Join thread to first picot. Five petals made as follows: ch 5 d s, 15 p separated by 1 d s, 5 d s, joining to every other p of ring and with first picot joined to the last picot of preceding petals. *2d row*—Join to first empty picot in ring five petals as follows: ch 4 d s, 10 p separated by 1 d s, 4 d s, joining to every empty p of ring. Carry thread and join to first picot used for first row of petals. *3d row*—Five petals as follows: ch 5 p separated by 1 d s, joining to same picots used in first row of petals. Cut threads and tie. Sew tape on back to complete slide.

TASSEL.—Save out enough thread to make a thick tassel, then join ball and shuttle threads. Wind up shuttle thread until knot is close to shuttle. Hold an inch-wide card against side of shuttle and wind the thread, which was saved out, around both card and shuttle. When tassel is the desired thickness, push shuttle through and remove card. Shuttle and ball thread will be through all the loops, place knot of this directly under threads of tassel and tie firmly. Tie another thread around the whole tassel three-sixteenths of an inch from top. Make a chain four inches long, having stitches tight and close together. Fasten tassel to card with needle and thread. Wind chain as tightly as possible around head of



HANDKERCHIEF WITH TATTED BORDER
By Olive C. Brooks
DESIGN No. 158-47

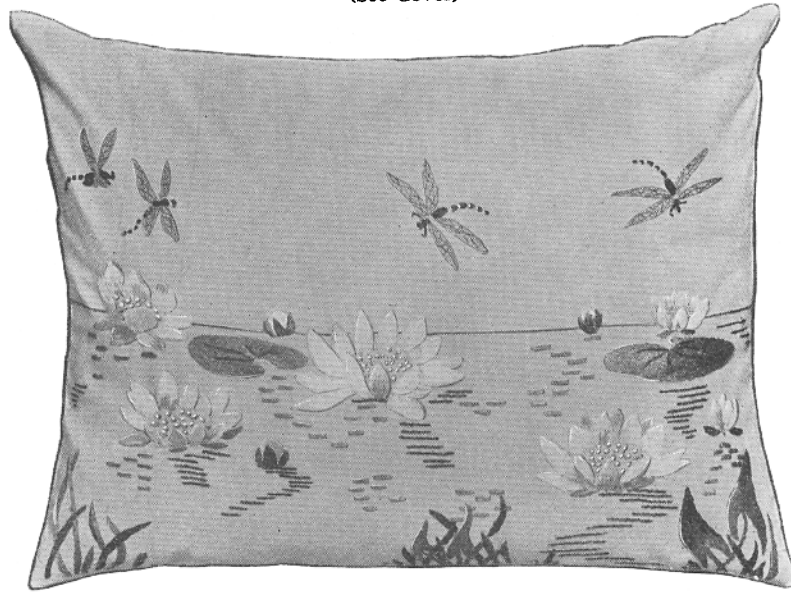
tassel, forming a ball, and pass ball and shuttle threads around opposite sides of tassel and tie firmly. Cut loops at lower end.

[CONCLUDED ON PAGE 42]

A Unique Pillow for the Canoe

By Alta Millard

(See Cover)



POND LILIES AND DRAGON-FLIES MAKE AN ATTRACTIVE PILLOW

DESIGN No. 158-48. *Size, 17 x 20 inches.* Stamped écreu momie cloth, with same material for back, 85 cents, or given for two subscriptions, of which your own may be one, and 15 cents. Embroidery silk, 90 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents. Embroidery commenced, 75 cents additional.

WATER-LILIES and dragon-flies seem most appropriate for a canoe pillow, and it takes very little imagination while looking at this design to feel the warm drowsiness of an August day.

The flowers and leaves are worked in Kensington-stitch. This stitch should be commenced at the top of the leaf or petal and worked toward the bottom with a long stitch on the right side and a short one on the wrong. Kensington is merely a form of back-stitching. Three or four of these stitches are worked downward, then the same number up again, back and forth.

The material will draw unless stretched in a hoop or frame.

Hold your material in such a way that the stitch will be taken away from you, but the needle is always pointed down toward you. Be careful to have your stitches fit so closely together that none

of the material shows through between them.

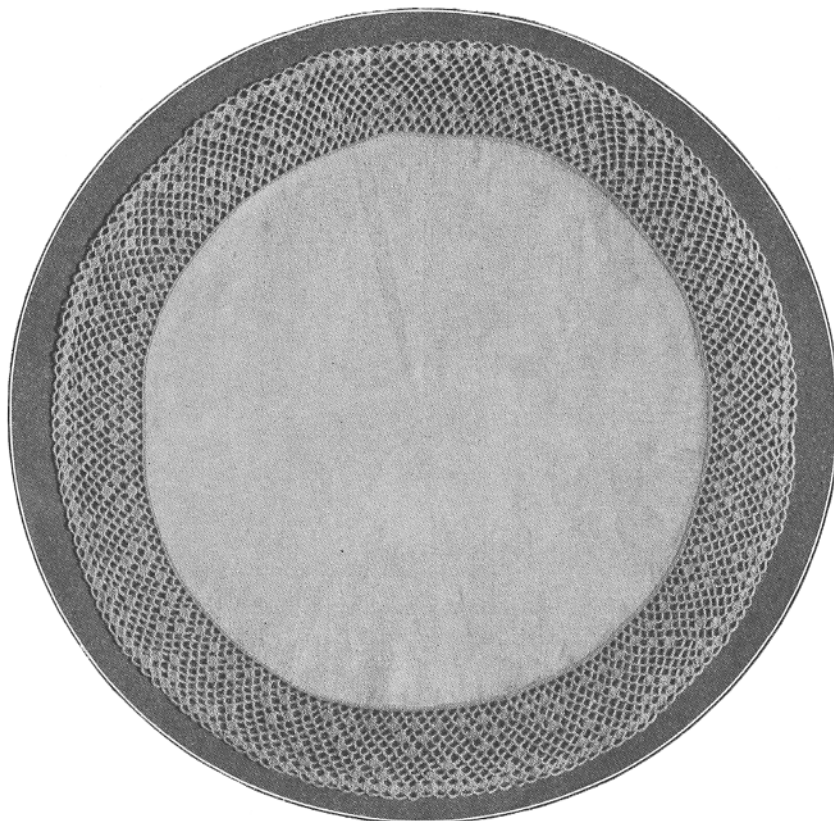
The usual method of working the turned-over portion of a petal or leaf, is to pad and embroider with the satin-stitch. This method was not used in the present instance, but would improve the effect. If one desires a clear-cut edge to the petals, they may be outlined after the Kensington work is completed.

Padded satin-stitch is used for the bodies of the dragon-flies, while the same stitch, without padding, is most suitable for the green bubbles on the surface of the water. Outlining in black imitates shadows and reflections.

Honeycomb-stitch is a simple, loose buttonhole-stitch worked into the preceding row and the fabric beneath. This stitch in green was used for the wings of the dragon-flies, a veining of reddish brown being threaded irregularly through the meshes.

Centrepiece with Crocheted Border

By Mrs. John Hettich



DOILIES MAY BE MADE TO MATCH THE CENTREPIECE

DESIGN No. 158-65. Cream linen, 18 inches wide, 40 cents a yard. Linen thread No. 12, 23 cents a spool; two spools for 45 cents. Steel crochet-hook No. 7, 6 cents.

THIS centrepiece is made with a linen centre eighteen inches in diameter. Turn a hem around the edge, and over this make a row of double crochet, taking the stitches rather close.

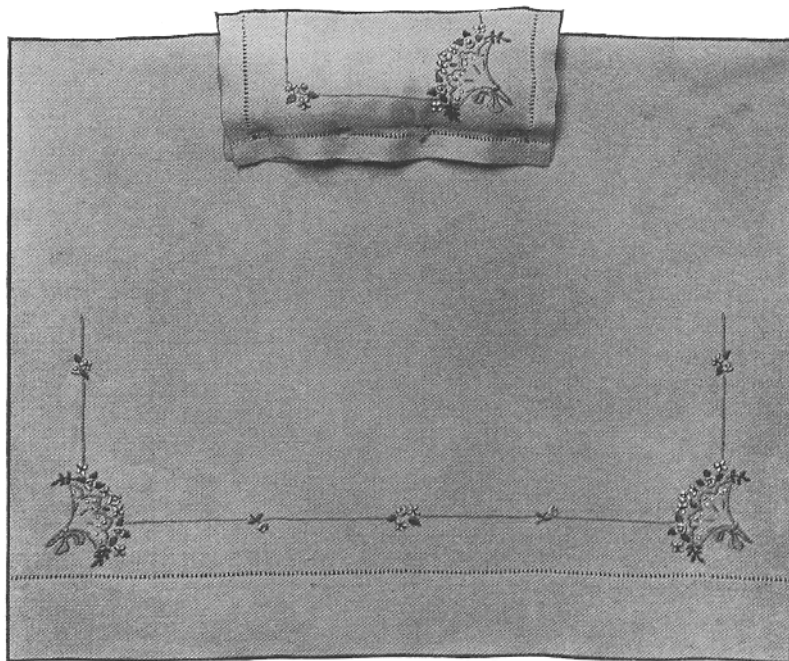
Work two rows of loops of 5 ch sts each, skipping 2 d in foundation row, and in 2d row catching in each loop, under the ch and not into it. 3d row—Make 1 loop, work 3 t between loops, catching down into d where it was placed in top of loop of 1st row, catch by d in top of next loop, and work a loop of 5 ch. This gives a solid design between each loop.

4th row—Row of chains, catching in each loop and in the centre t of design. 5th row—Work a design of 3 t, 1 loop, 3 t, 3 loops, and repeat. This should bring the two designs between the three of preceding row, which, when the next 2 rows are added, give you a half diamond with designs running to a point from 3 at centre, 2 in this row, to 1 in the 7th row. 6th row—Chains. 7th row—Place a design between 2 of preceding row, work 5 loops, then another design. 8th row—Work loops of chains until you reach a

[CONCLUDED ON PAGE 47]

An Embroidered Scarf and Pincushion

By Madeline Mudge



THE FLOWER CLUSTERS ARE WORKED IN VARIOUS COLORS

PINCUSHION. DESIGN No. 158-49. *Size, 4 x 10 inches.* Stamped cream linen, 25 cents. Embroidery cotton, 21 cents extra, or silk, 35 cents extra. White muslin-covered form, 15 cents. Packing and postage, 10 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

DRESSER SCARF. DESIGN No. 158-50. *Size, 18 x 54 inches.* Stamped cream linen, 85 cents, or given for two subscriptions, of which your own may be one, and 15 cents. Embroidery cotton, 21 cents extra, or silk, 40 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.* Embroidery commenced, 75 cents additional.

THIS scarf is eighteen inches wide and is made of material of that width, which necessitates no extra finish for the edges. The design is stamped on both ends, which are finished with double hemstitching.

The flower clusters are worked solid in several shades, a color diagram for which will be sent with each pattern. The detail at the bottom of the page shows the stitch direction of the different leaves and flowers. The con-

necting lines are outlined in the darker shade of blue.

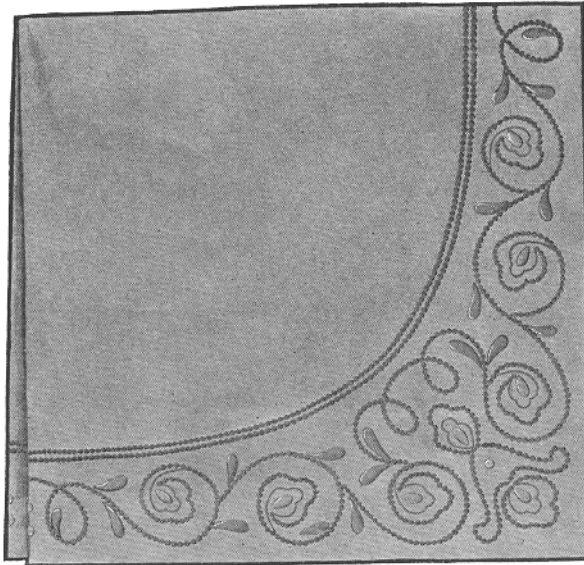
The pincushion is made in one piece, then folded over. Button-holes on the top and buttons on the bottom make it easy to remove the cover.

This set is particularly pretty for a young girl's room, and any special color scheme may be substituted for the one mentioned. A stand-cover would be pretty with a motif in each corner.



DETAIL OF EMBROIDERY DESIGN ON SCARF ABOVE

Household Embroideries of Brown Bulgarian Linen



SQUARE CLOTH WORKED IN GERMAN KNOT STITCH
 DESIGN No. 158-51. *Size, 38-inch.* Stamped brown Bulgarian linen, \$1.25. Embroidery silk, \$2.00 extra, or cotton, 88 cents extra. Perforated pattern, 1/2 design (reversible), 40 cents; no transfer pattern. Embroidery commenced, 75 cents additional.

NO material is prettier or more appropriate for household use than brown Bulgarian linen, for nearly every shade may be used on it, easily enabling one to match other furnishings of the room.

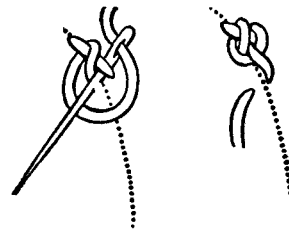
The square cloth at the top of the page measures thirty-eight inches, and is suitable for a stand-cover or tea-cloth. Two shades of blue were used on the original piece, but browns or greens might be used quite as effectively. The leaves are padded and worked solid, while the stems and scroll lines are worked in German knot-stitch. The detail at the side of the illustration shows how the stitch is made.

Sufficient material is allowed for a two-inch hem, which may either be hemstitched or caught in place with a line of outlining or chain-stitch. This same

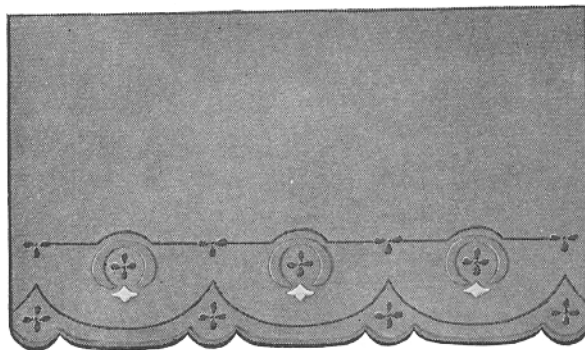
material makes unusually attractive luncheon or breakfast sets. The centrepiece measures twenty-two inches and the doilies eleven, seven, and five inches. These doilies are used for plates, bread-and-butter plates, and tumblers.

Three shades of blue make a pretty combination for embroidering, although any preferred color may be used. The conventional design is so arranged as to follow the outline of the scalloped edge, which is a pleasing feature of the set.

The edge is padded and buttonholed with the medium shade. Take these stitches very close, but do not overlap them. A second row of buttonholing over



THE MAKING OF THE GERMAN KNOT STITCH

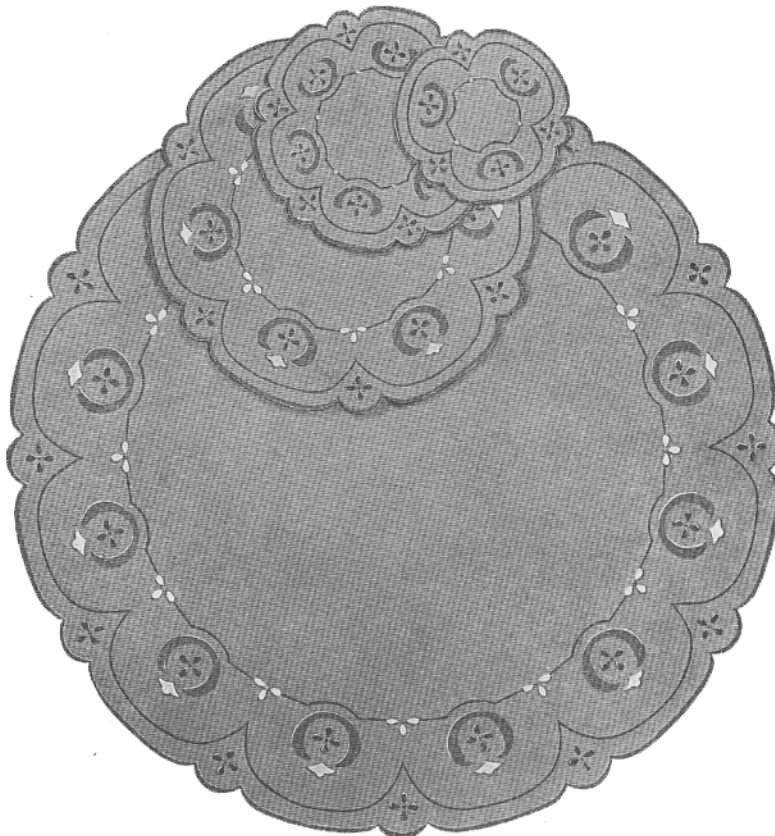


BUFFET SCARF MATCHING LUNCHEON SET
 DESIGN No. 158-52. *Size, 18 x 60 inches.* Stamped brown Bulgarian linen, 85 cents, or given for two subscriptions, of which your own may be one, and 15 cents. Embroidery silk, 50 cents extra, or cotton, 18 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents. Stamping compound, with directions, 10 and 25 cents a box.

the first, after the scallops have been cut out, will prevent any possibility of fraying.

The sections of the design should also be slightly padded. The crescents are of

latter is used, run fine stitches along the stamped line, then cover these with narrow satin-stitches, taking up only as much of the material as is necessary. If the stitches are taken very close and even the



LUNCHEON SET EMBROIDERED IN BLUES

CENTREPIECE. DESIGN No. 158-53. *Size, 22-inch.* Stamped brown Bulgarian linen, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery silk, 90 cents extra, or cotton, 27 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents.

DOILY. DESIGN No. 158-54. *Size, 11-inch.* Stamped brown Bulgarian linen, 25 cents each; \$1.40 for set of six. Embroidery silk for working one doily, 30 cents extra; for six doilies, \$1.40 extra. Embroidery cotton for working one doily, 12 cents extra; for six doilies, 50 cents extra. Perforated pattern, 25 cents; transfer pattern (2), 15 cents.

DOILY. DESIGN No. 158-55. *Size, 7-inch.* Stamped brown Bulgarian linen, 15 cents each; 80 cents for set of six. Embroidery silk for working one doily, 15 cents extra; for six doilies, 90 cents extra. Embroidery cotton for working one doily, 6 cents extra; for six doilies, 24 cents extra. Perforated pattern, 20 cents; transfer pattern (6), 15 cents.

DOILY. DESIGN No. 158-56. *Size, 5-inch.* Stamped brown Bulgarian linen, 12 cents each; 60 cents for set of six. Embroidery silk for working one doily, 10 cents extra; for six doilies, 45 cents. Embroidery cotton for working one doily, 6 cents extra; for six doilies, 12 cents extra. Perforated pattern, 15 cents; transfer pattern (6), 10 cents.

the medium shade, the single figures of the lightest, and the flower petals of either the lightest or darkest, as shown in the illustration. All of the lines are of the darkest shade. These may either be outlined or worked in stem-stitch. If the

line will appear unbroken. This is commonly used with solid embroidery.

The scarf No. 158-52 measures eighteen by sixty inches, and is suitable for either a buffet-scarf or table-runner. This has the same design, and is worked the same.

Knitted Lace Bedspread

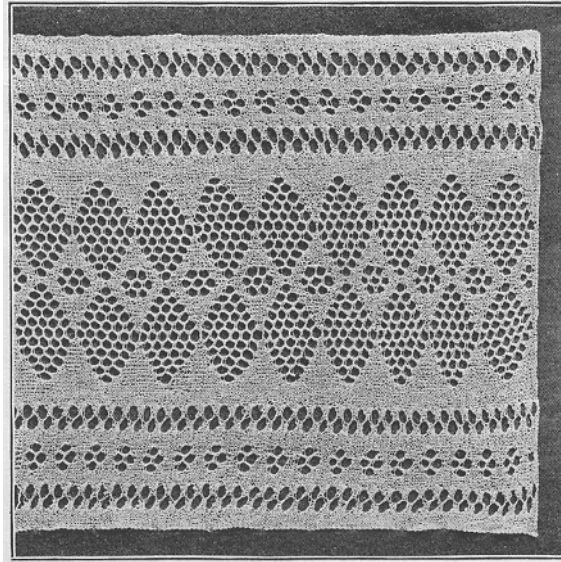
By Elma Iona Locke

THIS spread is knitted in strips, to be sewed together, and should be made of crochet cotton or linen of the size preferred, using needles coarse enough to make the work rather loose and "lacy" in effect. If bone or wood needles fine enough cannot be procured, use steel ones, with a small cork on one end of each to keep the stitches from slipping off. Or make a head on each needle with sealing-wax.

ABBREVIATION OF TERMS.—*Stitch* (st); *stitches* (sts); *knit* (k); *purl* (p); *narrow* (n); *over* (o); *together* (tog); *slip* (sl).

Cast on 85 sts and k across once plain.

1st row—Slip 1, k 13, n, o twice, n, k 6, (n, o twice, n,) twice, k 6, n, o twice, n, k 11, * k 6, o 3 times, k 4 tog, k 4, n, o twice, n, k 8, o 3 times, k 4 tog, k 2.
2d row—Slip 1, k 3, p 1, k 11, p 1, k 7, p 1, k 20, p 1, k 9, p 1, k 3, p 1, k 9, p 1, k 15.
3d row—Slip 1, k 11 (n, o twice, n,) twice, k 6, n, o twice, n, k 6, (n, o twice, n,) twice, k 9, * k 32.
4th row—Slip 1, k 5, o 3 times, k 4 tog, k 16, o 3 times, k 4 tog, k 13, p 1, k 3, p 1, k 9, p 1, k 9, p 1, k 3, p 1, k 13.
5th row—Slip 1, k 9, (n, o twice, n,) 3 times, k 12, (n, o twice, n,) 3 times, k 7, * k 4, p 1, k 19, p 1, k 7.
6th row—Slip 1, k 40, p 1, k 3, p 1, k 3, p 1, k 15, p 1, k 3, p 1, k 3, p 1, k 11.
7th row—Slip 1, k 7, (n, o



THE SPREAD IS KNITTED IN STRIPS THEN SEWED TOGETHER
 DESIGN NO. 158-57

twice, n,) 4 times, k 8, (n, o twice, n,) 4 times, k 5, * k 6, o 3 times, k 4 tog, k 16, o 3 times, k 4 tog, k 2.
8th row—Slip 1, k 3, p 1, k 19, p 1, k 14, p 1, (k 3, p 1,) 3 times, k 11, p 1, (k 3, p 1,) 3 times, k 9.
9th row—Slip 1, k 5, (n, o twice, n,) 5 times, k 4, (n, o twice, n,) 5 times, k 3, * k 14, n, o twice, n, k 14.
10th row—Slip 1, k 5, o 3 times, k 4 tog, k 6, p 1, k 9, o 3 times, k 4 tog, k 7, p 1, (k 3, p 1,) 4 times, k 7, p 1, (k 3, p 1,) 4 times, k 7.
11th row—Slip 1, k 3, (n, o twice, n,) 12 times, k 1, * k 4, p 1, k 7, (n, o twice, n,) twice, k 4, p 1, k 7.
12th row—Slip 1, k 13, p 1, k 3, p 1, k 16, p 1, (k 3, p 1,) 11 times, k 5.
13th row—Slip 1, k 5, (n, o twice, n,) 5 times, k 4, (n, o twice, n,) 5 times, k 3, * k 6, o 3 times, k 4 tog, k 4, n, o twice, n, k 8, o 3 times, k 4 tog, k 2.
14th row—Slip 1, k 3, p 1, k 11, p 1, k 7, p 1, k 12, p 1, (k 3, p 1,) 4 times, k 7, p 1, (k 3, p 1,) 4 times, k 7.
15th row—Slip 1, k 7, (n, o twice, n,) 4 times, k 8, (n, o twice, n,) 4 times, k 5, * k 32.
16th row—Slip 1, k 5, o 3 times, k 4 tog, k 16, o 3 times, k 4 tog, k 9, p 1, (k 3, p 1,) 3 times, k 11, p 1, (k 3, p 1,) 3 times, k 9.
17th row—Slip 1, k 9, (n, o twice, n,) 3 times, k 12, (n, o twice, n,) 3 times, k 7, * k 4, p 1, k 19, p 1, k 7.
18th row—Slip 1, k 40, p 1, k 3, p 1, k 3, p 1, k 15, p 1, k 3, p 1, k 3, p 1, k 11.

19th row—Slip 1, k 11, (n, o twice, n,) twice, k 6, n, o twice, n, k 6, (n, o twice, n,) twice, k 9, * k 6, o 3 times, k 4 tog, k 16, o 3 times, k 4 tog, k 2. 20th row—Slip 1, k 3, p 1, k 19, p 1, k 18, p 1, k 3, p 1, k 9, p 1, k 9, p 1, k 3, p 1, k 13. 21st row—Slip 1, k 13, n, o twice, n, k 6, (n, o twice, n,) twice, k 6, n, o twice, n, k 11, * k 14, n, o twice, n, k 14. 22d row—Slip 1, k 5, o 3 times, k 4 tog, k 6, p 1, k 9, o 3 times, k 4 tog, k 15, p 1, k 9, p 1, k 3, p 1, k 9, p 1, k 15. 23d row—Slip 1, k 25, n, o twice, n, k 23, * k 4, p 1, k 7, (n, o twice, n,) twice, k 4, p 1, k 7. 24th row—Slip 1, k 13, p 1, k 3, p 1, k 38, p 1, k 27.

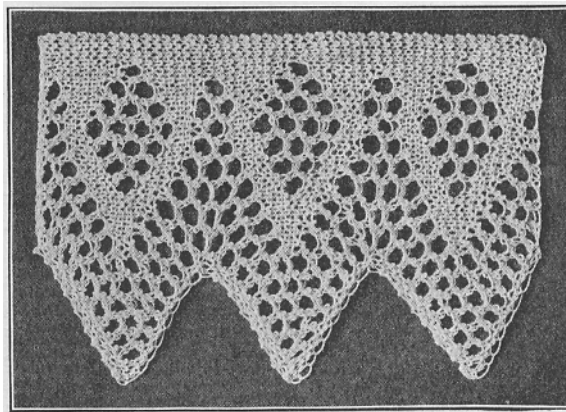
Repeat from the first for length required.

This makes a strip containing one row each of the diamonds and vines; sew the strips together so that the two designs will alternate, knitting a strip of the vines alone for the last strip—casting on 32 sts, and beginning at the * in the first and every succeeding odd row, and knitting the even rows as far as is required for the 32 sts. Or the 32 sts may be added to the last whole strip, if it does not make too many sts on the needle to be managed easily.

LACE FOR EDGE OF BEDSPREAD.—Cast on 24 sts.

1st row—Slip 1, k 6, (n, o twice, n,) 3 times, n, o twice, k 3. 2d row—Over, k 4, (p 1, k 3,) 3 times, p 1, k 8. 3d row—Slip 1, k 12, n, o twice, n, n, o twice, n, n, o twice, k 3. 4th row—Over, k 4, p 1, k 3, p 1, k 3, p 1, k 14. 5th row—Slip 1, k 14, n, o twice, n, n, o twice, n, n, o twice, k 3. 6th row—Over, k 4, p 1, k 3, p 1, k 3, p 1, k 16. 7th row—Slip 1, k 16, n, o twice, n, n, o twice, n, n, o twice, k 3. 8th row—Over, k 4, p 1, k 3, p 1, k 3, p 1, k 18. 9th row—Slip 1, k 8, n, o twice, n, k 6, n, o twice, n, n, o twice, n, n, o twice, k 3. 10th row—Over, k 4, p 1, k 3, p 1, k 3, p 1, k 9, p 1, k 10. 11th row—Slip 1, k 6, (n, o twice, n,) twice, k 6, n, o twice, n, n, o twice, n, n, o twice, k 3. 12th row—Over, k 4, p 1, k 3, p 1, k 3, p 1, k 9, p 1, k 3, p 1, k 8. 13th row—Slip 1, k 4,

(n, o twice, n,) 3 times, k 6, (n, o twice, n,) twice, n, o twice, k 3. 14th row—Over, k 4, p 1, k 3, p 1, k 3, p 1, k 9, p 1, k 3, p 1, k 3, p 1, k 6. 15th row—Slip 1, k 2, (n, o twice, n,) 4 times, k 6, n, o twice, n, n, o twice, n, n, o twice, k 3. 16th row—Over, k 4, p 1, k 3, p 1, k 3, p 1, k 9, p 1, (k 3, p 1,) 3 times, k 4. 17th row—Slip 1, k 4, (n, o twice, n,) 3 times, k 6, (n, o twice, n,) 3 times, n, k 3. 18th row—Knit 3 together, (k 3, p 1,) 3 times, k 9, p 1, k 3, p 1, k 3, p 1, k 6. 19th row—Slip 1, k 6, n, o twice, n, n, o twice, n,



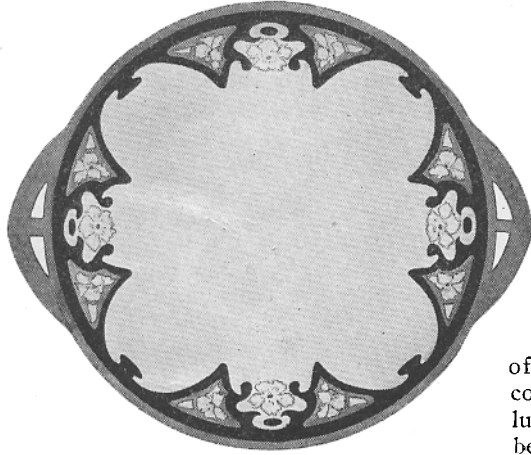
LACE FOR BEDSPREAD
DESIGN No. 158-58

k 6, (n, o twice, n,) 3 times, n, k 2. 20th row—Narrow, (k 3, p 1,) 3 times, k 9, p 1, k 3, p 1, k 8. 21st row—Slip 1, k 8, n, o twice, n, k 6, (n, o twice, n,) 3 times, n, k 2. 22d row—Narrow, (k 3, p 1,) 3 times, k 9, p 1, k 10. 23d row—Slip 1, k 16, (n, o twice, n,) 3 times, n, k 2. 24th row—Narrow, (k 3, p 1,) 3 times, k 18. 25th row—Slip 1, k 14, (n, o twice, n,) 3 times, n, k 2. 26th row—Narrow, (k 3, p 1,) 3 times, k 16. 27th row—Slip 1, k 12, (n, o twice, n,) 3 times, n, k 2. 28th row—Narrow, (k 3, p 1,) 3 times, k 14. 29th row—Slip 1, k 6, (n, o twice, n,) 4 times, n, k 2. 30th row—Narrow, (k 3, p 1,) 4 times, k 8. 31st row—Slip 1, k 4, (n, o twice, n,) 4 times, n, k 2. 32d row—Over, n, (k 3, p 1,) 4 times, k 6.

This same lace and insertion, if made of very fine thread, matching the material, may be used for various other purposes, such as lingerie and household articles.

Sweet William Designs for China

By Gertrude S. Twichell



COOKIE TRAY

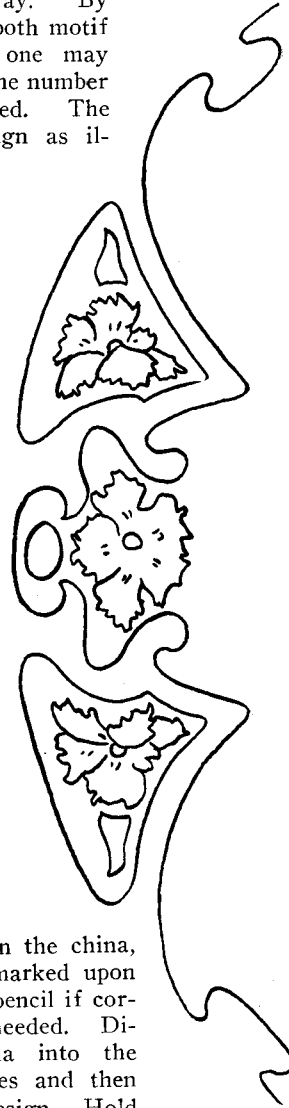
DESIGN No. 158-59. Black outline pattern of design for tray, with directions for applying, 15 cents. With every 50-cent order a water-color study of the pattern will be sent.

THE motifs for the designs illustrated were derived from the Sweet William so familiar to all flower-lovers. The color-scheme is suggested by the natural tones of the flowers—maroon or crimson and green. The green is used inside the borders and medallions, showing gray in the illustrations. The border showing black is carried out in gold. Silver, or some color, may be used in place of the gold if preferred. The ground is tinted ivory or left white.

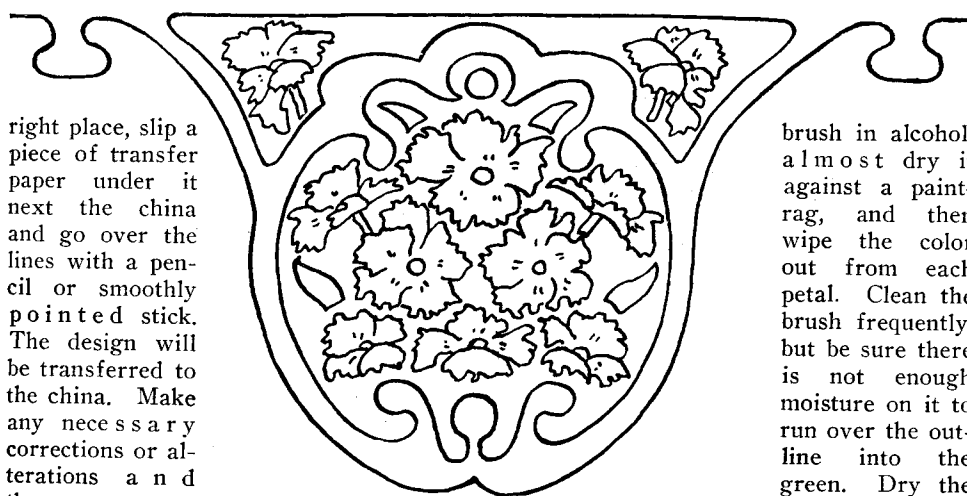
Two motifs are given, one being a curved border design for use on seven and three-quarters inch or larger plates. The larger design has a medallion effect. This is used on the salad or fruit bowl illustrated. This same motif is used on the whipped-cream bowl, the lower part of the medallion being omitted. This arrangement may be easily understood by examining the illustration. If the upper border part of this larger design is omitted, one has a medallion which may be used in centres of bowls or plates. The motifs may be placed closer together if necessary, or put further apart by simply correcting that part of the design connecting the motifs. Two or three motifs will be required for the whipped-cream bowl, according to size. Likewise, four

or five will be needed for the larger bowl. Four of the curved motifs were used on the cookie-tray. By measuring both motif and china one may easily find the number of motifs needed. The cookie-tray design as illustrated may be used on plates or trays measuring seven and three-quarters inches or more. This design also may be changed somewhat in size by making the outside border line different.

As always, the china should be wiped over with denatured alcohol before commencing the work, in case one may wish to use pencil on the china. The alcohol dries at once and leaves a film on the china, so it may be marked upon with ordinary pencil if corrections are needed. Divide the china into the necessary spaces and then transfer the design. Hold the tracing carefully in the



MOTIF USED ON
COOKIE TRAY



MOTIF USED ON SALAD AND WHIPPED-CREAM BOWLS

right place, slip a piece of transfer paper under it next the china and go over the lines with a pencil or smoothly pointed stick. The design will be transferred to the china. Make any necessary corrections or alterations and then go over these lines with

outlining black, making them very firm and even, with no ragged edges. Many dealers now carry an outlining ink which fires black, and may be painted over before it is fired.

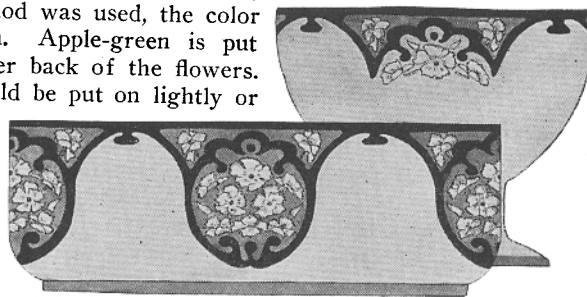
If one does not want to do the outlining by hand, outlines of the designs can be furnished (see prices under illustrations). These are in Ceramic black (they are prepared in black only), on films backed with paper. The film is immersed in water until it begins to separate from the paper, and then is slipped on to the china and fired in. These outlines require no painting or tracing. Careful directions for their use accompany each outline.

After the outline has been dried, whichever method was used, the color may be put on. Apple-green is put inside the border back of the flowers. This color should be put on lightly or padded thin. Put the color on right over the flowers and then clean the petals out afterward. This is easier than trying to work around the flowers. Dip a clean

brush in alcohol, almost dry it against a paint-rag, and then wipe the color out from each petal. Clean the brush frequently, but be sure there is not enough moisture on it to run over the outline into the green. Dry the green and then put moss-green

on the leaves and stems. Maroon, ruby, or crimson may be used for the flowers. Mix a bit of this, adding a drop of balsam of copaiba to the powder color, or a drop of turpentine to the tube color. Mix this color very thoroughly, as it is apt to be grainy if not mixed enough. Then put a very thin even tint of color over the petals of the flowers. If desired, each blossom may be shaded toward the centre with the color used deeper. The beginner must remember that these maroon and ruby colors fire much brighter than they look before firing. If the color is not used heavily there will be no trouble in this direction.

The gold should next be put on where the design shows black in the illustration. Get the gold as even as possible, but not too heavy. Be careful not to get the gold on or over the outline. Go clear up to it



SALAD AND WHIPPED-CREAM BOWLS

SALAD BOWL. DESIGN No. 158-60. Black outline pattern of design, with directions for applying, 25 cents.

WHIPPED-CREAM BOWL. DESIGN No. 158-61. Black outline pattern of design, with directions for applying, 10 cents. With every 50-cent order, a water-color study of the pattern will be sent.

[CONCLUDED
ON PAGE 40]

Simple Attractive Lingerie



A PRETTY EMPIRE GOWN

DESIGN No. 158-62. Sizes, 13, 14, 15, 16, and 17. Design stamped on a made-up gown of fine nainsook, \$1.50. Embroidery cotton, 24 cents extra. Perforated pattern of design without scallop, 30 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

EVERY one is partial to hand-embroidered lingerie, but this does not necessarily mean an elaborate design, which calls for a vast amount of work.

The garments shown on these pages have simple, effective patterns. Aside from this, they are furnished all made up, that is, all one needs to do is to work the embroidery design, and the garment is ready to wear.

The empire gown is finished around the neck and sleeves with buttonholing, and the embroidery is done in French and

eyelet work. Use particular care in working the long eyelets, otherwise they are apt to lose their shape.

Just a touch of color is introduced in this design, making the line of dots in either pink or blue French knots. The line of beading, joining the yoke and skirt section, extends across front and back. A row is also used over each shoulder. A narrow lace may be added to the buttonholing, or the buttonholing may be omitted, using the lace only.

The envelope chemise is one of the most popular garments in use. This is furnished with the scallops stamped on the material and may be button-holed if preferred, rather than finishing with lace and beading, as shown in the illustration. If the lace is used, the first row should be sewed on just covering the line of eyelets.

Only one small embroidery motif is used. This is quite well padded and worked solid in satin-stitch. The stems may be outlined, but would correspond with the rest of the design much better if worked in stem-stitch. This is narrow satin-stitch taken over a line of fine running-stitches. Take up only as much of the material as is necessary, and make the stitches very close so the line will appear unbroken.

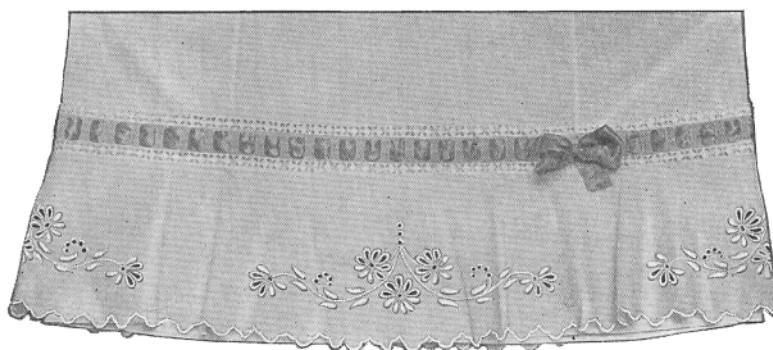
The skirt flounce has daisy design, which is repeated four times. The combination of embroidery, including the solid work and shadow eyelets for the flower petals, is a particularly pleasing feature.

The shadow is worked practically the same as the common eyelet with the stitches taken deeper on one

side. This is indicated by a second line which is run, the space being padded.



ENVELOPE CHEMISE WITH LACE AND EMBROIDERY
DESIGN No. 158-63. Sizes, 36, 38, 40, and 42. Design stamped on a ready-made garment of fine nainsook, \$1.30. Embroidery cotton, 12 cents extra. Valenciennes lace, insertion, and beading, 80 cents. Perforated pattern of design, 20 cents; transfer pattern, 10 cents.



SKIRT SHOWING EMBROIDERED FLOUNCE

DESIGN No. 158-64. Sizes, 34, 36, 38, and 40. Design stamped on a ready-made skirt of fine nainsook, \$1.70. Embroidery cotton, 30 cents extra. Perforated pattern of design without scallop, 20 cents; transfer pattern, 15 cents. Embroidery commenced, 75 cents additional.

Crochet for the Baby

[CONTINUED FROM PAGE 19]

space, * ch 1, 1 t in next space; repeat from *, ending round, ch 1, join. Repeat 2d round until there are 5 rounds from start. *6th round*—* 1 d in space, 5 t in next space; repeat from * around cuff, join, break off silk.

EDGE AROUND NECK.—Chain 1, 1 sl st in 1st t at neck, ch 4, 1 t on t, * ch 2, 1 t on next t; repeat from * around neck, for front; * repeat ch 4, 1 d 4 times in next space, ch 4, draw a loop through same space, draw a loop through next st, silk over, draw through the 3 loops on hook, ch 4, draw a loop through same st, draw a loop through next st, silk over, draw through 3 loops on hook, ch 4, draw a loop through same st, draw a loop through space, silk over, draw through 3 loops on hook; repeat from * down left front of sack, 1 d in st, ** ch 4, 1 d in next st; repeat from ** across bottom of sack, then repeat from * on right front, join at neck, fasten.

It is advisable to cut silk messaline lin-

ing for sack before cuffs and silk edging are crocheted on, allowing about one-half inch for seams on sleeves and side seams, and one inch for hem at neck and around bottom of sack. The hem can be sewed, or a herring-bone stitch can be worked on same. Sew lining at neck and inside of sleeves at cuffs, draw ribbon through holes at neck and cuffs to tie.

Child's Buttoned Shoe

MATERIAL.—One large, or two small, skeins of fourfold Germantown; a few yards of black Shetland floss for the edge; bone crochet-hook, size 2.

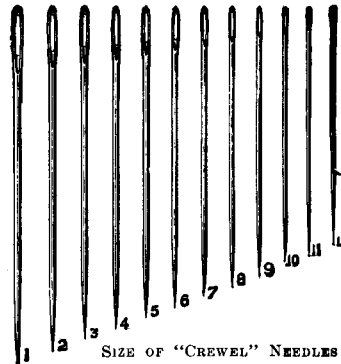
The directions given are for a size 8 shoe, but by lengthening or shortening the vamp, any other size may easily be made.

Chain 7, turn, skip the first ch, 1 d in each of 5 ch, make 3 d in the end ch, and work down the other side of the foundation ch, making 5 d. Chain 1, turn. *2d row*—1 d in each st, taking under the back

The Proper Needles for Embroidery

By an Expert Needleworker

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long-eyed or "Crewel" needle, and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth. For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butcher's linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk. Per-



SIZE OF "CREWEL" NEEDLES

sian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle. I consider

HARPER'S "Queen's Crewel"

needles the best, and I advise all needleworkers to obtain them if possible.

In Mountmellick Embroidery one should use the coarser sizes, No. 7 for Mountmellick Embroidery Silk, size FF, No.

6 for size F, No. 5 for size G, and No. 4 for size H. Be sure that you get

HARPER'S "Queen's Crewel"

needles, and accept no substitute.

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thread ("railroad" or slipper stitch), 13 st in row. Work back and forth, increasing 2 st in the centre of every 2d row, until there are 9 ribs in all (18 rows). Make 4 rows more, increasing 2 st in the centre st of every row. *Next row*—Work to the centre, increase and work 3 st beyond; ch 3, turn, make 2 d in last st of preceding row, ch 1, skip 1, work to centre, increase 2 and finish the row as usual. *Next row*—Work to centre, making 1 st in centre st, turn, ch 6, work 5 d on ch, and continue plain to the end of row. Turn, make 1 d in every st of the row, ch 11, turn, work 10 d on ch and continue to the end. There should now be 37 st in the row, which is the full length required for the height of the shoe. Work back and forth plain for 12 rows. On the 13th row the tightening for the heel is begun. Work 14 d, then, very tightly, 5 sl st. (The sl st is taken up like the d, but the loop is pulled through the st below and the loop on hook at the same time.) Work 18 d, which completes the row. *Next row*—Work 18 d, 5 sl st, 14 d. Repeat these two rows until there are 22 rows with the sl st in the centre. Then work in d for 13 rows. On the next row work 18 d, turn, skip 1st st and work to the other edge. *Next row*—Skip last st, next row plain, fasten off. Sew to the last row on the other half of the vamp.

Go back to the beginning of the buttonhole flap, of which one double row (with buttonhole) has already been made. Fasten the wool in the centre st, make 4 d along the flap row, turn, and work 4 d on top of those just made, catch with sl st in the next st of edge, sl st in 2d st of edge, turn, work 3 d on top of those just made, and 2 d in 4th st, turn, ch 1, 2 d in last st, ch 1, skip 1, and work 3 d in remaining st. Continue to work up the front, alternating the short and the long ribs, until there are 5 of the buttonhole ribs and 4 of the short ribs between.

Work around the buttonhole flap and the top of the shoe in close d, with the black wool. Use black shoe buttons for closing.

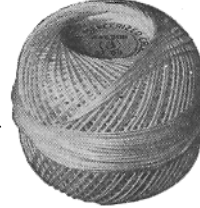
Silk Cap in Trumpet Design

MATERIAL.—Two spools crochet silk and 10 yards ribbon No. 1½ are required

[CONTINUED ON PAGE 38]

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CROCHET FOR THE BABY

[CONTINUED FROM PAGE 37]

to make this cap, which fits a baby one year old.

Cap may be made larger or smaller by increasing or decreasing number rounds in crown and front.

Chain 8, join to form ring. *1st row*—15 d in ring. *2d row*—ch 6, sl st in every 3d st of last round. *3d row*—ch 6, 4 d in 6 ch, * ch 5, 4 d in next 6 ch; repeat around from *. *4th row*—ch 5, d between first 2 d of last round, also between next 2 sts and next 2, also 2 d in 5 ch. Chain 5; continue around. Now the trumpets (5 of them) will every time, leave off first st and put on 2 in 5 ch. This will make them increase 1 st each round. Work round after round until there are 28 d to the trumpet. Now the sts in the trumpet begin to decrease, and groups of 5 ch will increase with each round. Leave off first d of trumpet (as before) and the last 2, ch 5, sl st in 5 ch, ch 5, d between 1st 2 d of next trumpet, etc. Continue round after round until only 2 d are left on trumpet, and 14 of the 5 ch across each of the 5 groups. This completes crown. Chain 4, turn (be sure you do turn, else the work will go wrong), 2 dt in 1st 5 ch, 3 dt in next, and 2 or 3 dt (enough to keep work smooth and not too full) in succeeding spaces, leaving off 7 spaces at back. This makes first row of front. *2d row*—ch 1, turn, d in first 6 sts, ch 7, skip length of this ch, d in next 6 sts, etc. *3d row*—ch 1, turn, d between each of the 6 d of 2d row, ch 4, t in 4-ch st of 7 ch, ch 4, d between each of next 6 d, etc. *4th row*—ch 1, turn, d between 3 d of 3d row, skip first and last sts, ch 4, d in 4th st of 4 ch, in t and in 1st st of next 4 ch. This makes a group of 3 d. Chain 4, d between d of next 5 d, making 3 d to the group. Work across. *5th row*—ch 4, turn, t in middle st of the 3 d, ch 4, d in 4th st of 4 ch, in first st of 3 d. In second st of 3 d make 1 d, 5 t, 1 d. This makes a little shell. Now 1 d in third d, also in first st of 4 ch. All of this in one group. Chain 4. Work thus across cap. *6th row*—ch 7, turn, skip first 4 ch, d in last st of next 4 ch, in 2 d adjoining them, pull the little shell to the front and d in next 2 d and in first st of 4 ch. Chain 7 again. Work thus

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across. At the end of the row ch 4, sl st in second 4 ch. *7th row*—ch 4, turn, * d in second, third, fourth, fifth d of last row. Chain 4, t in fourth st of 7 ch, ch 4; repeat from * across. *8th row*—Repeat 4th row. *9th row*—Repeat 5th row. *10th row*—Repeat 6th row. Be sure the shell is left on upper side of cap. Continue round after round until there are 5 rows of shells. Then repeat 6th, 7th, 8th rows.

BEADING.—Chain 6, dt in last st of last row, ch 2, 3 d on ch made by dt, ch 3, p, then 3 more d. Now 2 d in next 2 sts on cap (we are working across bottom of cap). Chain 5, t in first st of upright bar, ch 2, dt in cap about 2 sts from last upright, ch 2, d on upright just made, ch 3, p, 3 more d on same upright. Continue thus around cap.

The beading should be just a little tighter at top. Extra spaces must be made at the corners. This is done by making 2 uprights from same st on cap.

EYELET EDGE.—Chain 4, t in 3d st of last round, ch 2, skip 2 sts, t in next st on cap. Make 4 spaces of 2 t. Chain 10, sl st in top of last t. Now, without turning the work, catch top of this ch between thumb and finger to hold it straight, make about 15 d in the little ring of 10 ch, t in next space on cap, ch 2, t in next, etc. Make 4 spaces then ch 10, sl st in top of last t, to form ring, 3 d in ring, ch 2, sl st in third st of last eyelet, ch 2, d in ring again, until filled. Make the eyelets all around cap.

DANISH HEDEBO IN COARSE LINEN THREAD

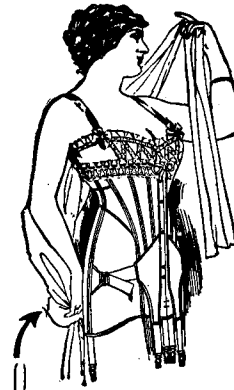
[CONTINUED FROM PAGE 8]

is formed by passing the needle from back to front under the loop connecting the groups and making another button-hole-stitch between the stitches of the group. In the next row fill the first loop between group with four tight stitches, three in loop over group, two in next loop, carry thread back and catch between second and third stitches of first group of four, over and back again, making three threads, cover with tight stitches, make two stitches in loop to complete four, and continue as shown in illustration on page 6.

The loops between the points are made by carrying a thread back to form a loose

[CONCLUDED ON PAGE 40]

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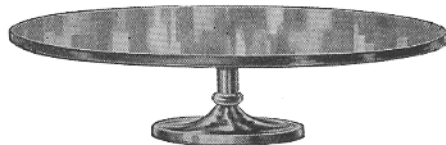
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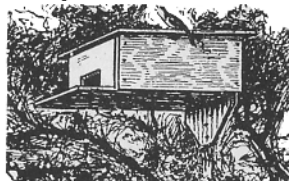
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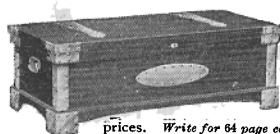


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DANISH HEDEBO IN COARSE LINEN THREAD

[CONCLUDED FROM PAGE 39]

loop as follows: From the base of the pyramid, work buttonholing over six loops, then carry the thread back three loops, forming a loose loop, back and over again, making three threads. From here make another three-thread loop over the other three foundation loops, which brings it near the base of the pyramid. Fill the first three-thread loop with buttonholing, and half fill the second. Then carry the thread back to the centre of the first loop, over and back again, cover these threads with buttonholing and finish the rest of the second loop.

More intricate lace patterns are built up on construction lines upon which these loops, points, and picots are formed.

The linen on which this heavy embroidery is done should, of course, be somewhat heavy to carry the work; a round-weave linen, creamy or oyster in tone, being preferable. The embroidery is done with coarse linen thread of the same shade. It is pretty to finish the edges with a simple hand-done hem. Hem-stitching is rather too fine. The narrow rolled hem is more suitable. We ought to use cosies in America more than we do. Perhaps when we learn more of the delights of tea or luncheon out-of-doors we will come to appreciate the cosy. Tray-cloths should be made just the size of the tray-bottom, the little needle edge lying on the inside depth. The long, narrow runner is particularly pretty on the luncheon or supper table, and the long, narrow doily, eleven and one-half by eighteen inches, to match, takes both plate and glass. The laid work in this embroidery is done without under-filling.

SWEET WILLIAM DESIGNS FOR CHINA

[CONCLUDED FROM PAGE 33]

on the inside of the line. If one does not care for so much gold, this part of the design may be done in apple-green used full strength. After looking the china over and removing finger and brush marks, have the china fired.

If the china is to be tinted ivory it should be tinted the first thing after the firing. Use a little more balsam copaiba than for ordinary painting, and lay the color all over the china, using a large

Don't fail to read the advertisements on this page

brush. Then take the pad (a piece of wool wrapped in China silk) and gently dab the color until it is absolutely smooth and even in tone all over the entire surface. Then clean out the color from the design, and especially from the gold, as paint left on the gold will make it look dull after firing. Dry the tinting and then put the second thin coat of color on the design if it needs it. Then go over the gold again and the china is ready for the last firing.

CENTREPIECE WITH CROCHETED BORDER

[CONCLUDED FROM PAGE 26]

point exactly over the loop in 3d row, which is point half-way between. Place a design at this point and start an inverted diamond. 9th row—Chains. 10th row—Two designs, one on each side of the one in preceding row. 11th row—Chains. 12th row—Solid designs, one right after the other, with no loop of chains between. 13th row—Chains.

CROCHETED HOLDERS

[CONCLUDED FROM PAGE 16]

and join white, in each instance leaving a short end. Always join the new thread before making the second part of the last t. The object of this is to begin each block with an even edge. Work over the ends left by joining, as this gives greater strength and saves tedious fastening off. Continue with the work, making 9 t, drop white, join green, make 13 t, drop one green, join white, make 9 t, drop white, join green, make 5 t. Follow the pattern, dropping or joining threads as necessary.

This holder is finished around the edge with a row of d, using green and white. Cover an ivory ring with d and fasten in one corner.

The same general directions may be followed for working the other two holders.

No. 158-31 has an edge of two rows of bean-stitch. To make a bean, draw up a loop, * thread over and draw up loop in same st; repeat once from *, draw loop through all the stitches on hook, ch 1, skip 1 st of foundation and continue.

No. 158-30 is finished with a shell edge. Make * d in 2 sts, skip 2 sts, 5 t in next st; repeat around from *.

This Washer Must Pay for Itself.

A MAN tried to sell me a horse once. He said it was a fine horse and had nothing the matter with it. I wanted a fine horse. But, I didn't know anything about horses much. And I didn't know the man very well either.

So I told him I wanted to try the horse for a month. He said "All right, but pay me first, and I'll give you back your money if the horse isn't all right."

Well, I didn't like that. I was afraid the horse wasn't "all right" and that I might have to whistle for my money if I once parted with it. So I didn't buy the horse although I wanted it badly. Now this set me thinking.

You see I make Washing Machines—the "1900 Gravity" Washer.

And I said to myself, lots of people may think about my Washing Machine as I thought about the horse, and about the man who owned it.

But I'd never know, because they wouldn't write and tell me. You see I sell my Washing Machines by mail. I have sold over half a million that way.

So, thought I, it is only fair enough to let people try my Washing Machines for a month, before they pay for them, just as I wanted to try the horse.

Now, I know what our "1900 Gravity" Washer will do. I know it will wash the clothes, without wearing or tearing them, in less than half the time they can be washed by hand or by any other machine.

I know it will wash a tub full of very dirty clothes in Six minutes. I know no other machine ever invented can do that without wearing out the clothes.

Our "1900 Gravity" Washer does the work so easy that a child can run it almost as well as a strong woman, and it don't wear the clothes, fray the edges nor break buttons the way all other machines do.

It just drives soapy water clear through the fibres of the clothes like a force pump might.

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Let me send you a "1900 Gravity" Washer on a month's free trial. I'll pay the freight out of my own pocket, and if you don't want the machine after you've used it a month, I'll take it back and pay the freight too. Surely that is fair enough, isn't it?

Doesn't it prove that the "1900 Gravity" Washer must be all that I say it is?

And you can pay me out of what it saves for you. It will save its whole cost in a few months, in wear and tear on the clothes alone. And then it will save 50 cents to 75 cents a week over that in wash woman's wages. If you keep the machine after the month's trial, I'll let you pay for it out of what it saves you. If it saves you 60 cents a week, send me 50 cents a week 'till paid for. I'll take that cheerfully, and I'll wait for my money until the machine itself earns the balance.

Drop me a line to-day, and let me send you a book about the "1900 Gravity" Washer that washes clothes in 6 minutes.

Address me this way—H. L. Barker, 1560 Court Street, Binghamton, N. Y. If you live in Canada, address 1900 Washer Co., 357 Yonge St., Toronto, Ont.



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Napkin Ring in Crochet

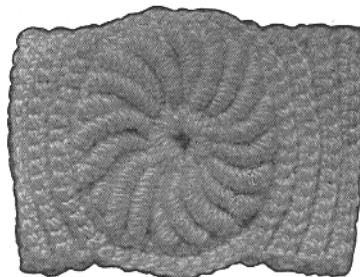
By Mrs. A. O. L. Wertman

MATERIAL.—One ball of loosely twisted cotton No. 3, 35 cents, and a No. 6 steel crochet-hook, 6 cents.

Begin with the daisy in the centre. Wind the cotton five times over the forefinger, slip off, fasten with a d, 5 ch.

Into the ring work 20 roll sts o 15. Join on top of 5 ch.

2d row—Chain 1, 2 d between each roll. This makes the edge of the daisy a little tight and pushes it up in relief. Join on first d. 3d row—Turn, d in the lower loop



A NOVEL NAPKIN RING
DESIGN No. 158-66

of each d, increasing about every 5th st. Now work backward and forward on 16 d in rib st until ten ribs are done, fasten off. Fasten thread on opposite side of daisy and work 16 d in rib stitch for ten ribs, then join the ends neatly.

These napkin rings are very easily and quickly made, and are really quite a novelty. They are particularly attractive for use in the summer cottage, as they are easily laundered and can always look fresh.

TATTED ACCESSORIES

[CONCLUDED FROM PAGE 24]

Handkerchief with Tatted Edge No. 158-47

MATERIALS.—One linen centre; a bone tatted-shuttle, 10 cents; mercerized crochet cotton (hard twist), No. 70, 28 cents a ball; a No. 12 steel crochet-hook, 6 cents.

DIRECTIONS.—With hook, pull loop of spool thread through edge of hem, slip shuttle through loop and make firm. Then 3 d s, p, 2 d s, p, 2 d s, p, 3 d s. Repeat, putting hook through at intervals of one-third inch.

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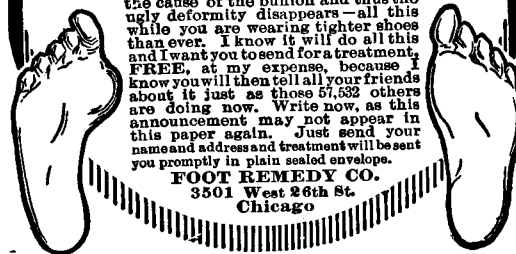
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(See Frontispiece)

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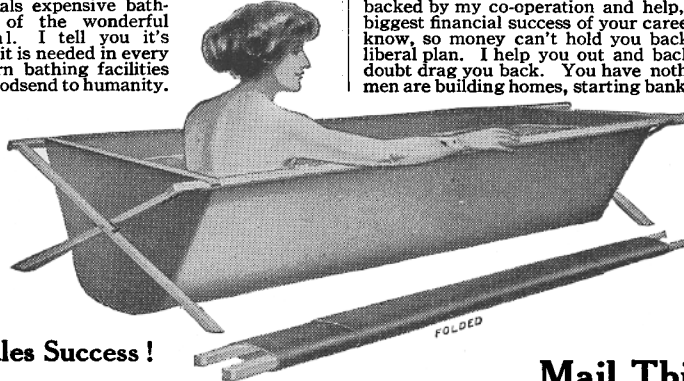
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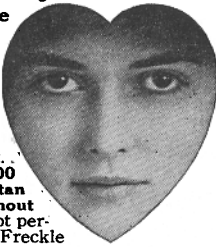
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Crocheted Work Basket

By R. E. Von Wollmenich

MATERIAL.—Soft white crochet cotton No. 8, 7 cents a ball, and a medium size bone crochet-hook, 10 cents.

For description of stitches, see page 44.

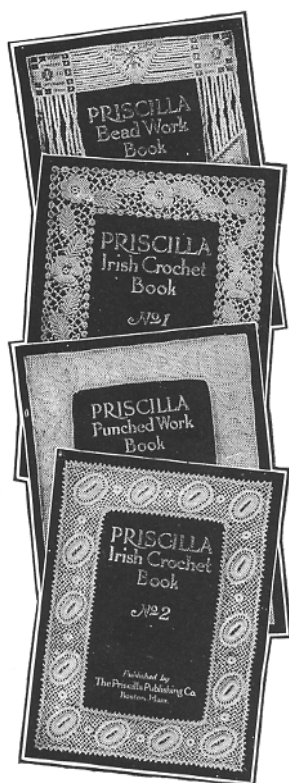
1st row—Chain 8 and join to form a ring.
2d row—Chain 3 for first t and crochet 15 t in ring (16 t in all) and join to top of 3 ch. *3d row*—Chain 3, 2 t over top of t, 1 t over next t, 2 t over next, 1 t over next t, and so on to end of row and join to top of 3 ch. *4th, 5th and 6th rows*—Same as 3d row. *7th row*—Treble over every t, drawing each st tightly and join. *8th and 9th rows*—Same as 7th row and join. *10th row*—Chain 7, d t with 1 ch between, over every other t, join. *11th row*—Chain 3, t over every t with one ch between (making 64 bars). *12th row*—Chain 5, in stitch with first ch make a d t as before, make a p, 2 d t in same place, 1 p, 2 d t in same place, 1 p, 2 d t in same place (no picot) but fasten with a d in 4th t on top. D. t in 4th t from where it was fastened. This forms the scallop. Continue until you have 9 scallops, then fasten the last to the top by p of 1st scallop and break off the thread.

Make a *very* thick starch (boiled as for laundry use), a small quantity is all that is required. Dip the basket into the bowl of starch and rub the starch into it thoroughly, then shape it over bottom of a deep pudding tin (but be sure to grease the outside of the tin so it will not stick when dry). Place the tin with the basket stretched over it on shelf over top of stove, resting the inside of the tin on a tomato can to keep it from resting on the scallops. When thoroughly dry slip the basket off the tin by aid of a table knife. Then give it two coats of brown shellac inside and outside, but be sure the first coat is dry before giving it the second coat. When the second coat is dry run a pretty shade of ribbon through the bars and tie a nice bow on each side. If desired the basket may be lined with silk. It is a very handsome piece of fancy-work, and makes a lovely present for Christmas.

These baskets are very popular at the present time, and are easily adapted to different uses. When made of hard-twisted cotton they make nice jardinières for small potted plants.

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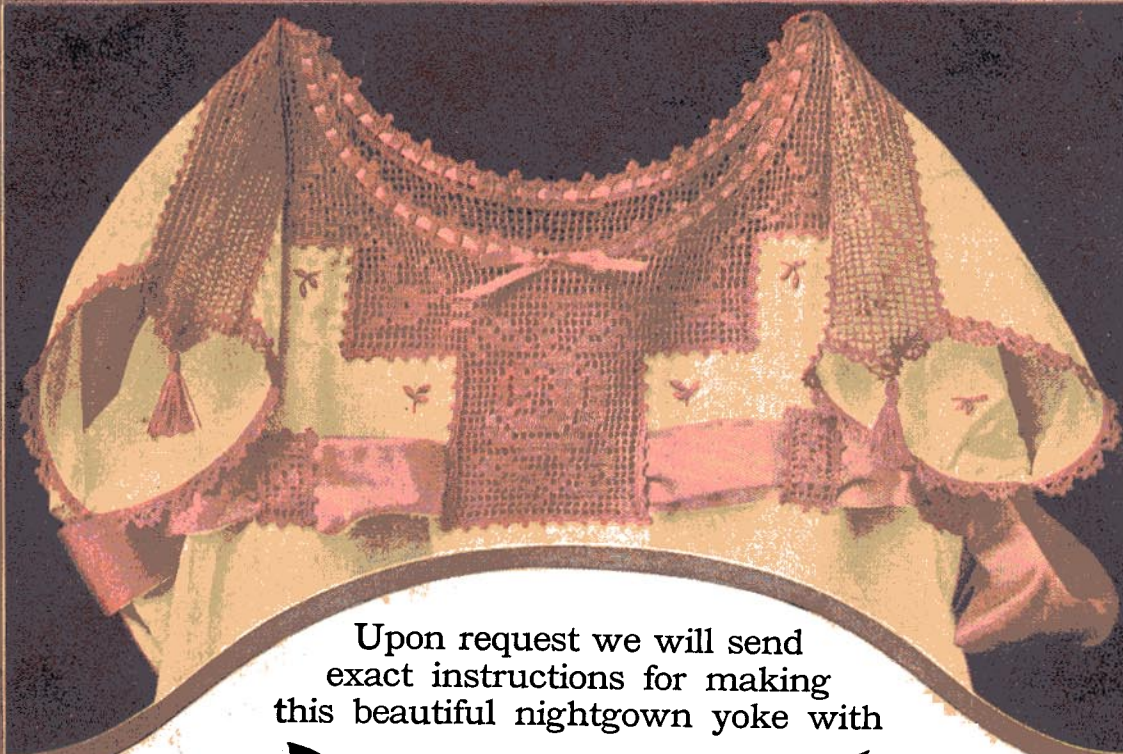
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