

Home Needlework



Jan. 1915

10 Cents

Fancy Work Supplies for Home Needleworkers

In case you cannot buy what you want in the way of Fancy Work Supplies from our Advertisers—order from us.

IVORY RINGS, white and black

No. 8, $\frac{1}{2}$ -inch, 10c. per dozen. No. 10, $\frac{3}{8}$ -inch, 10c. per dozen. No. 12, $\frac{1}{2}$ -inch, 12c. per dozen. No. 14, $\frac{3}{4}$ -inch, 12c. per dozen. No. 16, 1-inch, 12c. per dozen.

STILETTOS

A well made, nicely finished Stiletto with ebony handle and adjustable gauge, 25c.
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Bone Crochet Hooks, 10c. each.
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Eagle (steel) Crochet Hooks, sizes: 2, 6, 8, 10, 12, 13, 14, 5c. each.
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Bone Tattling Shuttle, 10c. each; with hook attachment, 35c.
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Amber Knitting Needles. Length, 14 inches. No. 3, 30c.; No. 5, 40c.; No. 6, 60c.; No. 7, 80c., per set of 2.
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Steel Netting Needles, sizes: 10, 17, 18, 19, 20, and 21, 10c. each.
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NEEDLES

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Carpet Needles (round points), size 24, 10c. per paper.
Chenille Needles for embroidery (fine points), size 21, 10c. per paper.
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Needle Threader, 15c.

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Oval Embroidery Hoops, especially desirable for drawn-work and for embroidering long narrow designs. In two sizes: size 3 x 6 inches, 15c.; size 6 x 12 inches, 20c.
Duchess Embroidery Hoops, with felt cushion on band around the inner hoop, which renders slipping impossible, sizes: 4, 5, 6, and 7 inch, 15c. each; 10-inch size, 20c.
Special Wooden Embroidery Hoop, sizes: 4, 6, 7, and 8 inch, 10c. each.
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STAPLES

Staples for Hairpin Crochet, four sizes: $\frac{3}{8}$ -inch, 20c.; 1-inch, 25c.; 1 $\frac{1}{2}$ -inch, 30c.; 3 $\frac{1}{4}$ -inch, 40c. each. Set of four staples (one of each size), with directions for making the lace, \$1.00.

BOBBINS

Wooden Bobbins, two sizes. The larger bobbin is for corchen and Cluny made of D. M. C. (lace thread) No. 33 and coarser. The straight-hand bobbin for Russian and for all fine laces, 10c. each; 3 for 25c. Paper cutting pattern for pillow for bobbin lace, 10c.

SCISSORS

Eight-inch Shears, good quality, 75c. a pair.
Six-inch Sewing Scissors, excellent quality, 50c. a pair; four-inch size, 50c. a pair.
"Stork" Embroidery Scissors, 3 $\frac{1}{2}$ -inch, 4-inch, and 4 $\frac{1}{2}$ -inch, 50c. a pair.
Embroidery Scissors, with handles of German silver, blades of finely tempered steel, 50c. a pair.

COTTONS

Stranded Cotton, white and 51 colors. Stranded cotton is a mercerized cotton composed of 6 strands which can be separated and used in the same way as Filo Silk, for shading flowers, and is especially suitable for solid and eyelet embroidery. One size only, No. 25, 3c. per skein; 35c. per dozen skeins.
Pearl Cotton, 51 colors, fast shades, size No. 5. Especially adapted for Wallachian and cross-stitch embroidery, also for working centerpieces, table-covers, scarfs, pillows, and all articles used for household decoration. 6c. per skein; 70c. per dozen skeins.
Pearl Cotton, white, sizes: Nos. 5, 8, and 12. No. 5 (the coarsest) is used for heavy embroidery; No. 8 is used for Hardanger; No. 12 is used for fannel embroidery and weaving. 6c. per skein; 60c. per dozen skeins.
Crochet Cotton, mercerized, white only, sizes: Nos. 1, 2, 3, 5, and 10, for padding and table mats, 18c. per ball; Nos. 20, 30, 40, and 50, for general use, 23c. per ball; Nos. 70, 80, and 100, for Irish crochet, 28c. per ball; No. 150, 33c. per ball.
Embroidery Cotton, white only, not mercerized, sizes: 4, 6, 8, 10, 11. Order by number. No. 4 is the coarsest. 3c. per skein; 30c. per dozen skeins.

EMBROIDERY FLOSS

Embroidery Floss, white only, large skeins, sizes: Nos. 6, 10, 14 (No. 6 is the coarsest), 7c. per skein; 70c. per dozen skeins.
Persiana Embroidery Floss, used for fine embroidery on shirt-waists, neckwear, etc., one size only, in white, 10c. per ball.
Mercerized Embroidery Floss, white only, sizes: C, D, E, and F. Size C (the coarsest) is used for Hardanger and Wallachian embroidery, table-covers, pillows, and centerpieces. Sizes D and E are especially adapted for shirt-waists, dress accessories, and underwear. Size F (the finest) is for very fine embroidery. 5c. per skein; 50c. per dozen skeins.

Home Needlework Magazine, Southgate Bldg., Boston, Mass.

Home Needlework Magazine

PUBLISHED MONTHLY

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

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TABLE COVER IN GREEN APPLIQUÉ ON TAN.

By Mabel H. Rand

DESIGN No. 151-1. Size, 36-inch, including fringe. Design stamped on monk's cloth and on green linen for appliqué, \$1.75. Embroidery cotton and couching floss, 97 cents extra, or silk and couching floss, \$2.25 extra. Perforated pattern, 50 cents; no transfer pattern. A color scheme will be sent with each pattern. Work commenced, 75 cents additional.

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VOL. XVII

No. 1

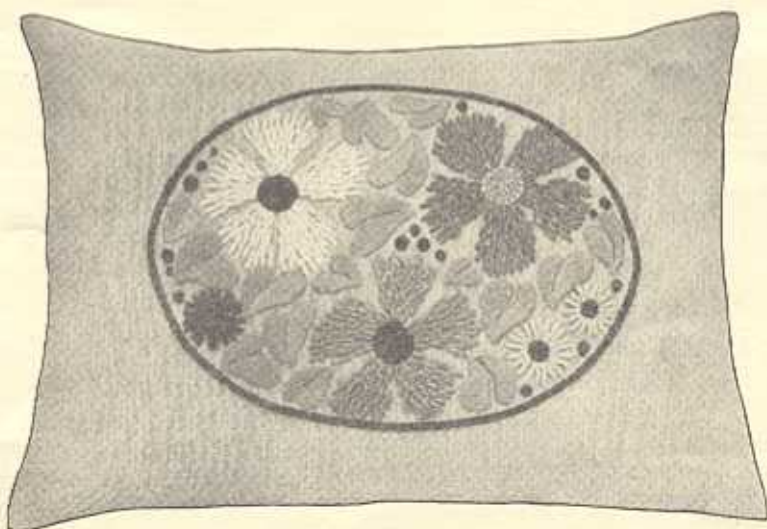
JANUARY, 1915

Colored Embroideries

FORMERLY, colored embroideries were, to a great extent, worked in Kensington stitch, which meant a vast amount of time in placing stitches and blending colors and shades, to give a naturalistic appearance.

At present, with the constant demand

appliqué work, which is worked before it is finally applied to the foundation material. The foundation of all of these pieces in tan monk's cloth, with the appliqué of green linen. The table-cover and scarf are of similar design, having a pattern worked in four shades



SOPH PILLOW WITH FLOWERS OF CORCHING CORN. (See Cover)

DESIGN No. 151-2. Size, 17 x 22 inches. Stamped brown linen, with same material for back, 65 cents, or given for one subscription, other than your own, and 30 cents. Embroidery cotton and couching floss, 63 cents extra. Perforated pattern, 30 cents; transfer pattern, 10 cents. Work commenced, 75 cents additional.

for conventional designs, striking and almost crude methods for working are often employed with charming results.

Perhaps a most noticeable example of this is the table-cover shown on the frontispiece, and the pillow and scarf on page 2. The special feature of these is the

of yellow on the green linen. With the exception of a few solid dots, the work is done in long-and-short stitch, slanting the stitches from the edge toward the centre. Where the work is done with stranded cotton, all six threads should be used. Quite a distinction should be made in the

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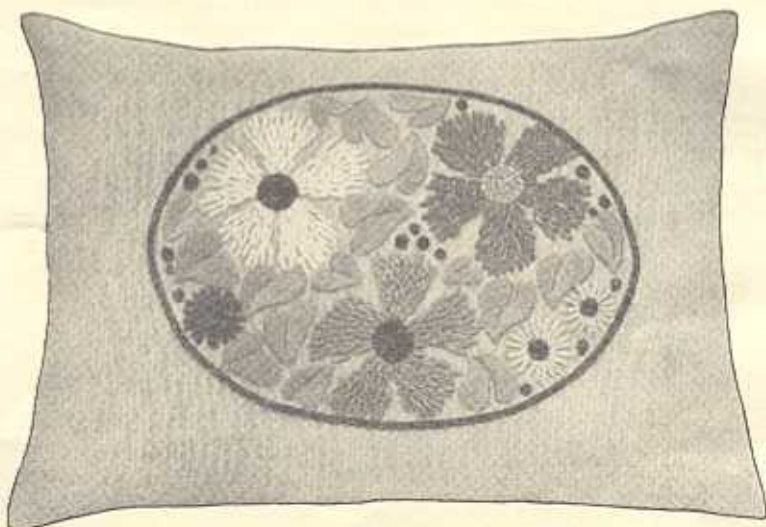
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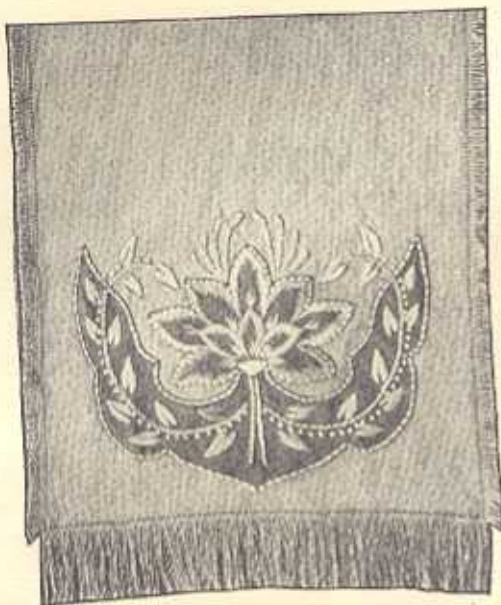
SOPA PILLOW WITH FLOWERS OF COUCHING CORD. (See Cover)

DESIGN No. 151-2. Size, 17 x 22 inches. Stamped brown linen, with same material for back, 65 cents, or given for one subscription, other than your own, and 30 cents. Embroidery cotton and couching floss, 63 cents extra. Perforated pattern, 30 cents; transfer pattern, 10 cents. Work commenced, 75 cents additional.

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SCARF OF MONK'S CLOTH WITH GREEN APPLIQUÉ

By Mabel H. Rand

DESIGN No. 151-S. Size, 22 x 60 inches, including fringe. Design stamped on monk's cloth and on green linen for appliqué, \$1.65. Embroidery cotton and couching floss, 61 cents extra, or silk and couching floss, \$1.50 extra. Perforated pattern, 35 cents; no transfer pattern.

A color scheme will be sent with each pattern of the two designs shown on this page.

length of the stitches. The stems are outlined with a row of French knots following the line of each. Place a row of couching cord along the outside stamped lines and fasten it in place with button-holing in black, the stitches being taken some distance apart, and at regular intervals. Turn back the material just outside the couching cord, and trim the edges.

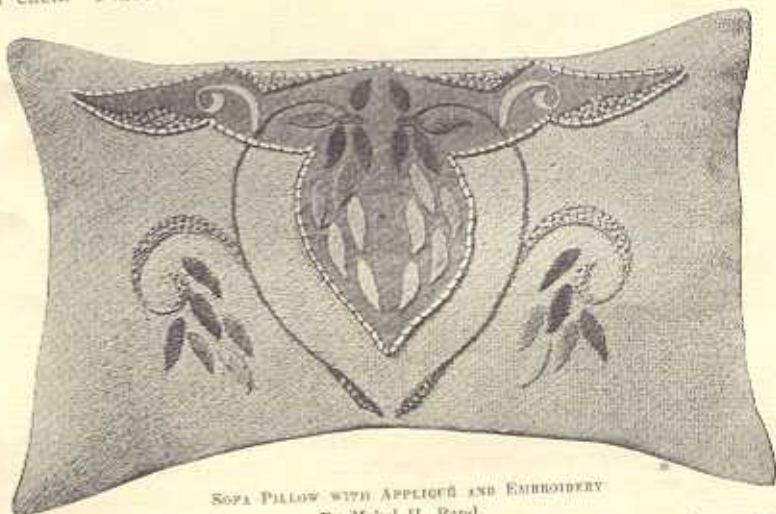
Now take the foundation piece of

monk's cloth, and over a corresponding stamped motif, baste the green appliqué. Sew it in place with short blind-stitches, taken very near the edge.

The scroll lines on the scarf, extending from the centre motifs, are outlined with black, the French knots alternating black and white. The edge is finished all around with short diagonal stitches taken over pairs of threads and between pairs of raised threads of the material. Leaving a few threads beyond this, fringe the material the desired width. The scarf is finished in the same way.

The sofa-pillow, No. 151-4 is made in a similar way, with a little more of the embroidery done on the monk's cloth. In this, the leaves are all worked solid, slanting the stitches, instead of taking them directly across. The same colors are used as on the cover and scarf, a color scheme being sent with each pattern, showing just where to place the different shades.

The pillow shown on the first page has been reproduced in color on the cover of the magazine, and by following that, one will have no trouble in placing the shades used for embroidering. The flowers are made with heavy couching cord, the petals being formed by tak-



SOFA PILLOW WITH APPLIQUÉ AND EMBROIDERY

By Mabel H. Rand

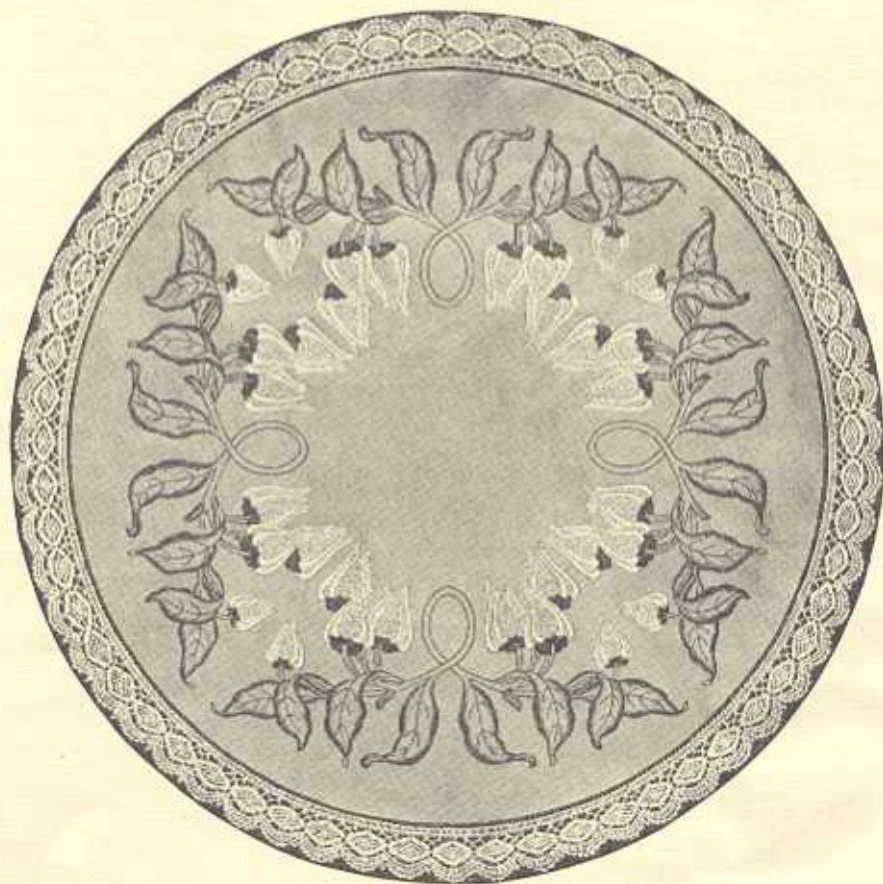
DESIGN No. 151-4. Size, 16 x 24 inches. Design stamped on monk's cloth and on green linen for appliqué, \$1.10. Embroidery cotton and couching floss, 43 cents extra, or silk and couching floss, \$1.10 extra. Perforated pattern, 35 cents; no transfer pattern. Stamping compound, with directions, 10 and 25 cents a box.

ing single stitches the length of the short stamped lines. While these are quite irregular, they give a solid appearance to the petals. The centres are formed by a coil of the couching cord, caught with a fine thread of corresponding color.

The leaves are worked solid with

stitch. The oval is worked in slanting satin-stitch.

A beautiful twenty-six-inch centre-piece is made of a rather loose-weave linen, embroidered with two shades of rose-pink and green. Work the edge of the leaves in long-and-short stitch, mak-



CONVENTIONALIZED DESIGN IN ROSE PINK AND GREEN

DESIGN No. 151-5. Size, 26-inch without lace edge. Stamped loose-weave linen, 80 cents, or given for two subscriptions, of which your own may be one, and 10 cents. Embroidery silk, \$2.00 extra, or cotton, 72 cents extra. Cluny lace for edge, 60 cents. Perforated pattern, 45 cents; transfer pattern, 15 cents. A color scheme will be sent with each pattern. Work commenced, 75 cents additional.

twisted cotton, slanting the stitches from the centre to the outside. Where the leaf is unusually wide, the thread may be carried half way across, caught with a tiny stitch, and then carried the remainder of the way. This avoids all chance of the threads becoming misplaced. If carefully done, it will give the appearance of having been worked with one

ing quite a distinction in the length of the stitches. The stems are outlined. The bell-shaped flowers are worked in two shades of rose-pink. Some have the space between the double lines, or the edge of the petals, worked solid in the darker shade, with the surface filled with seed-stitches in the lighter, while others are worked with the lighter on the edge.

Dresser Scarf and Pincushion

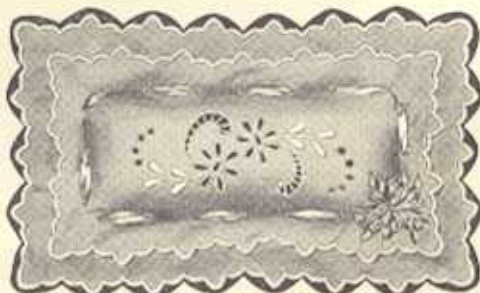
THIS white linen dresser-set, in which the ladder-stitch is introduced in combination with French and eyelet embroidery, is one of the most attractive designs.

Make the eyelets in the usual way, by running the stamped lines with fine stitches before piercing. With sharp embroidery scissors cut the threads and turn back the material to the stamped line. This gives a firm foundation on which to make the embroidery stitches.

The eyelets around the pincushion should be made with a gauged stiletto, so they will be exactly the same size. Pad the leaves, so they will be well raised from the mate-

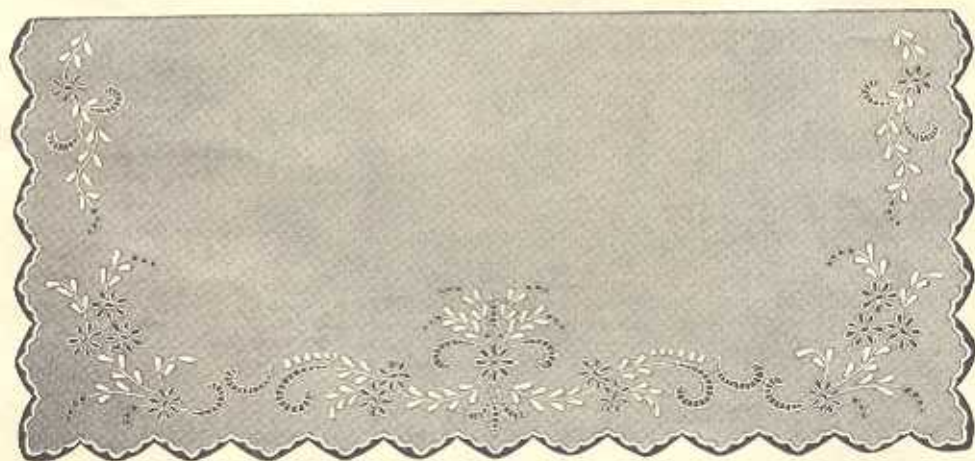
rial, and work them solid, taking the stitches directly across. Before embroidering, it is well to run the stamped lines

with fine stitches, as this is a great aid in making the embroidery stitches perfectly even. The ladder-stitch is really quite simple to make. First run a thread all along the stamped line, then, beginning on one side, over this thread make buttonhole stitches, with the purled edge on the inside, so the material will not fray when it is cut out. Make these buttonhole-stitches until you come to one of the bars, then carry the thread over to the other side, catching with a tiny stitch, back and over again, making three threads, over which work back in buttonhole-stitch. Continue with button-



PINCUSHION TO MATCH DRESSER SCARF

DESIGN No. 151-6. Size, 4 x 10 inches. Stamped white linen, 45 cents, or given for one subscription, other than your own, and 10 cents. Embroidery cotton, 14 cents extra. White muslin-covered form, 15 cents. Packing and postage, 10 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. Work commenced, 75 cents additional.



THE LADDER STITCH IS USED WITH FRENCH AND EYELET WORK

DESIGN No. 151-7. Size, 10 1/2 x 43 inches. Stamped white linen, \$1.00, or given for three subscriptions, of which your own may be one. Embroidery cotton, 35 cents extra. Perforated pattern, 60 cents; no transfer pattern. Stamping compound, with directions, 10 and 25 cents a box.

rial, and work them solid, taking the stitches directly across. Before embroidering, it is well to run the stamped lines

holing and bars. The bars should be free from the material. Work the other side with buttonholing and cut away material.

Knitted Edgings

Designs by Georgia M. Rutland



Block Design No. 151-8
Directions by Gertrude Barker

k 1, o, n, k 1, n, o, k 1, n, o, k 3, o, n, k 4, n, o, k 3. 2d row and all alternate rows plain. 3d row—Knit 3, o, k 5, o, n, k 1, o, n 3 together (tog), o, k 1, n, o, k 5, o, n, k 3, n, o, k 3. 5th row—Knit 3, o, k 1, n, o, k 1, o, n, k 1, o, n, k 3, n, o, k 1, n, o, k 1, o, n, k 1, o, n, k 2, n, o, k 3. 7th row—Knit 3, o, k 1, n, o, k 1, n, o, k 1, n, o, k 1, n, o, k 1, n, o, k 1, n, o, k 3. 9th row—Knit 3, o, k 1, n, o, k 5, o, n, k 1, o, n 3 tog, o, k 1, n, o, k 5, o, n, k 1, o, n, n, o, k 3. 11th row—Knit 3, o, n, n, o, k 4, n, o, n, o, n, k 1, o, k 1, o, n, n, o, k 4, n, o, n, k 1, o, k 1, n, o, k 3. 13th row—Knit 4, o, n, k 1, o, n, k 1, n, o, k 1, n, o, k 3, o, n, k 1, o, n, k 1, n, o, k 1, n, o, k 2, n, o, k 3. 15th row—Knit 5, o, n, k 1, o, n 3 tog, o, k 1, n, o, k 5, o, n, k 1, o, n 3 tog, o, k 1, n, o, k 3, n, o, k 3. 17th row—Knit 6, o, n, k 3, n, o, k 1, n, o, k 1, o, n, k 1, o, n, k 3, n, o, k 4, n, o, k 3. 19th row—Knit 7, o, n, k 1, n, o, k 1, n, o, k 3, o, n, k 1, o, n, k 1, n, o, k 5, n, o, k 3. 21st row—Knit 8, o, n 3 tog, o, k 1, n, o, k 5, o, n, k 1, o, n 3 tog, o, k 6, n, o, k 3.



Tomorrow Lace No. 151-9
Directions by Elma Lena Locke



Shell Lace No. 151-11
Directions by Gertrude Barker

2, n, o 2, n, k 8, n, o 2, n, k 3, o 2, n, o 2, n, k 1. 2d row—Slip (sl) 1, k 2, p 1, k 2, p 1, k 5, p 1, k 8, n, k 1, p 1, k 2, p 1, k 5, p 1, k 6. 3d row—Knit 3, n, o 2, n, n, o 2, n, k 3, o 2, n, o 2, n, k 5, n, o 2, n, n, o 2, n, k 3, o 2, n, o 2, n, k 1. 4th row—Slip 1, k 2, p 1, k 2, p 1, k 5, p 1, k 3, p 1, k 5, n, k 1, p 1, k 2, p 1, k 5, p 1, k 3, p 1, k 4. 5th row—Knit 5, n, o 2, n, k 7, o 2, n, o 2, n, k 6, n, o 2, n, k 7, o 2, n, o 2, n, k 1. 6th row—Slip 1, k 2, p 1, k 2, p 1, k 9, p 1, k 6, n, k 1, p 1, k 2, p 1, k 9, p 1, k 6. 7th row—Knit 3, n, o 2, n, n, o 2, n, k 7, o 2, n, o 2, n, k 3, n, o 2, n, n, o 2, n, k 7, o 2, n, o 2, n, k 1. 8th row—Slip 1, k 2, p 1, k 2, p 1, k 9, p 1, k 3, p 1, k 3, n, k 1, p 1, k 2, p 1, k 9, p 1, k 3, p 1, k 4. 9th row—Knit

[CONCLUDED ON PAGE 41]

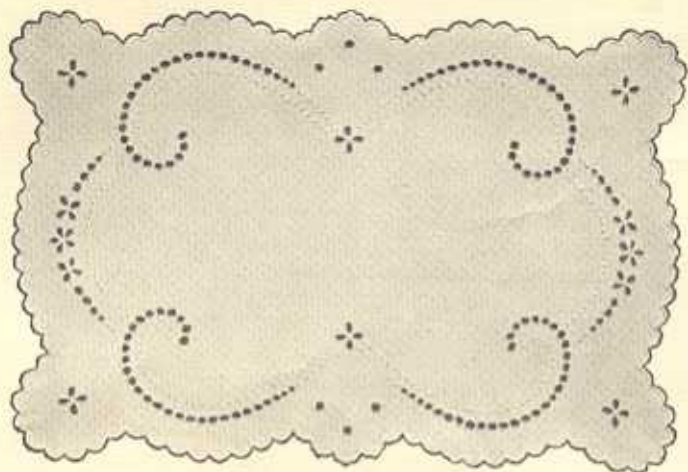


Flower and Leaf
Design No. 151-10
Directions by Gertrude Barker

23d row—Bind off 6, k 2, o, k 1, o, n, n, o, k 4, n, o, k 1, n, o, k 1, o, n, k 5, n, o, k 3. 24th row—Knit back plain and repeat from 1st row.

Flower and Leaf
Lace No. 151-10.
Cast on 36 sts. 1st row—Knit 5, n, o twice (o 2), n, k 3, o

End Pieces and Doilies



TRAY CLOTH OR END PIECE

DESIGN No. 151-12. Size, 10 x 22 inches. Stamped white linen, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 14 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents.

Work commenced, 75 cents additional.

ALL of these table pieces are white embroidery in simple French and eyelet designs, and nothing is in better taste or more satisfactory in its wearing quality.

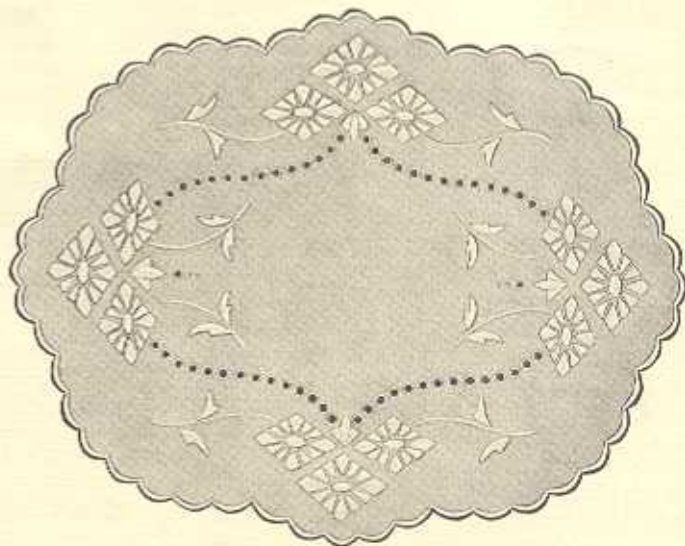
The making of round eyelets is very well understood by most needleworkers, but the fact is that not many people make well the long eyelet appearing in small flowers or leaves.

In making the ordinary round eyelet it is necessary to run the stamped line only once before punching or cutting the hole and binding with close, over-and-over stitches, but in making such eyelets as those appearing in the small flower forms of the end-piece above, and some of the doilies on the next page, it is better to run the stamp-

ed line twice, letting the stitches of one row alternate with those of the next. This makes a firm line, which will hold the shape of the eyelet after the material is cut. Make a slit through the centre lengthwise, then one or two at right angles to it, roll the material back and whip the edges of the eyelet.

It is not always necessary or advisable to cut the thread when passing from one eyelet to another very close to it, but a thread should never be carried across a space of any length.

It will show through light-weight linen, and if the material is heavy it will give the wrong side of the work an unprofes-



OVAL END PIECE OR PLATTER CLOTH

DESIGN No. 151-13. Size, 14 x 18 inches. Stamped white linen, 40 cents, or given for one subscription, other than your own, and 5 cents. Embroidery cotton, 14 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.

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



TUMBLER DOILY

DESIGN No. 151-14. Size, 6-inch. Stamped white linen, 15 cents each; 80 cents for set of six. Embroidery cotton for one or six doilies, 7 cents extra. Perforated pattern, 10 cents; transfer pattern (6), 10 cents.

and so must be buttonholed on the outer edge.

To make these eyelets, run in the usual way on both stamped lines and put a few padding-stitches in the space. Run the end of the covering-thread into the padded space and begin to work the narrow edge of the eyelet first. Bind in the usual way all across the single line, and when the padded side is

sional, careless appearance.

The set of round doilies shows still another eyelet, the shadow or shaded eyelet. In this particular design it appears forming a part of the edge of the doily,

reached begin to use a buttonhole-stitch. Carry this stitch around to the point of starting.

An oval doily to by 12 inches, for a tray or platter doily, can be supplied in this same design.



TUMBLER DOILY

DESIGN No. 151-15. Size, 6½-inch. Stamped white linen, 15 cents each; 80 cents for set of six. Embroidery cotton for one doily, 7 cents extra; for six doilies, 14 cents extra. Perforated pattern, 10 cents; transfer pattern (6), 10 cents.

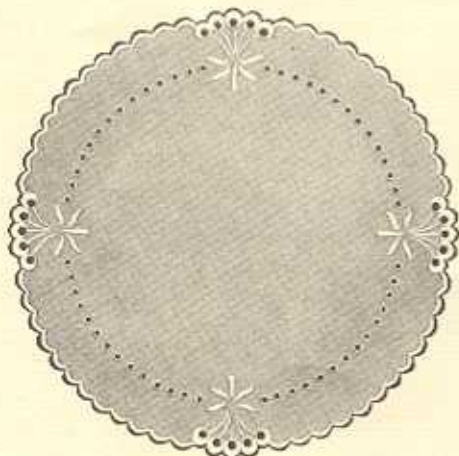


BREAD AND BUTTER PLATE DOILY

DESIGN No. 151-16. Size, 7-inch. Stamped white linen, 20 cents each; \$1.10 for set of six. Embroidery cotton for one doily, 7 cents extra; for six doilies, 14 cents extra. Perforated pattern, 15 cents; transfer pattern (6), 15 cents.

Stamped on white linen, 25 cents. Embroidery cotton, 14 cents extra. The perforated pattern costs 20 cents, and the transfer pattern, 10 cents. Ask for No. 14214.

Buttonholed edges, to be made nicely, should be run with fine stitches on both stamped lines. If the scallops are narrow, one line of padding is sufficient.



TWELVE-INCH PLATE DOILY

DESIGN No. 151-17. Size, 12-inch. Stamped white linen, 30 cents each; \$1.70 for set of six. Embroidery cotton for one doily, 14 cents extra; for six doilies, 35 cents extra. Perforated pattern, 25 cents; transfer pattern (2), 10 cents. Stamping compound, with directions, 10 and 25 cents a box.



TEN-INCH PLATE DOILY

DESIGN No. 151-18. Size, 10-inch. Stamped white linen, 25 cents each; \$1.40 for set of six. Embroidery cotton for one doily, 7 cents extra; for six doilies, 35 cents extra. Perforated pattern, 20 cents; transfer pattern (2), 10 cents. Work commenced, 75 cents additional.

Attractive Lingerie

THE prettiest hand-made lingerie is not always the result of an unlimited amount of time spent on embroidery, for often the simple designs are more effective.

A good example of this is shown in the camisole at the top of the page. This design consists mostly of leaf-sprays, which are worked solid, the flowers also being worked solid with an eyelet centre. The buds are arranged in clusters on each side of the front, and are very effective made in both French and eyelet work. These long eyelets are not as easily made as the round ones, and require more time and care in order to



CAMISOLE WITH FRONT CLOSING

DESIGN No. 161-19. Sizes, 36, 38, 40, and 42. Design stamped on a made-up garment of fine nainsook, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 15 cents extra. Perforated pattern of design without scallop, 25 cents; transfer pattern, 10 cents. Work commenced, 75 cents additional.

keep the shape perfect. As with the round ones, the lines are run with fine stitches before piercing the eyelet. After piercing, cut the material with sharp embroidery scissors and turn it back to the stamped line. This makes a firm foundation on which to make the embroidery stitches.

The design is stamped on a garment all made up, so all one has to do is the embroidery, which, of course, is a great advantage. But-

tonholed scallops extend around the top, and down the closing in front, and narrow buttonholed bands are used over the shoulders.



KIMONO NIGHTGOWN WITH TUCKS EXTENDING OVER SHOULDERS

DESIGN No. 151-20. Sizes, 14, 15, 16, and 17. Design stamped on a made-up garment of fine nainsook, \$1.50. Embroidery cotton, 20 cents extra. Valenciennes lace, 50 cents. 25 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

The nightgown is a particularly good model. The tiny tucks over the shoulders break the plainness, without adding greatly to the fulness of the skirt part, while the front is left plain for an embroidery design. The design is also used on the sleeves. The work is done solid throughout, with the exception of the flower centres, which are eyelets, and one side of the leaves, which is filled in with tiny seed-stitches. The large scallops on the sleeves are subdivided into small, even scallops,

The garment is already made up, and has the embroidery design on the front only. These large flower patterns are very effective, and are very easily worked. Both petals and leaves should be padded and then worked solid. The clusters of three dots are made in eyelets, and the flower centres are filled with French knots.

While the stems may be made in outlining, with the solid work of the flowers, the stem-stitch would appear to much better advantage. Run short stitches along the



PETTICOAT WITH EMBROIDERED FLOUNCES

DESIGN No. 151-21. Sizes, 34, 36, 38, 40 and 42 length. Design stamped on a made-up garment of fine nainsook, \$2.10. Embroidery cotton, 15 cents extra. Perforated pattern, 30 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

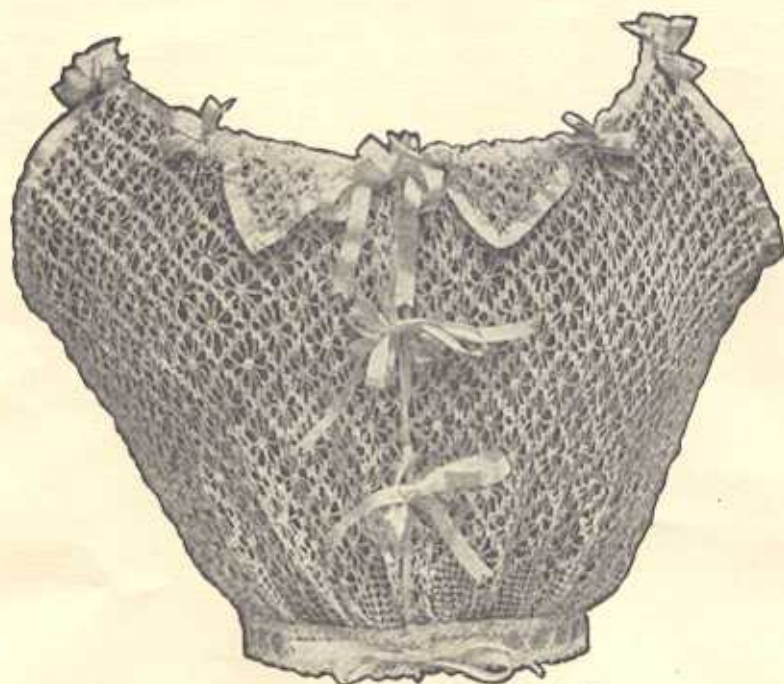
which are worked with buttonholing. The garment is in one piece, and is slipped on over the head, while the draw-ribbon which is run in the eyelets around the neck provides for drawing as closely as one wishes. If preferred, insertion and lace may be used around the neck and sleeves instead of the buttonholing.

One usually considers it too much of a task to embroider a petticoat, but with the advantages presented in the one shown, almost any one will be glad to make one.

stamped line, then cover them with narrow satin-stitches, taking up only as much of the material as is necessary. Make stitches close, so the line will appear unbroken.

Cluny insertion of an attractive pattern is set in the seams, and lace to match is used around the bottom. The flounce is set on with hamburg beading, through which ribbon may be run, with a bow at one side. All this is a part of the made-up garment. The only work needed to be done is the embroidery.

Crocheted Under-Bodice



UNDER-BODICE OF CROCHET MADE IN ONE PIECE.
DESIGN NO. 151-22

By Bessie G. Johnson. Directions by Gwen Keys

THE popularity of crochet and the use of fancy under-bodices for sheer blouses and gowns makes this pattern particularly desirable.

For description of stitches, see page 44.

MATERIALS.—Cordonnet crochet cotton No. 40, at 20 cents a ball, and six yards of ribbon.

DIRECTIONS.—The garment is made in the old-fashioned spider-web lace design with which most workers are familiar. It will be best to have a pattern the required size for a guide, changing the following directions slightly if necessary to make the work conform to the pattern.

Begin at the front edge with a loose chain about fifteen inches long. The work is done up and down, and is all in one piece, except the beading for the belt.
1st row—Beginning in the 3d st from the hook, make t in each of the next 3 ch, * ch 7, skip 4 ch, d in each of the next 5

ch, ch 7, skip 4 ch, t in each of the next 4 ch, then repeat from * 6 times more, (ch 2, skip 2 ch, t in the next) 10 times.
2d row—Chain 5, turn, t over next to the last t, (ch 2, t over next t) 8 times, 2 t in next 2 ch and t over last t of the 4, * ch 2, t over 4th t and in each of the last 3 of the 7 ch, ch 5, d in 2d, 3d, 4th of the 5 d, ch 5, t in last 3 of the 7 ch, and 1st of the 4 t, and repeat from * until the last group of 4 t is reached, ch 2, 4 t in the 3 ch at the end of the row.
3d row—Chain 7, turn, t in the first 3 of the 7 ch and over last t of the 4, * ch 5, d t in last 2 ch between the groups of 4, ch 3, t in last 3 of the 5 ch and first of the 4, ch 5, d t in 2d d, ch 5, t in 3 of the 5 ch and first of the 4, and repeat from * 6 times, ch 5, d t in 2 ch between the last two groups of 4 t, ch 5, t in last t of the 4, in 2 ch and in next t, (ch

[CONTINUED ON PAGE 42]

Scarf with Filet Crochet Border

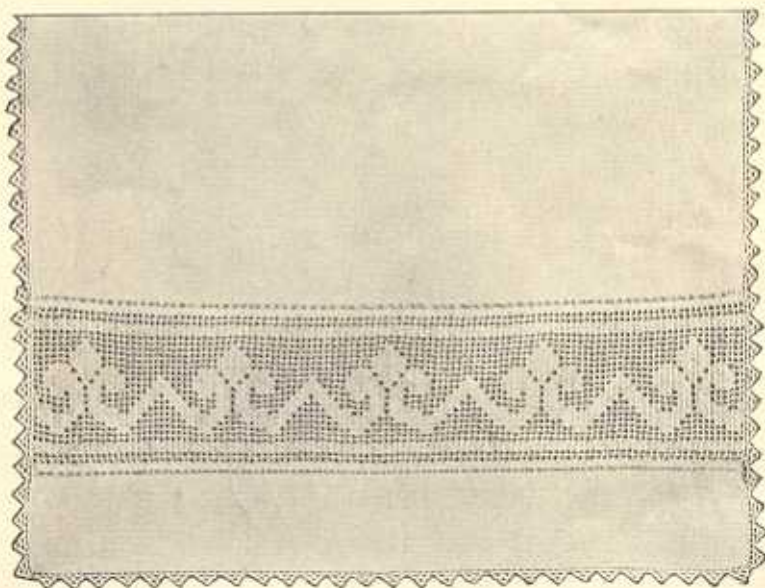
By Carol Cox

THE filet insertion shown on this scarf may be used for various purposes, such as towels, table-runners, dresser-scarfs, buffet-scarfs, and pillow-cases.

The size of the cotton used would, of course, depend upon the quality of the linen, the heavy material requiring a much coarser cotton.

EXPLANATION OF TERMS. (See page 44).—Block (blk). A block is formed by

sps. 5th row—Two sps, 1 blk, 6 sps, 4 blks, 3 sps, 2 blks, 2 sps, 1 blk, 2 sps. 6th row—Two sps, 1 blk, 3 sps, 2 blks, 3 sps, 3 blks, 6 sps, 1 blk, 2 sps. 7th row—Two sps, 1 blk, 4 sps, 2 blks, 1 sp, 6 blks, 4 sps, 1 blk, 2 sps. 8th row—Two sps, 1 blk, 5 sps, 4 blks, 1 sp, 4 blks, 3 sps, 1 blk, 2 sps. 9th row—Two sps, 1 blk, 2 sps, 6 blks, 9 sps, 1 blk, 2 sps. 10th row—Two sps, 1 blk, 5 sps, 4 blks, 1 sp, 4 blks, 3 sps,



THE INSERTION ON THIS SCARF MAY BE USED FOR VARIOUS PURPOSES

a t over the t, 2 t over the ch, 1 t over the next t. The number of t in any number of blocks is equal to three times the number of spaces with 1 t in addition. Space (sp). A space is formed by 2 t with 2 ch between.

DIRECTIONS.—Chain 75, catch in 9th st from needle, 1 sp, 1 blk, 11 sps, 2 blks, 4 sps, 1 blk, 2 sps. 2d row—At the beginning of every row ch 5 to turn, 2 sps, 1 blk, 3 sps, 2 blks, 12 sps, 1 blk, 2 sps. 3d row—Two sps, 1 blk, 7 sps, 2 blks, 3 sps, 2 blks, 3 sps, 1 blk, 2 sps. 4th row—Two sps, 1 blk, 2 sps, 2 blks, 3 sps, 4 blks, 6 sps, 1 blk, 2

1 blk, 2 sps. 11th row—Two sps, 1 blk, 4 sps, 2 blks, 1 sp, 6 blks, 4 sps, 1 blk, 2 sps. 12th row—Two sps, 1 blk, 3 sps, 2 blks, 3 sps, 3 blks, 6 sps, 1 blk, 2 sps. 13th row—Two sps, 1 blk, 6 sps, 4 blks, 3 sps, 2 blks, 2 sps, 1 blk, 2 sps. 14th row—Two sps, 1 blk, 2 sps, 2 blks, 3 sps, 4 blks, 6 sps, 1 blk, 2 sps. 15th row—Two sps, 1 blk, 7 sps, 2 blks, 3 sps, 2 blks, 3 sps, 1 blk, 2 sps. 16th row—Two sps, 1 blk, 3 sps, 2 blks, 12 sps, 1 blk, 2 sps. 17th row—Two sps, 1 blk, 11 sps, 2 blks, 4 sps, 1 blk, 2 sps. 18th row—Two sps, 1 blk, 5 sps, 2 blks,

[CONCLUDED ON PAGE 46]

Embroidery for Little Folks

THE illustration on this page shows just the prettiest little dress for a child three years old. It is of white batiste, and is made in one piece with the opening in the back.

The sleeves and little square neck are finished with buttonholing, with small, even scallops. The forget-me-nots are

A box-pleat on each side extends over the shoulder. These relieve the plainness and make the necessary fulness for the skirt. They also give an opportunity for enlarging the garment as the child grows.

A ribbon of the favorite color is applied to give the long-waisted effect.

The pillow No. 151-24 is for the baby,



CHILD'S DRESS WITH BOX PLEATS EXTENDING OVER SHOULDERS, FOR CHILD OF THREE OR FOUR YEARS

By Edmond B. Johnson

DESIGN No. 151-23. Stamped batiste, \$1.25. Embroidery cotton, 6 cents extra. Valenciennes lace, 15 cents. Perforated pattern of design and outline for cutting, 45 cents; no transfer pattern. Stamping compound, with directions, 10 and 25 cents a box.

worked solid, taking the stitches from the centre to the outside, and the leaves are also worked solid, taking the stitches directly across. The surface of the wings of the butterfly are made in punched work.

and besides the neat embroidery design, has a filet crochet insert in stork design. This insert has a foundation chain of sixty-six stitches, which allows five to turn. Each space is made by 1 t (see

page 44), 2 ch, 1 t, and a block consists of t on t, 2 t on ch, t on t. When there is more than one block the number of t

is made through back and front about an inch and a half in from the scallops.

A festoon of ribbon in any delicate



BABY PILLOW WITH FILET CROCHET INSERT IN SCROLL DESIGN

By G. H. Graham

DESIGN No. 151-24. Size, 12 inches square. Stamped linen cambric and a black and white block pattern of the filet crochet insert, 70 cents; on cotton lawn and a black and white block pattern, 50 cents. Embroidery cotton, 12 cents extra. Crochet cotton No. 40 (1 ball), 25 cents. No. 12 steel crochet-hook, 5 cents. Perforated pattern of design and a block pattern, 35 cents; transfer pattern, 29 cents. Black and white block pattern alone, 5 cents. Stamping compound, with directions, 10 and 25 cents a box.

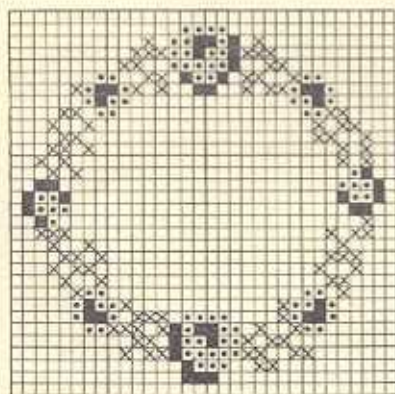
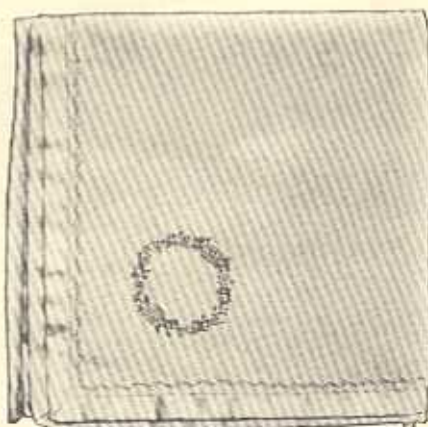


DIAGRAM OF SYMBOLS USED IN WREATH DESIGN
No. 151-25

should be three times the number of blocks, plus 1 t.

The design may be very easily copied from the illustration, but a block pattern will be sent with each order. A line of hemstitching

X Green
 ■ Dark Pink
 ● Light Pink
 SYMBOLS USED
 IN DIAGRAM



BABY BLANKET WITH EDGE BOUND WITH RIBBON

By Harriet Murdoch

DESIGN No. 151-25. White cashmere, not stamped, 36 x 36 inches, 65 cents; silk-warp flannel, 31 x 36 inches, \$1.00. Embroidery silk and Penelope canvas, 30 cents extra, or cotton and Penelope canvas, 15 cents extra.

shade may be used, but this is not necessary.

[CONCLUDED ON PAGE 24]

Raffia Winding

By N. M. Pairpoint

CHARMING little objects for use in the summer home, or to be used as gifts for any part of the year, can be made from raffia winding.

Raffia is a pleasant material to work with, soft, pliable, and cleanly. When purchased it is best to dip the whole bunch in water, give it a good shake, and hang up to dry. This will remove twists and kinks, and leave it in a slightly moist condition to

be used. Select strands of similar width for the winding. The foundations of the articles are to be made from cardboard. Pieces from boxes will answer nicely, or if it is to be bought get a medium-weight strawboard, which comes in sheets.

a piece of single winding, and the bottom of the circular tray will give excellent practise. Cut a four-inch circle from the cardboard, and in the middle of this cut a small circle about three-quarters of an inch in diameter. Lay the end of a strand of raffia on the card, pass it through the

centre hole, and wind round and round, covering the end, and let the edge of each strand lap over the one before. When

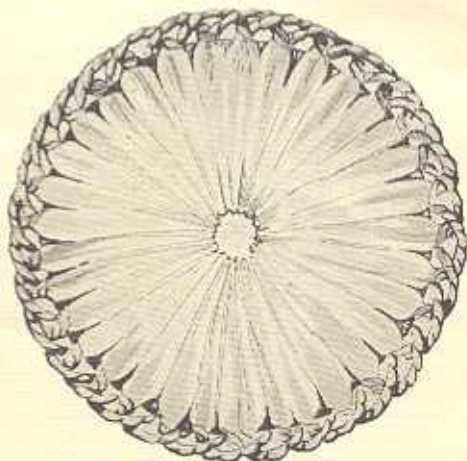
one strand is exhausted start the next in the same way, covering the ends of the previous one. To end the work, when all the cardboard is covered, pass the end of the working-strand under three or four before it and cut off.



SMALL CIRCULAR TRAY



THE COVERED BOX MAY BE MADE IN VARIOUS SIZES



THIS SMALL CIRCULAR MAT MAY BE USED FOR A FLOWER VASE

There are two forms of the work, one using a single thickness of card for the foundation, and the other with a double card foundation, allowing an ornamental edge to be made. It is best to begin with

When the single winding is understood, cut two bands of card, one inch wide, and long enough to go round the edge of the circle just finished, fasten the ends with a

stitch or two, and place the circles one inside the other. Cover the sides of these bands with bright-colored crêpe paper, held in place with paste. Cut pieces of raffia about five inches long. Wrap a piece of raffia around the card bands and twist tightly at the top; leave this piece and do the same with a second piece. Now take the first piece, and bringing it in front of the second, press it down between the bands, leaving a loop, as shown in the illustration. Continue in this way, each time bringing the preceding piece of raffia in front of the one last twisted. This makes a series of loops for the edge. When completely covered sew these bands to the circle first made, and the tray will be finished.

The circular mat is covered in the same way, using two circular cardboards of any desired diameter, cut in the same way as used for the bottom of the tray. This makes a pretty stand for a flower vase.

The round box with the cover is made with the single foundation, and the cardboard covered with crêpe paper before the winding is begun. To make the ornamental band round the side of the box, use another strand of raffia, working around the box and knotting the winding

strands together in groups. Then make a second row of knots, a little way below the first. The cover is decorated in the same way. The knob on the cover is made from a three-strand braid, twisted into four loops, the ends passed through the hole in the middle of the cover and sewn on the inside.

For the flower-glass holder cut a single foundation of the cardboard the shape used for a candle or lamp shade. The size will be determined from the size of the holder. Sew the edges together and wind as for the circular box, afterwards knotting the strands together to make the top of the decorative border. For



FLOWER GLASS HOLDER

the centre of the border tie them together in pairs and again separate for the lowest line of knots. Cover a circle for the bottom of the holder and sew together.

Raffia can be obtained in beautiful colors, and fine color combinations can be secured, with the colored lining used over the card foundation.

Raffia, plain or natural, can be supplied at 55 cents a pound, or bottle-green, seal-brown, red, mahogany, navy blue, and Indian red, at 85 cents a pound. Raffia, in less than pound lots, natural, 4-ounce package, 20 cents; colored, 2-ounce package, 20 cents.

A Substitute for Embroidery Hoops

A PIECE of ordinary table oilcloth, about five by three and one-half inches, basted on the back of the design, so that the glazed side of the oilcloth is against the material, will hold the work as firmly as hoops can do, and has the added advantage of protecting the fingers from needle pricks, since the needle slips on the glazed surface instead of piercing through. This method can never draw or stretch

the material out of shape, however loosely it may be woven.

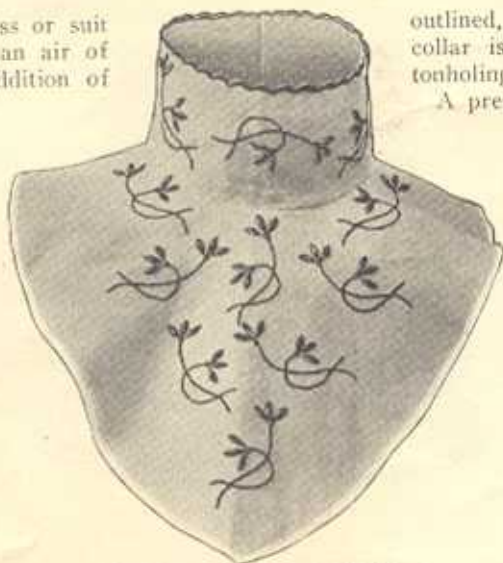
This point is especially valuable in embroidering the necks of dresses, which are so prone to lose all semblance of shape or fit during the process of adjusting the hoops, or else to slip and bag, so that the embroidery draws and puckers the material as badly as if it had been held loose in the hand while being worked,

White and Colored Neckwear

By Mrs. M. L. Williams

EVEN an old dress or suit may be given an air of smartness by the addition of a pretty collar, so that one is well paid for the time spent in making and even embroidering it.

An attractive chemisette, which may be furnished stamped on either linen cambric or Persian lawn, is shown at the top of the page. The original was embroidered with a handsome shade of red, but, of course, one may use any shade she prefers. The leaves are solid and the stems

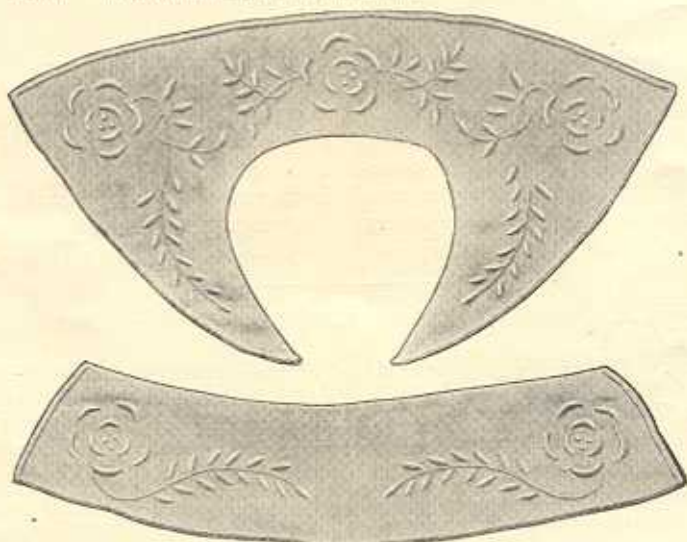


outlined, while the top of the collar is finished with buttonholing.

A pretty coat set is made of Persian lawn, with the entire design worked solid in white, with each section padded and worked directly across. This gives a nice raised effect. The buttonholing around the edge is done in straight lines, and not in scallops, as is customary. The neck and inside of cuff are finished with a bias band of the material.

Number 151-28 is another collar and cuff set furnished

CHEMISETTE EMBROIDERED IN COLOR
 DESIGN No. 151-26. Neck measure, 13 inches. Stamped linen cambric, 30 cents; Persian lawn, 30 cents. Embroidery cotton, red, or any preferred color, 4 cents extra, or silk, 20 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. Work commenced, 75 cents additional.



COLLAR AND CUFF SET OF PERSIAN LAWN EMBROIDERED SOLID
 DESIGN No. 151-27. Neck measure, 15 inches. Stamped Persian lawn, 40 cents, or given for one subscription, other than your own, and 5 cents. Embroidery cotton, 12 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. Stamping compound, with directions, 10 and 25 cents a box.

on either linen cambric or Persian lawn. A decidedly striking effect is gained by the arrangement of the butterflies to form the edge. The bodies are well padded and worked solid, and the outline of the wings is done in stem-stitch. On the surface of two of the wings are three small dots, while the surface of the other two is filled in with seed-stitches. The antennae are made by placing a thread from the head to the wing, back and over again, making three threads, over which work close buttonholing. Make this entirely free from the material.

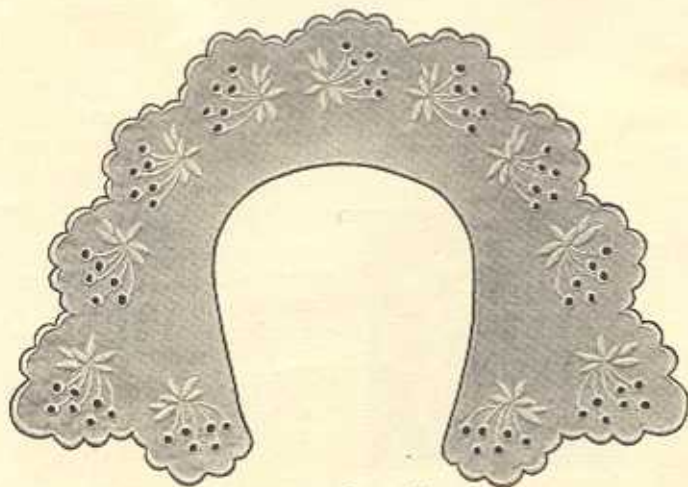
Small padded dots are made over the surface of the collar. Finish the neck edge and inside of the cuff the same as on No. 151-27.

Number 151-29 is a pretty separate collar for a one-piece dress. The large scallops are subdivided into five small ones, which are padded and buttonholed. Running both stamped lines with tiny stitches is a great aid in making the edges per-



COLLAR AND CUFF SET WITH BUTTERFLY EDGE

DESIGN No. 151-28. Neck measure, 23 inches. Stamped linen cambric, 60 cents; Persian lawn, 40 cents. Embroidery cotton, yellow, or any preferred color, 15 cents extra, or silk, 50 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. Work commenced, 75 cents additional.



COLLAR WITH SHADED EYELETS

DESIGN No. 151-29. Neck measure, 18 inches. Stamped white linen or batiste, 35 cents, or given for one subscription, other than your own. Embroidery cotton, 7 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

fectly even. A cluster of cherries is made in each large scallop, the leaves worked solid, and the cherries shaded eyelets. Work these in the usual way, except on one side, where the stitches are taken over the double lines, the space between being well padded. The stems are made by taking narrow satin-stitches over fine running-stitches.

Crocheted Dress Accessories

At a time when crochet is so popular, it is brought into common use for dress accessories. Dress garnitures, as well as collars and jabots, are particularly pretty made in this kind of work.

For description of stitches see page 44.

Dress Garniture

MATERIAL.—Cordonnet crochet cotton No. 70.

FLOWER.—Beginning nine inches from end of padding cord (p c), wind it around the end of two crochet hooks 6 times, 28 d in ring, join, 30 d on cord alone, 1 d in ring in same st you started from, 4 d in next 4 sts of ring over cord, 4 d on cord alone, ch 1, take hook out, insert in ch of opposite petal, draw through, ch 1, 26 d on cord, 1 d in ring, in same st you started from, repeat till you have 7 petals. The flower at bottom of spray has 8 petals. Make the ring a little larger, 32 d in ring, and 36 on cord alone, finish as other flower.

BUD.—Chain 18, 1 d over cord in ch, 30 d over cord alone, 3 d over

have 6 petals, fold over and sew in shape.

CENTRE OF FLOWER.—Chain 2, 6 d in 1st ch, 12 d in next row, 16 d in next row, 16 d in next, stuff with cotton and sew in place.



THE FIGURE AT THE BOTTOM OF THE PAGE SHOWS ONE OF THE FLOWERS, FULL SIZE

By Minnie M. Braford

DESIGN No. 151-30. Cambric pattern, 30 cents. Crochet cotton No. 70, 25 cents a ball. Steel crochet-hooks No. 12, 5 cents. White wash blonde net, 27 inches wide, 50 cents a yard; 72 inches wide, \$1.35 a yard.



DETAIL OF FLOWER USED ON WAIST ABOVE

LEAVES.—Chain 11, 1 d in 2d st from needle, 1 d in next, 1 h t in next, 2 t in each next 3, 1 h t, 2 d, 4 d in end, down the other side the same, sl st in end, ch 1. **2d row**—Chain 1, 1 d and 1 sl st in each st around leaf, taking up both loops.

The smaller leaves are started with 10 ch, then 2 d, 1 h t, 4 t, 1 h t, 2 d, 4 d in end and finish like the others. The stems are d o v e r 2 strands p c.

Baste the parts right side down on pattern, sew together securely and turn over on front of dress. It makes a very effective dress trimming.

Forget-me-not Pendants in Color a Feature of Jabot No. 151-31

RING MOTIF.—Wind padding cord 10 times over a mesh $1\frac{3}{8}$ inches in circumference. Fill ring with d. **2d row**—Work 1 d into back

loop of each d of 1st row, join with sl st. *3d row*—Chain 6, 1 d in 4th st, ch 1, 1 h t, * ch 4, 1 d in 1st st, ch 1, 1 h t; repeat from * all around, working the h t into every other d of 2d row (and taking up both loops), fasten off. The spiderweb in the centre is worked with a sewing-needle and crochet cotton.

FORGET-ME-NOTS.—Take a spool of buttonhole-twist in any color desired, ch 5, 1 Clones knot of 16 overs on 5 ch, 1 d in 1st st of ch, (ch 4, a Clones knot of 16 overs on 4 ch, 1 d in same st with 1st d), 3 times. Fasten off, leaving an end of thread about six inches long for sewing. Make six forget-me-nots.

Make a bar across back of bow from bottom of upper ring to top of lower ring to run velvet through.

spaces of 3 ch. When you reach the other end of collar, turn, * 4 d in first space of 3 ch, 4 d in next space, 3 d in next space,



FOUR ROUND MOTIFS AND SIX FORGET-ME-NOTS ARE USED ON THIS JABOT. DESIGN No. 151-31.
By Esther Hewlett

turn, ch 6, 1 d in 5th st, ch 6, 1 d in 5th st, turn, 2 d, p (ch 3), 4 d in space of 6 ch, 4 d in next space, ch 6, turn, 1 d in 6th st,



A ROLLING COLLAR WITH BAND AND-TURNOVER IN ONE

By Mary E. Fitch

DESIGN No. 151-32. Neck measure, 15 inches. Stamped white linen, 20 cents. Embroidery cotton, 5 cents extra. Crochet cotton, No. 100, 25 cents a ball. Crochet-hook, No. 14, 30 cents. Perforated pattern, 25 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.

Edge for Turnover Collar No. 151-32

MATERIAL.—Cordonnet crochet cotton No. 100 and a No. 14 crochet-hook.

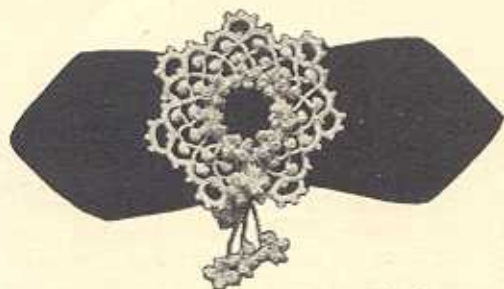
Join thread into scallop on edge of collar, * ch 3, 1 d in same scallop, ch 3, 1 d in

turn, 2 d, p, 3 d, p, 2 d in space of 6 ch, 1 d, p, 2 d in next space, 1 d in space of 3 ch; repeat from *.

Jabot No. 151-33

MATERIAL.—Cordonnet crochet cotton No. 100 and No. 10 for padding.

Wind the padding cord 10 times around a mesh $2\frac{1}{4}$ inches in circumference. Join in working thread and make 84 d in ring; sl st in 1st d. *1st row*—(Chain 11, 1 Clones knot of 18 overs on 11 ch, ch 5, miss 5 sts, 1 d in next st on ring) 14 times. *2d row*—Slip stitch to middle of first loop, (ch 11, 1 Clones knot of 18 overs on 11 ch, ch 5, 1 d in middle of next loop) 14 times. *3d row*—Slip stitch to middle of first loop in last row, (ch 14, 1 d in middle of next loop) 14 times. *4th row*—* Six d, 1 p, 13 d on first loop of last row, 1 d on d between loops, 1 p, 7 d on next loop, 13 ch, fasten back into 7th d of 13 d



ANOTHER CLOVES KNOTS AND FORGET-ME-NOTS COMBINATION. DESIGN No. 151-33.
By Esther Hewlett

scallop, ch 3, 1 d in same scallop, ch 3, 1 d in st between scallops; repeat from * (there should be 4 spaces of 3 ch on each scallop). The corner scallop should have 9

made on first loop: (4 d, p, 4 d, p, 4 d, p, 4 d) all on 13 ch, (7 d, p, 6 d) in unfinished loop, 1 d on d between the loops; repeat from * 6 times. Fasten off. Join thread to one side of ring and make a ch long enough to reach to opposite side of ring. Fasten off.

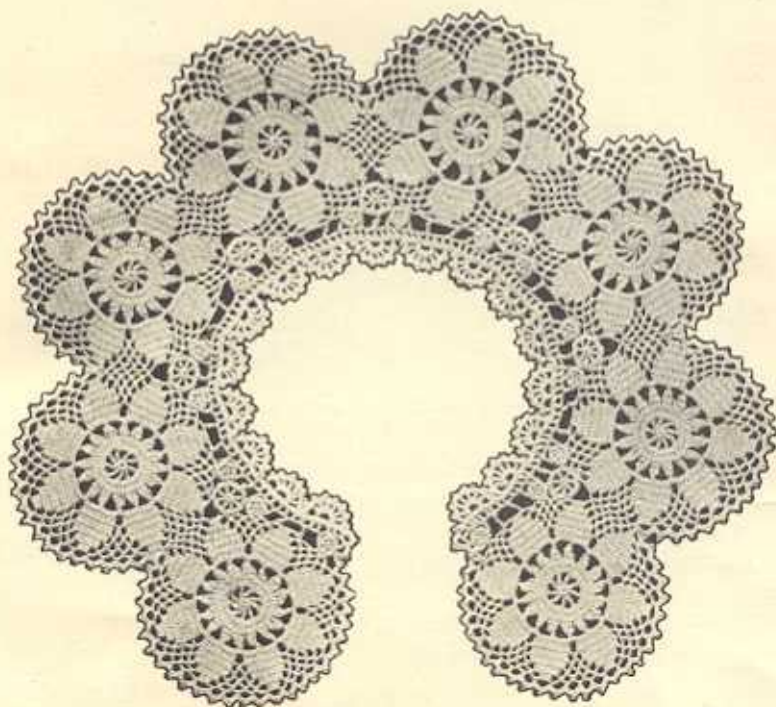
Now take a spool of buttonhole-twist in any color desired and make 5 ch, 1 Clones knot of 16 overs on 5 ch, 1 d in

This Pattern, No. 151-34, Would Make a Beautiful Collar or Yoke

MATERIAL.—Cordonnet crochet cotton No. 60.

For description of stitches see page 44.

LARGE WHEEL.—Chain 6, join to form a ring (r). Chain 8, 1 d t in ring, ch 3, 1 d t; repeat 6 more times. Chain 3, fasten in 5th st of ch 8. *2d round*—Five d under each ch of 3. *3d round*—Chain 3,



THE MOTIFS ON THIS COLLAR ARE MADE SEPARATELY AND THEN SEWED IN PLACE
DESIGN NO. 151-34

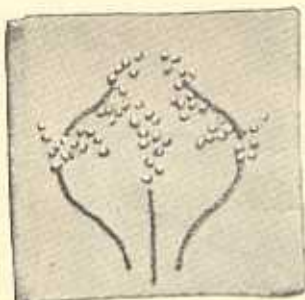
By Mrs. W. H. Gilliland

1st st of ch, (ch 4, a Clones knot of 16 overs on 4 ch, 1 d in same st with 1st d), 3 times. Fasten off, leaving an end of thread about six inches long for sewing. Make thirteen of these forget-me-nots. Sew seven forget-me-nots on centre ring, one opposite each point in outside edge. Tie the remaining six together, so that the threads are of unequal lengths, and fasten bunch to ring at one end of cross bar.

1 t in each d, adding 1 extra t in each 15th st, making 48 t in all, fasten in top of ch 3. *4th round*—Chain 5, 1 d t in next st, keeping last 2 sts on hook, 1 d t in next st, work off all sts on hook. Chain 5, 1 d t in next st, keeping last 2 sts on hook as before, 1 d t in next st, 1 d t in next st, work off all sts, ch 5; repeat until you have 16 points in all, ch 5, join in top of 1st ch 5. *5th round*—Seven d under each ch of 5.

(CONCLUDED ON PAGE 41)

Sewing Bag Outfit



NEEDLE CASE



THIMBLE CASE



SCISSOR CASE



DID you ever make a sewing-bag out of a centrepiece? That is what the one in the illustration practically amounts to, for the piece is perfectly round, and is finished on the edge with buttonholing. The only difference is the two eyelets in each large scallop, through which the draw-ribbons are run to shape the bag.

The material is tan poplin, and the piece measures twenty-two inches. The flowers are made of French knots in two shades of yellow, and the lines are made with feather-stitching in green. The buttonholing is also of green.

Besides the bag there are three little cases made of the same material, and embroidered with the same design. A case for the scissors is made with an embroidered front and plain

back, the top of the back being finished with a plain, narrow hem. The thimble-case is a little bag, unlined, and made up with French seams. A narrow casing is made at the top, in which a cord is run.

The needle-case shown at the top of the page is lined with the same material and mounted over two square pieces of cardboard. Two or three leaves of flannel, for the needles, may be tacked inside on the fold.

By obtaining the perforated or transfer patterns, one can easily stamp the pieces herself, and use any material she may have at hand. Then, too, the color scheme for working may be changed, using any shades, with ribbon to match.

WHEN FLAT THE BAG HAS THE APPEARANCE OF A CENTREPIECE

DESIGN NO. 151-35. Design for bag and cases for needles, thimble, and scissors, stamped on tan poplin, 60 cents, or given for one subscription, other than your own, and 35 cents. Embroidery silk, \$1.00 extra, or cotton, 30 cents extra. Perforated pattern of design for bag and cases, 40 cents; transfer pattern, 15 cents. A color scheme will be sent with each pattern.

NOTE.—The bag or cases will not be sold separately.

Child's Knitted Crib Cover

By Mrs. Tonge



THE QUILT IS KNITTED IN SECTIONS AND THEN SEWED TOGETHER

THE model quilt is a "real old one," the proper size for a baby's cot or bed, and very handsome. Without the edging around, the model quilt was about 42 inches long and about 32 inches wide, or perhaps a trifle wider originally.

In the quilt there are three stripes of rose leaves, divided by two narrow stripes of holes, and when these were joined by neat seaming, not drawn too tightly, a wide stripe of holes was added at each side, and then a similar wide stripe of holes went entirely across each end. When all this was complete the border was sewn easily on all sides, but made sufficiently full at the corners. The quilt was then finished. The instructions are for rose-leaf stripe, small stripe of holes, large stripe of holes, and for the lace.

MATERIAL.—Knitting cotton No. 10 and suitable needles. For a heavier quilt No. 8 cotton might be used to advantage.

Good, soft wool, used with No. 13, 12, or 11 bone needles, or even larger, is very pretty for spreads, and if it was in a color that would wash, such as cream-white, knitted with No. 13 needles, it would be very pretty and suitable for a baby; while with colored wool and the larger needles a very charming sofa blanket could be made. As said above, the pattern is easy and not at all tiresome.

For a large article with colored wool, one shade could be used for the large rose-leaf stripes and a darker shade for the intermediate stripes. Crimson, dark reds, fawns, etc., are all good in such an article.

In sewing the lace on the quilt, lay the lace over the round end of the work of the rose-leaf stripe and then just sew the slight loose end down, invisibly as far as possible, on the lace, on the wrong side. This makes a very neat seam.

You will see what is meant when the work is knitted. It is somewhat neater to do it this way.

ABBREVIATION OF STITCHES.— *Stitch* (st). *Stitches* (sts). *Slip* (sl). *Knit* (k). *Over* (o). *Narrow* (n). *Purl* (p). *Together* (tog).

Leaf Stripe

Cast on 69 sts. *1st row*—Slip 1, k 1, o, n, k 4, * o, k 1, sl 1, k 1, pull the sl st over, p 1, n, k 1, p 1, k 1, sl 1, k 1, pull the sl st over the knitted one, p 1, n, k 1, o; this completes the pattern, then k 4, and repeat from * until all the patterns and dividing sts are knitted and 4 sts are left. Then k 1, o, n, k 1. *2d row*—Slip 1 as for purling: p 1, o, p 2 tog, p 4; * p 3, k 1, p 2, k 1, p 2, k 1, p 3, then purl the dividing 4 and repeat from * until 4 are left; then p 1, o, p 2 tog, p 1. It is a little better if the last st is always worked in the back of the st, especially in knitted rows. *3d row*—Slip 1, k 1, o, n, k 4, * o, k 1, o, sl 1, k 1, pass the sl st over, p 1, n, p 1, sl 1, k 1, pass the sl st over, p 1, n, o, k 1, o, k 4; repeat from * until 4 are left; k 1, o, n, k 1. *4th row*—Slip 1 as for purling, p 1, o, p 2 tog, p 4. Now for pattern again, * p 4, k 1, p 1, k 1, p 1, k 1, p 4; then p 4 for division and repeat from * until 4 sts are left; then p 1, o, p 2 tog, p 1. *5th row*—

one stripe as usual p 4 and repeat from * until 4 are left, when you p 1, o, p 2 tog, p 1, taking up the back of the st if convenient. *7th row*—Slip 1, k 1, o, n; k 4; * o, k 5, o, sl 1, n, pull the sl st over the narrowing, o, k 5, o; then k the 4 division sts and repeat from * until 4 are left; then k 1, o, n, k 1. *8th row*—Slip 1 as for purling; p 1, o, p 2 tog, p 4, * p 15,



LACE USED IN QUILT

then p 4, and go on from * until 4 are left; then p 1, o, p 2 tog; p 1. This row is practically all purl, but the division of stitches is given in every row, that any mistake may be at once located. Now begin again with the first row and continue as long as needed.



NARROW STRIPE OF HOLES

Slip 1, k 1, o, n, k 4; * o, k 3, o, sl 1, n, pull the sl st over the narrowing; p 1, sl 1, n, pull sl st over narrowing, o, k 3, o, k 4, and repeat from * until 4 sts are left; then k 1, o, n, k 1. *6th row*—Slip 1 as for purling, p 1, o, p 2 tog, p 4; then for pattern, * p 6, k 1, p 6; then for the

Small Stripe of Holes with a Plain Edge Between Leaf Stripes

Cast on 26 sts. *1st row*—Slip 1, k 1, o, n, k 4; this is for edge; for pattern, k 1, * o, sl 1, k 2, pull sl st over the knitted sts; repeat from * twice more. Then for edge, k 5, o, n, k 1. *2d row*—For edge as before, sl 1, k 1, o, n, k 4; for centre pattern, p 10; for edge, k 5, o, n, k 1. *3d row*—Edge as before; then for centre sl 1, k 2, pull sl st over the knitted ones, * o, sl 1, k 2, pull sl st over the 2 knitted ones; repeat from * once more; o, k 1; then edge. *4th row*—Like 2d row. Begin again with the 1st row and repeat desired length.

Wide Bordering Stripe of Holes

Cast on 54 sts. *1st row*—Slip the first st, k 1, * o, sl 1, k 2, pull the sl st over the two knitted ones and repeat from *



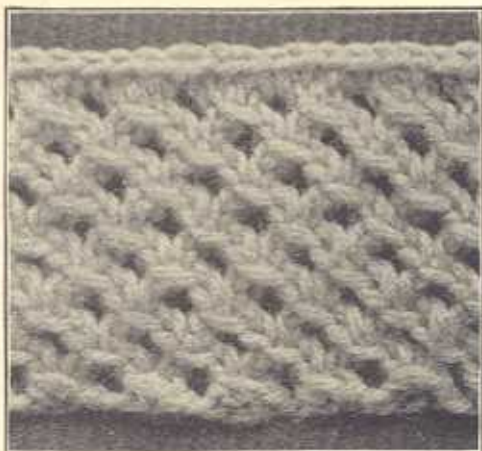
LACE STRIPE USED IN QUILT

until 1 st is left. Knit that st. *2d row*—Slip the first as for purling; p the rest. *3d row*—Slip the first st as usual; then for pattern, sl 1, k 2, pull the sl st over the 2 knitted sts; then * o, sl 1, k 2, pull the sl st over the knitted sts and repeat from * until 2 are left, then o, k 2. *4th row*—Like 2d row. Begin again with the 1st row.

Lace for Small or Large Spread

Cast on 16 sts. *1st row*—Slip 1, k 2, * o, n, and repeat from * 3 times more; then k until 4 are left, o, n, o, k 2. *2d row*—Knit every st, including the first of the row. Repeat the 1st and 2d rows 4 times more. *11th row*—Slip 1, k 2, * o, n, and repeat from * 3 times more; then k the rest. There should be 21 sts. *12th row*—Cast off 5, or until 16 sts are left in all. Knit the remainder of the row plain.

Begin again with the 1st row and con-



WIDE STRIPE OF HOLES

tinue, allowing very ample fullness at the corners. It is well to ease up a little before getting to, and after leaving, the corners when sewing the lace round the spread, as this tends to keep it flat.

EMBROIDERY FOR LITTLE FOLKS

[CONCLUDED FROM PAGE 14]

A simple, yet attractive, baby blanket is made of white cashmere with a cross-stitch wreath in one corner. This wreath can be most accurately made by using Penelope canvas. This is basted on the cashmere, and the crosses made through both thicknesses, taking care not to take the stitches through the threads of the canvas, so these may be readily drawn out when the work is finished. Two shades of pink and one of green are used for the design.

The edge is bound with pink satin ribbon to match the embroidery, and a row of feather-stitching is made just inside this. Blues may be substituted for the pink, if one prefers.

While this dainty blanket is not heavy, it is soft and warm and very practical.

Crocheted Doilies and Centrepieces

SOME of the prettiest centrepieces and doilies have linen centres, and these, of course, are much more easily made than the ones of solid crochet.

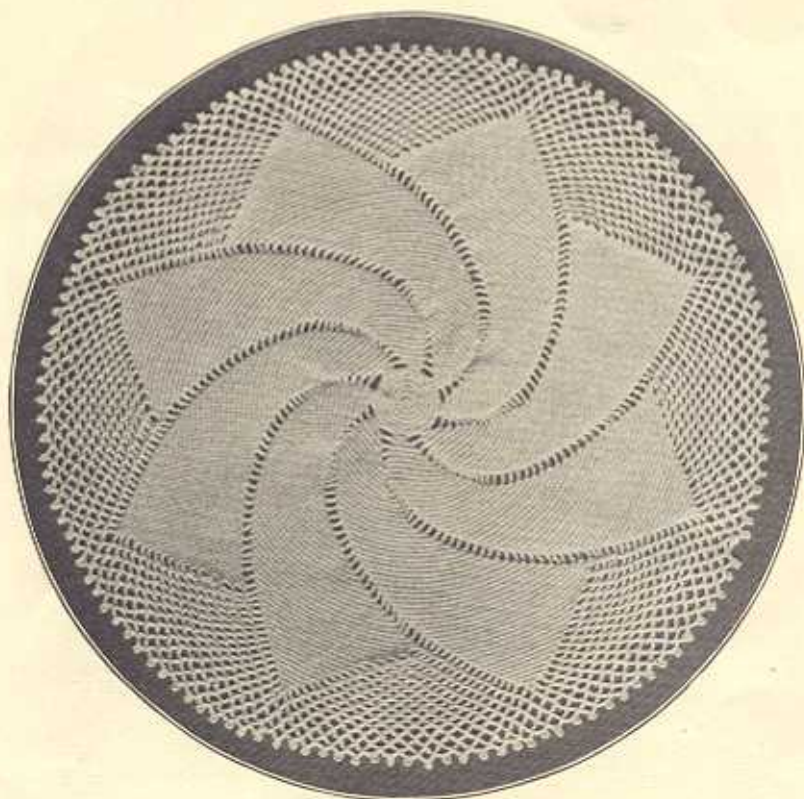
For description of stitches, see page 44.

Pin-Wheel Centrepiece No. 151-36

MATERIAL.—Knitting cotton No. 10, at 7 cents a ball.

Begin in the centre with 3 ch. In the centre of the 3 ch work 8 d and join on

row. *4th row*—Chain 1, (2 d in first one, 1 d in each of next two) 7 times more. Join on first, 32 d in row. *5th row*—Chain 1, (2 d in first, 1 d in each of next three) 7 times more, 40 d in row. *6th row*—Chain 1, (2 d in first, 1 in each of next four) 7 times more. Join on first, 48 d in row. *7th row*—Now the pattern begins. Chain 1, (2 d in first, 1 in next, 4 ch, miss 4 d) 7 times more. Join on first d. *8th row*—Chain 1, (1 d on each



CENTREPIECE IN PIN-WHEEL PATTERN. DESIGN NO. 151-36
By Mrs. A. O. L. Wertman

the first d with a sl st. *2d row*—Chain 1, 2 d in each of 8 d, making 16 d. Join on first. Make the d through both loops of the d below all through the centrepiece. *3d row*—Chain 1, (2 d on first, 1 on next) 7 times more. Join on first d, 24 d in

d and 2 d over the 4 ch; 4 ch) repeat 7 times more. Join on first d. Repeat the *8th row* until the *14th row* is finished. *15th row*—In place of having the pattern straight at the beginning of an arm, it now begins to curve by going back over 1 d

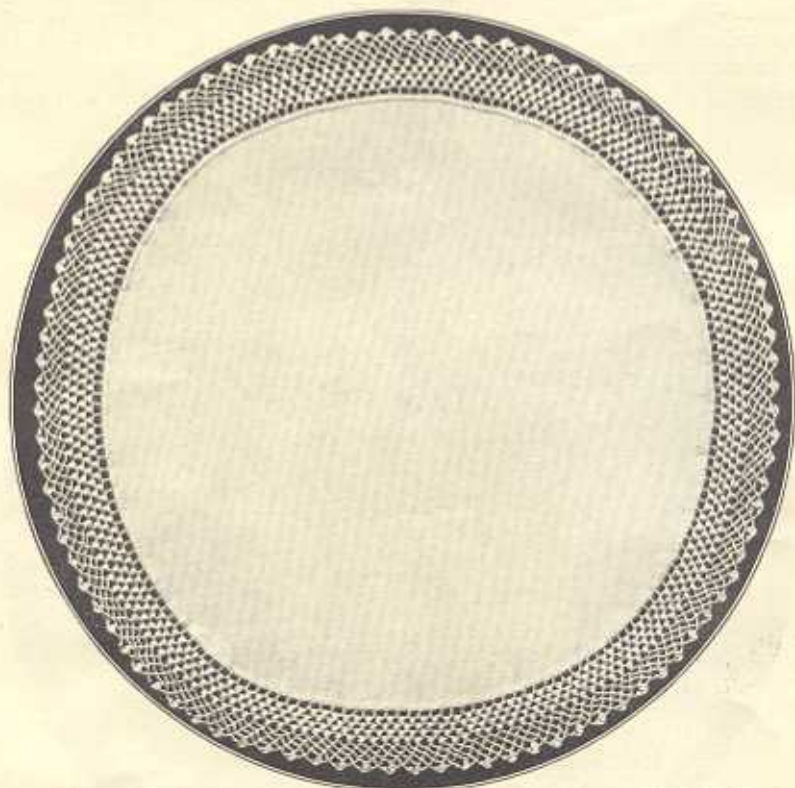
and making 1 d only over the 4 ch for 6 rows. In detail it is like this: Slip stitch over the first d, then the 1 ch, and (d on each d, and 1 under the 4 ch; 4 ch, miss the first d on next arm) and repeat. Join on first d. Repeat this row 6 times, until the end of the 21st row.

22d row—This is same as 15th, except the 2 d are again worked under the 4 ch. Continue this row until there are

Linen Centrepiece with Crocheted Border No. 151-37

MATERIAL.—A round piece of linen 22 inches across, white silkateen, at 10 cents a spool.

DIRECTIONS.—First turn in edge of centrepiece for a narrow hem and hem by hand, crochet around edge with d, taking the stitches over the hem (see detail).



CENTREPIECE WITH LINEN CENTRE AND CROCHETED EDGE. DESIGN No. 151-37
By Mrs. R. C. Hall

39 d on each one of the eight arms.

POINTS. *1st row*—The beginning of arms is still the same. (Work across with the d to the third last d on the arm; then 4 ch and d under 4 ch below; 4 ch, miss first d on next arm) repeat around. This gives you two 4-ch spaces between points. Continue this round until there is only 1 d on the point, then work around 3 times with 5 ch and d in the spaces. Finish off with a p of 3 ch in the centre of 5 ch.

1st row—Chain 5, 1 in every 4th st around edge, this gives about 100 ch loops.

2d row—(Thread over hook, insert hook in 4-ch loop and draw out long loop) 6 times, thread over and draw through all sts at one time, ch 1 and d in loop to tie these sts just made. Chain 4 and repeat around. *3d, 4th, 5th rows*—Like 2d row, adding 1 ch between clusters in each row. *6th row*—Chain 6, catch in centre of ch of preceding row. *7th and 8th rows*—

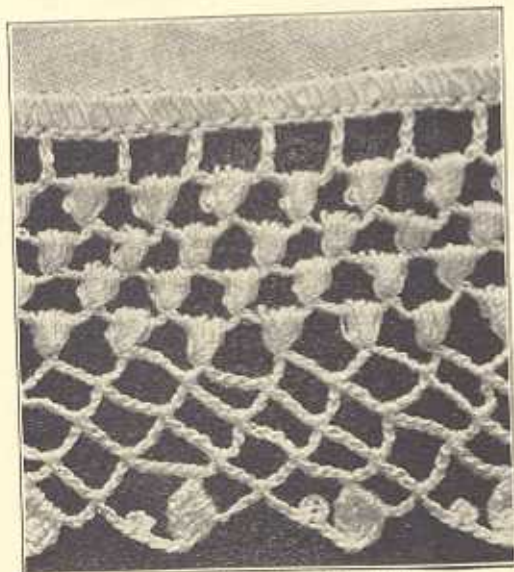
Same as 6th row, only having 7 ch instead of 6 ch. *9th row*—Chain 6, catch in centre of 7 ch of preceding row, turn work, and make 6 t in this 6-ch loop, turn, ch 8, make p by catching in 4th st of ch, ch 4 and catch in next loop; repeat around.

Crocheted Doily No. 151-38

MATERIAL.—One ball of Cordonnet crochet cotton No. 40, at 23 cents a ball, and a steel crochet-hook No. 9, or 1 spool of sewing cotton No. 8.

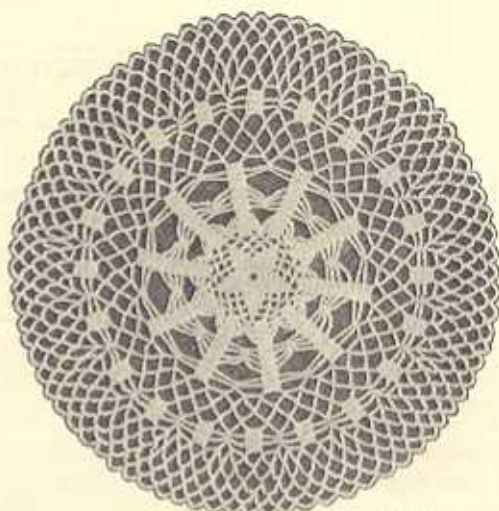
DIRECTIONS.—The original doily measured 8 inches, but the size may be increased by making more rows on the outside. Chain 8, join in ring.

1st row—Twenty-five t in ring; join. *2d row*—Thirty-five t in t of 1st row; join. *3d row*—Seven t in 7 t of last row, ch 3, * 7 t in next 7 t of last row, ch 3; repeat from * around, join. *4th row*—Slip stitch to 2d t, ch 3, 4 t in next 4 t of last row, * ch 5, d in 3 ch, ch 5, skip 1 t, t in next 4 t of last row; repeat from



DETAIL OF CENTERPIECE No. 151-37

* all around and join. *5th row*—Slip stitch to 2d t, ch 3, t in next 2 t, * ch 5, d in 5 ch, ch 5, d in next 5 ch, ch 5, skip 1 t, t in 3 t of last row; repeat from



CROCHETED DOILY, DESIGN No. 151-38
By Bee Parler

* around and join. *6th row*—Sl st to 2d t, ch 3 (for t), ch 5, d in first 5 ch, * ch 5, d in next 5 ch, d in next 5 ch, ch 5, t in 2d t of last row; repeat from * around and join. *7th row*—Slip stitch in 5 ch, ch 3, 4 t in same 5 ch, * ch 4, d in 3 ch, ch 4, 5 t in next space; repeat from * around and join. *8th row*—Chain 3, 4 t in next 4 t, * ch 5, d in d, ch 5, 5 t in 5 t of last row; repeat from * around and join. *9th row*—Chain 3, 4 t in next 4 t, * ch 6, d in d, ch 6, 5 t in 5 t of last row; repeat from * around and join. *10th row*—Chain 3, 4 t in next 4 t, * ch 11, 5 t in 5 t of last row; repeat from * around and join. *11th row*—Chain 3, 4 t in next 4 t, ch 6, d in 5th st of 9 ch, ch 6, * 5 t in 5 t of last row, ch 6, d in d, ch 6; repeat from *. *12th row*—Chain 3, 4 t in next 4 t, * ch 7, d in d, ch 7, 5 t in 5 t of last row; repeat from * around and join. *13th row*—Chain 3, 4 t in next 4 t, * ch 9, d in d, ch 9, 5 t in 5 t of last row; repeat from * around and join. *14th row*—Chain 3, 4 t in next 4 t, * ch 13, 5 t in 5 t of last row; repeat from * around. *15th row*—Chain 3, 4 t in next 4 t, * ch 7, d in 7th st of 13 ch, ch 7, 5 t in 5 t of last row; repeat from *. *16th row*—Same as 15th row with 9 ch instead of ch 7. *17th row*

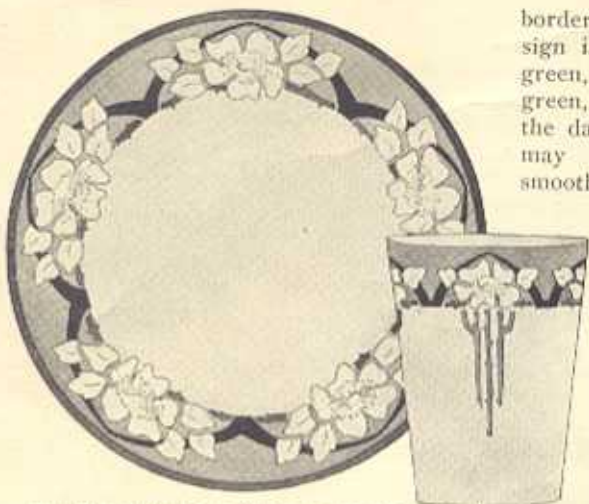
[CONCLUDED ON PAGE 40]

Wild Rose Design for Lemonade Set

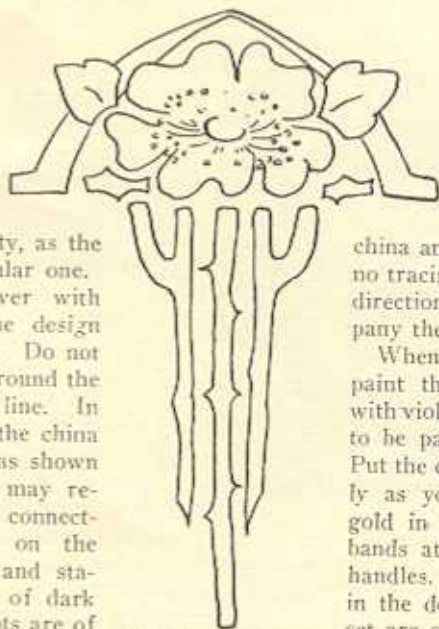
By Gertrude S. Twichell

THIS semi-conventional design in single white rose pattern makes a particularly dainty set. It is worked out in different tones of green, the warmth of color being supplied by the red stems and the yellow centres of the blossoms. The arches back of the design and the edges and handles are to be of gold. Two sizes of the design are given, one to fit the lemonade pitcher, or other large pieces, while the smaller motif will fit the tumblers or smaller pieces. A salad-set in this design would be lovely. Bonbons and other odd pieces are equally pretty, as the color-scheme is a popular one.

Wipe the china over with alcohol, then trace the design and outline it in black. Do not make a heavy outline around the blossoms—use a fine line. In placing the design on the china the arches may meet, as shown on the plate, or they may require a short, straight connecting band, as shown on the pitcher. The centres and stamens in the roses are of dark green, while the tiny dots are of yellow and yellow brown. The



THE WILD ROSE LOOKS WELL ON BOTH PLATE AND TUMBLER
 DESIGN No. 151-39. PLATE. Black outline pattern of design, with directions of the new method of applying, 15 cents; for set of six plates, with directions and a water-color study of the pattern, 75 cents.
 DESIGN No. 151-40. TUMBLER. Black outline pattern of design, with directions for applying, 10 cents.



MOTIF USED ON TUMBLER
 DESIGN No. 151-40

border back of the design is to be in moss green, or in brown green, if you prefer the darker tone. This may be painted in smoothly, or padded if necessary, to be done after the first firing.

If one is not skilful in tracing and transferring, it will perhaps be easier to secure prepared outlines (prices for which are quoted under illustrations). These give the outline of the motif in Ceramic black

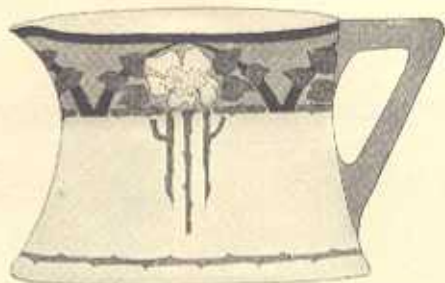
(they are prepared in black only) on films backed with paper. These are immersed in water until the film begins to separate from the paper, then slipped on to the china and fired in. They require no tracing or painting. Careful directions for their use accompany the films.

When the outlines are dry, paint the thorny stems lightly with violet of iron. The leaves are to be painted with apple-green. Put the colors on just as smoothly as you can. Then put the gold in the arches and on the bands at the edges, and on the handles. The two long stems in the design on the lemonade-set are of green, the centre one having the thorns, being of vio-

let of iron. Be especially careful in doing the arches, to have them even and not run over at the edges. If you do not like so much gold on the design, the outside edge-band could be of green. The rose-petals are left white, but if you wish, you may put a very little shading with light gray on the lower sides of the petals. If a brighter set is desired, paint the roses with peach-blossom.

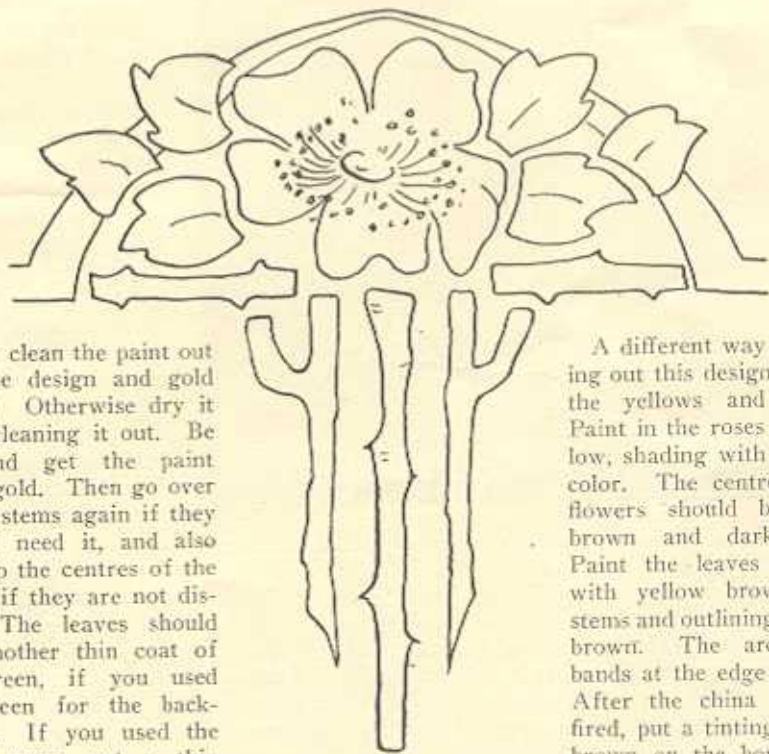
After the china is fired, sandpaper it lightly, not touching the gold. Mix up a quantity of moss or brown green for the border back of the design. Paint this in smoothly if you can do it well this way, or put it on and pad it smooth. Of course if it is padded, it will be lighter than if it is painted on with the brush. Tint the centre of the plate, or the lower parts of the pitcher and tumblers, with either apple-green or ivory. The green is very dainty when the roses are white, while the ivory is pretty with the pink roses. If you can work on the china while it is

leaves. When the paint is all dry touch up the outlining if necessary. Then put on the second coat of gold, dry the china, clean up finger-marks on the insides and



THE LARSEN MOTIF IS USED ON THE PITCHER DESIGN No. 151-41. Black outline pattern of design, with directions for applying, 35 cents. SPECIAL OFFER. Black outline pattern of design for pitcher No. 151-41, and for set of six tumblers, design No. 151-40, with directions for applying and a water-color study of the pattern, 75 cents.

bottoms of the pieces, and it is ready for firing. After firing sandpaper the china and burnish the gold,



MOTIF USED ON PITCHER AND PLATE

still wet, clean the paint out from the design and gold at once. Otherwise dry it before cleaning it out. Be sure and get the paint off the gold. Then go over the red stems again if they seem to need it, and also touch up the centres of the flowers if they are not distinct. The leaves should have another thin coat of apple-green, if you used moss-green for the background. If you used the brown green, put a thin coat of moss-green over the

A different way of working out this design is to use the yellows and browns. Paint in the roses with yellow, shading with the same color. The centres of the flowers should be yellow brown and dark brown. Paint the leaves smoothly with yellow brown. The stems and outlining are hair-brown. The arches and bands at the edge are gold. After the china has been fired, put a tinting of hair-brown on the border back

[CONCLUDED ON PAGE 45]

Scarf in Hedebo Embroidery

HEDEBO embroidery is, without question, one of the most serviceable pieces of work that one can make.

twice with fine stitches, the rows overlapping and forming a continuous outline. Cut out the linen in the centre, leaving

only a narrow border the width of the first row of stitches. Clip this border in several places and turn back carefully. Start as shown in Fig. 2, and buttonhole from left to right, using exactly the same stitch, first putting the needle through the linen and then through the loops. Do not take the stitches too close together, as they should not have the close and compact appearance of the regular buttonholing.

When the edge is complete, trim off all the little bits of linen, and place a stiff piece of paper under the opening, basting the material firmly in place. Figure 1 gives a detail of the petals of the flower motifs. The bars at the bottom are made in net-stitch (see Fig. 4). Always work the buttonholing from left to right, never from right to left. Figure 7 shows how the net-stitch is finished at the top by carrying the thread back with a sort of running-stitch, catching in every loop. The pyramid is made by taking a buttonhole-stitch between two stitches of the previous row, until only one stitch remains. Figure 6 gives a detail of the centre of the flower motif. This also is made with the net-stitch.



SCARF IN HEDÉBO EMBROIDERY

DESIGN No. 151-42. Size, 30 x 62 inches. Stamped white linen, \$1.25. Embroidery cotton, 64 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. Work commenced, 75 cents additional.

This, in a measure, is due to the fact that the greater part of the work is done in variations of the buttonhole-stitch. Each stitch is drawn tight, which results in a smooth firmness in the finished piece.

The space to be filled is first run around

Figure 3 is a detail of the diamond motif used in the centre of one end of the scarf. The work on this is commenced the same as on the smaller motifs, with the buttonholing around the edge. By following the detail closely, one will be able to see just how the threads are laid

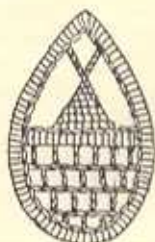


FIG. 1. PETALS OF FLOWER MOTIF

and how the net-stitches and pyramids are filled in.

On these larger motifs it is a good idea to draw the design on to the paper, as a guide for regulating the size and number of stitches.

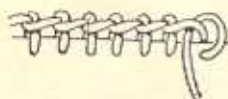


FIG. 2. FIRST STEP IN THE WORK



FIG. 4. THE NET STITCH



FIG. 7. NET STITCH FINISHED AT TOP WITH RUNNING STITCHES TAKEN IN EVERY LOOP

The motif on the opposite end of the scarf varies somewhat, having the pyramids in the centre instead of on the outside.

The ends are finished with scallops and loops, as shown in Fig. 5. After buttonholing all across, make the net-stitches in the indentation, and on top of these make three loops. With the thread fastened at the left, carry it over to the centre (leaving a loop as shown), back and over

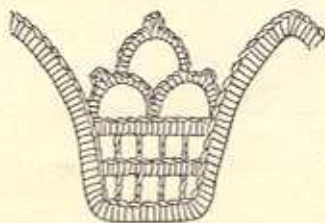


FIG. 5. LOOPS ON THE ENDS OF SCARF

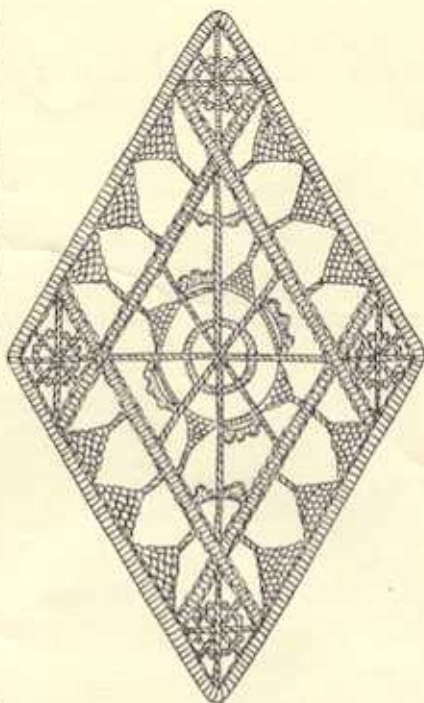


FIG. 3. DETAIL OF DIAMOND MOTIF

again, making a loop of three threads. Leave this loop and make another beside it in exactly the same way. This will leave the thread on the outside, fill this loop and half of the first one with button hole - stitches. Now make the third loop the same as the other two, catching the thread in the centre of

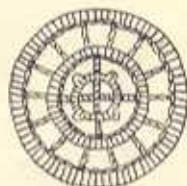


FIG. 6. DETAIL OF CENTRE OF FLOWER MOTIF

the top of the second loop. Fill this with button hole - stitches and finish the last half of the first loop.

A simple embroidery design, combined with the hedebo work, adds greatly to the beauty. The leaves are padded and work-

ed solid, and the stems are made in stem-stitch.

This stem-stitch is used greatly in connection with French and eyelet work, and is much more suitable than the outlining.

Run fine stitches along the stamped line and then cover them with narrow satin-stitches, taking up only as much of the material as is necessary. These stitches should be made very close, so the line will appear unbroken, and quite smooth and even.

Towels with Crocheted Edges

By Mrs. I. C. T.

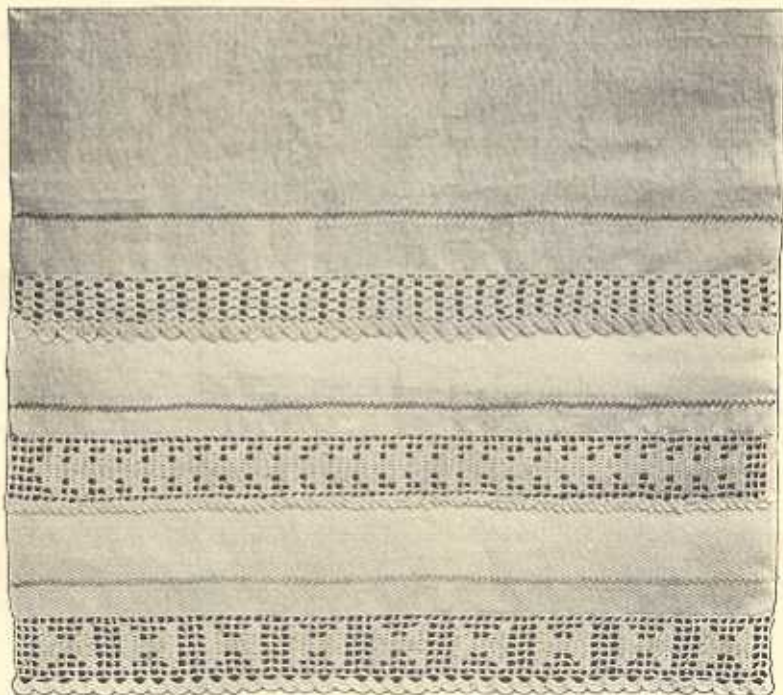
TOWELS finished with crochet edging are very attractive, as seen from the illustration.

They are first finished with either a hemstitched hem, or a plain hem held in place with a row of feather-stitching in color, or white if one prefers.

end of row, 1 t in last st of last row. Repeat until the desired length.

Triangle Lace No. 151-44

MATERIAL.—Cordonnet crochet cotton No. 30, at 23 cents a ball, and a No. 8 crochet-hook, at 5 cents.



THREE PRETTY CROCHET DESIGNS FOR TOWELS. No. 151-43, BLOCK LACE; No. 151-44, TRIANGLE LACE; No. 151-45, SPOOL LACE

Block Lace No. 151-43

MATERIAL.—Cordonnet crochet cotton No. 30, at 23 cents a ball, and a No. 8 crochet-hook, at 5 cents.

DIRECTIONS.—Chain 21, then ch 5 to turn.

1st row—Treble crochet in last 3 sts of 1st ch. Chain 2, skip 2, t in next 3 sts until you have 4 blocks. Chain 2, 6 t in last st, turn. *2d row*—Two t in 1st st, 1 t in next 4 sts, 2 t in last st. This completes one scallop. Chain 3, 1 t in 1st space to

DIRECTIONS.—Chain 21, * ch 5, turn. Skip 2, 1 t in next st, to end of row *; repeat from * to * twice. *4th row*—* One mesh (m), 16 t, 1 m. *5th row*—Two m, 10 t, 2 m. *6th row*—Three m, 4 t, 3 m *; repeat from * to * for each triangle. Repeat first * to * at end of work.

SCALLOP.—Chain 5, catch at each row to end of work, turn, 3 t in 5 ch, ch 4, catch in 5 ch to end of work.

[CONCLUDED ON PAGE 43]

Bead Necklaces

"Red beads, blue beads, purple beads, and green; Pink beads, yellow beads, everywhere are seen."

NEVER before have all kinds of beads been so popular as at the present time, and workers even vie with one another in discovering new methods for their making. This being the case, some of the following formulas may be found of interest.

Spice Beads

MATERIAL. — One-quarter pound Jamaica allspice (whole), one bunch gold beads. Cordonnet crochet cotton No. 20, or cotton thread doubled may be used.

Pour hot water on spice to soften, to enable the needle to pierce through easily.

Thread 1 allspice, 3 gold beads, repeat until required length. Each allspice separated by only 1 gold bead is also very effective.

The spice can also be colored any color by soaking for a short time in any good dye. Very effective in black.

Paste Beads

One cup of fine salt, one-half cup of corn-starch, and one-half cup of water.

Mix the corn-starch with the water, color and perfume to suit your fancy. Heat the salt as hot as possible and stir it into the corn-starch and water. Mix as you would dough, and mold with the hands for a

short time. Then make into beads the required size and thread on to broom-straws to dry. Any good dye, bluing, or cake-coloring can be used and any perfume one wishes. After being molded, they will dry in twelve hours, ready to string.

Rose Petal Beads

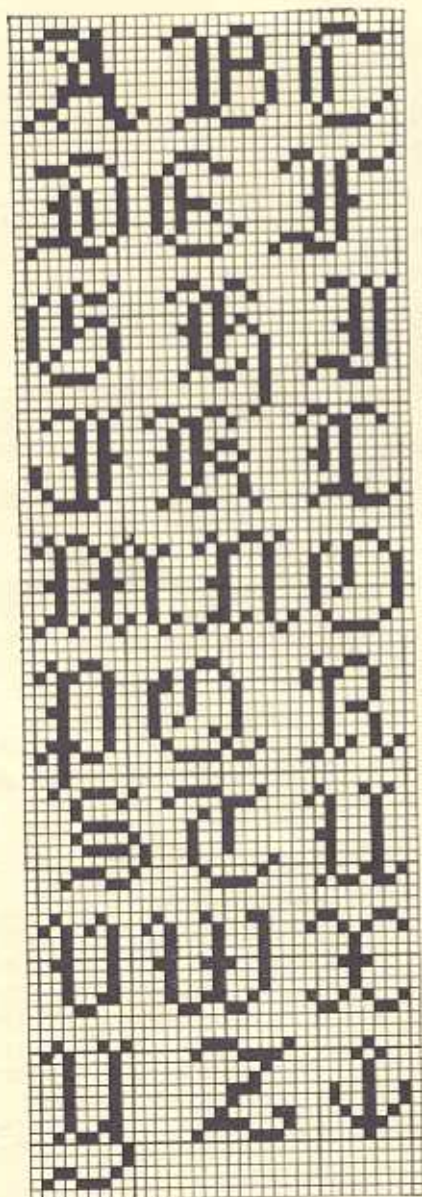
Freshly gathered roses (dark color preferred) are ground three times through the food-chopper, using the peanut-butter knife. They should be ground over a sheet-iron baking-pan, and the juice that oozes out of the chopper should be turned on to the pulp. Place the pan in a cool place for twenty-four hours and then repeat the grinding, three times, as before. On the third day repeat again and as many days as seem necessary to make the pulp smooth and fine grained. Very good results have been obtained with three days' grinding, some insist upon five days', and cases are known where the petals have been ground thirty times, and as high as forty times. The pulp is molded into balls about twice the desired size and pierced with a hatpin, then the pin is stuck on a cushion until the beads are dry. Polish with a bit of velvet and a touch of vaseline and the beads are finished. Strung with gold, steel, pearl, or black beads they are beautiful and particularly interesting.



NECKLACE OF ALLSPICE AND GOLD BEADS

By Mrs. C. W. Howden

Alphabet and Blocks in Filet Crochet



THESE ARE ALSO GOOD SUGGESTIONS FOR
CROSS-STITCH WORK

FILET is one of the most popular kinds of crochet, partly because of its easy construction, and partly because of the really beautiful pieces that can be

made with it, both alone and in combination with plain or embroidered material.

The alphabet which is shown on this page is of unusual beauty, because of its plainness. The letters are especially good for marking towels, being used as single letters or three together. When a single letter is used, it is made in a block, then applied to the towel, and the material cut away beneath. Three letters can be used in a strip this way, or they may be worked in a regular insertion, extending entirely across the towel. Each side is usually filled out with plain meshes, but if one desires, little flower motifs may be worked in.

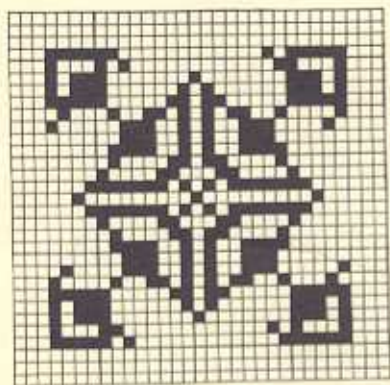
This alphabet also offers good suggestions for cross-stitch letters, which are also used for marking towels.

When crocheting, one should take into consideration the fact that the size of thread and number of hook varies the size of the finished piece, and work accordingly. A medium-size Cordonnet crochet cotton No. 50, with a No. 12 steel crochet-hook, makes seven and one-half meshes to an inch.

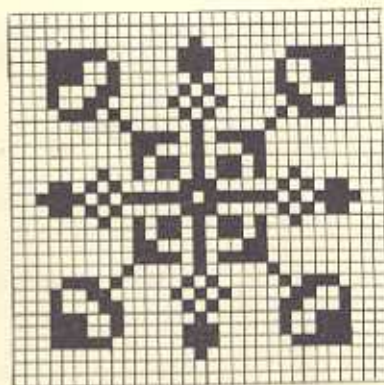
The foundation chain is always determined by the number of spaces times 3, plus 1, plus 5 to turn. A block is formed by a d over the d, 2 d over the ch, d over the next d. When other blocks follow, add 2 d for the 2 ch and 1 d over d. A space is formed by 2 d with 2 ch between. Always make 5 ch at the end of the row to turn.

On the next page are shown four filet blocks which may be used for a wide variety of purposes. Any of these may be easily copied from the block patterns, by keeping in mind the general filet directions. A beautiful luncheon-cloth may be made by using one of these inserts in each corner and one in the centre, or one might be used in each corner of a pillow. A touch of embroidery on the linen also adds to the beauty of the piece.

Bedspreads made of heavy cotton, like



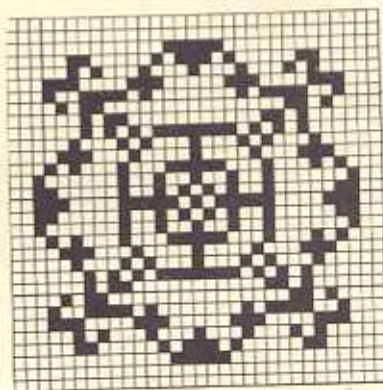
Four Good
Conventional
Designs for Filet
Crochet or
Cross-Stitch



carpet warp, in either white or *écru*, are very handsome. When used in this way, it is a good plan to alternate the designs, to give variety to the piece. These are also made with alternate blocks of plain or embroidered linen. The edge should be finished with either filet lace or insertion of some simple design, suitable to be used with the blocks.

Still another use for these squares is for pin-cushion tops. Crochet a narrow edge around all four sides for a finish. The cushion form should be of silk or satin in some delicate color, so it will show through the lace. Either sew the top on with blind-stitches or fasten it in place with fancy-headed pins. Little rosettes of ribbon, matching the cushion form, may be sewed or pinned on the corners of the cushion.

With these blocks one may be able to make a number of furnishings for the dining-room. For instance, curtains made with either white or *écru* scrim with these inserts across the bottom and down the sides of the centre would be

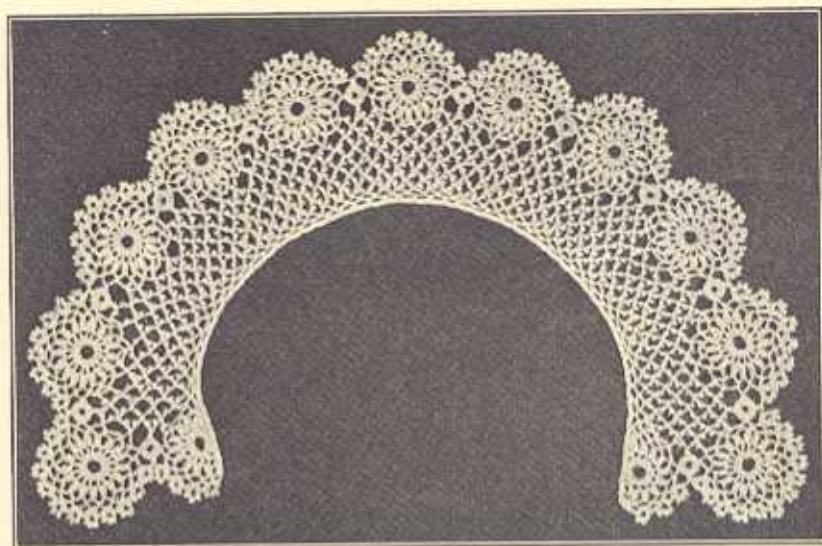


very attractive. These blocks may be used cornerwise as well as straight, and are quite as effective. The edge of the curtain can be finished with a plain hemstitching, or a narrow crocheted border may be added. Various ideas in regard to their use may be brought into play in making a buffet-scarf, using them across the ends, or inserting them in different positions in the linen.

A square centrepiece consisting of the blocks may be finished on the edge with a neat picot border.

These blocks are also good suggestions for cross-stitch work. When a plain material is used, baste on Penelope canvas and do the work over this, taking the stitches through both thicknesses. Be very careful

that the stitches are taken between, and not into, the threads of the canvas, or it will be very difficult to remove them, when the work is finished. Cross-stitch work, as well as other embroideries, should always be pressed on the wrong side, over a heavy padding, like a Turkish towel.



THE LARGE WHEELS ARE MADE FIRST, THEN THE UPPER PART IS FILLED WITH PICOT CHAINS

Irish Crochet Collar

By Belle Ulp

MATERIAL.—Cordomet crochet cotton No. 50, at 23 cents a ball, and a No. 10 crochet-hook, at 5 cents.

(For description of stitches, see page 44.)

DIRECTIONS.—Wind the thread 10 times around a surface one and one-fourth inches in circumference. In this ring work 25 d and join to the 1st d with sl st. *2d row*—Chain 5, 1 t in 1st d, ch 2, skip 1 d, 1 t in next d, ch 2, 1 t in next d. Continue around in this way, skipping 1 d every other time, but keeping 2 ch between each t, ch 2, and join to third of 5 ch. This gives 17 spaces. *3d row*—Chain 3, 1 t over 2 ch, keeping the last 2 sts on the hook, 1 more t in same space, then draw all sts off together, ch 5, 3 t in each of the following spaces, drawn off together as in the first one with 5 ch between each group, ch 5, join with sl st to 1st t. *4th row*—Slip stitch in first 3 sts of 5 ch, * ch 7, 1 d in next 5-ch space. Repeat around from * and fasten off.

SMALL RING or button between the large ones.—Wind the thread 10 times

around a surface one-half inch in circumference, cover closely with d and join to large wheel before finishing off. The wheels and rings are joined as they are made, care being taken that 8 of the chain loops around the wheel are toward the outside edge of collar and 7 toward the neck edge. The half wheels are commenced in the same way, but when 11 spaces have been made around the ring, turn and make a group of t in each space, turn again, and make the chain loop as for the whole wheels. The upper part of collar is filled with p ch loops. Start by making 1 d in the ch loop nearest the neck of corner wheel. From there, work toward the neck and then return, working crosswise of the collar. To make the collar draw in properly, make more ch in the loops near the wheels.

TO FINISH THE NECK.—Work one row of ch loops without p lengthwise of the collar and cover this with d. The outer edge of collar is finished with 2 t, 3 p, and 2 t in middle st of each ch loop around the collar.

Apron in Pompadour Rose Embroidery



THE DETAIL BELOW SHOWS HOW THE WORK IS DONE

DESIGN No. 151-47. Stamped lawn, 35 cents, or given for one subscription, other than your own. Embroidery silk, 45 cents extra, or cotton, 21 cents extra. Valenciennes lace and heading, 55 cents. Perforated pattern, 25 cents; transfer pattern, 15 cents. A color scheme will be sent with each pattern. Stamping compound, with directions, 10 and 25 cents a box.

THIS little apron is made of white lawn and is embroidered in shades of pink, blue, and green with two threads of stranded cotton. Use the darkest shade of pink in the centre of the rose, shading lighter toward the outside. The detail at the bottom of the page shows just how the stitches are laid in each petal.

The forget-me-nots



THE DETAIL SHOWS THE STITCHES WELL

are of the blue, and are made of French knots, making one on each tiny dot. A yellow one is placed in the centre of each flower. The leaves are worked in green in the simple lazy-daisy stitch.

The top of the apron is finished with a narrow band sewed to the top, turned on the right side, and fastened to the apron by embroidery design.

Knitting for Red Cross Work

Wristers

MATERIALS.—One-half skein Scotch knitting yarn, 25 cents; 4 steel needles No. 14, 10 cents.

Cast 20 stitches on each of 3 needles, or 60 in all. Knit 2 and purl 2 alternately for 5 inches and bind off.

EDITOR'S NOTE.—Great quantities of warm knitted articles for both field and hospital use are needed by the armies of the European countries now at war. In order that this urgent need may be supplied, and the comfort of the soldiers assured, it has been suggested that American women might well devote their spare moments to the making of such garments as are here described. If proper materials cannot be secured from your local dealer, the publishers of HOME NEEDLEWORK MAGAZINE will supply them postpaid at the prices named. Gray and brown mixtures are most suitable for the Army, and dark blue for the Navy. When ordering, state which is desired. Warm clothing of all kinds, for men, women, and children, is also wanted by the American Red Cross Society for its European relief work.

Helmet

MATERIALS.—One skein Scotch yarn, 50 cents; 4 bone needles No. 4, 70 cents, or 4 wood needles No. 4, 30 cents.

Cast on loosely 32 stitches on each of three needles. Rib 2 and 2 for 80 rounds. Bind off 24 stitches for face opening, and rib the remaining stitches back and forth on two needles for 9 rows. Then cast on 24 stitches, using 4 needles again, and rib 18 rounds. Then begin to shape the head (in 6 points), * knit 2 together, knit 11 plain, knit 2 together, purl 1; repeat from * to end of round, then knit 3 rounds plain, keeping the seam stitches, which form the 6 points.

Narrow each side of the seam stitch every 4th round until about 6 stitches are left on each needle. Bind off and sew up.

Men's Socks

MATERIALS.—One and one-half skeins Scotch knitting yarn, 75 cents; 4 steel needles No. 14, 10 cents.

Cast on 80 stitches, 26 on one needle and 27 on each of two needles. Knit in ribs of knit 2 and purl 2 for 4 inches. Knit plain, making 1 stitch the seam stitch until the sock measures 6 inches, including the ribbed part. Now narrow on each side of the seam stitch for the ankle as follows: Knit

Muffler

MATERIALS.—One and one-half skeins of Scotch knitting yarn, 75 cents; 2 bone needles No. 5, 35 cents; or 2 wood needles No. 5, 15 cents.

Cast on 45 stitches. Knit plain back and forth. Make $1\frac{1}{2}$ yards long for army use, $2\frac{1}{2}$ yards for navy.

to within the last 3 stitches of the seam; slip 1, knit 1, pass the slipped stitch over the knitted one, knit 1, purl the seam stitch, knit 1, narrow, knit the rest plain. Knit 7 rounds plain. Repeat this narrowing every 8th row until there are 70 stitches in the round. Knit plain until the leg measures $9\frac{1}{2}$ inches.

FOR THE HEEL.—Divide the stitches, having 17 on each side of seam; knit and purl these stitches until the heel measures $2\frac{1}{4}$ inches, slipping the first stitch of every row.

TO TURN THE HEEL.—Slip 1, knit 25, slip 1, knit 1, pass the slip stitch over. Turn. **Second row**—Slip 1, purl 15, purl 2 together. Turn. **Third row**—Slip 1, knit 15, slip 1, knit 1, pass the slip stitch over. Turn. Repeat second and third rows alternately until there are 17 stitches on the needle. Knit these 17 stitches, and on the same needle pick up 16 loops along the left side of the heel, knitting each loop as you pick it up. On a second needle knit the 35 instep stitches, and on a third needle pick up 16 loops on the other side of the heel and knit 8 stitches off the first needle or top of the heel.

GUSSETS.—* On first or foot needle knit plain to within 2 stitches of the end, narrow; knit along the instep needle. On third or foot needle slip 1, knit 1, pass

the slip stitch over and knit plain to end of needle. Knit 1 round plain. Repeat from * until there are 35 stitches on the 2 foot needles, or 70 stitches in the round. Continue to knit plain for $4\frac{3}{4}$ inches, or until foot measures 8 inches.

FOR THE TOE.—Begin on the first foot needle for the first round, * knit 5, narrow; repeat from *. Knit 5 rounds plain. *Seventh round*—*Knit 4, narrow; repeat from *. Knit 4 rounds plain. *Twelfth round*—* Knit 3, narrow; repeat from *. Knit 3 rounds plain. *Sixteenth round*—* Knit 2, narrow; repeat from *. Knit 2 rounds plain. *Nineteenth round*—* Knit 1, narrow; repeat from *. *Twentieth round*—Narrow 10 times. Draw the wool through these 10 stitches, draw together, break off wool and fasten on wrong side. The foot now measures 11 inches.

Hospital Stockings or Heelless Socks No. 1

MATERIALS.—One skein Scotch knitting yarn, 50 cents; 2 bone needles No. 4, 35 cents; or 2 wood needles No. 4, 15 cents.

Cast on 60 stitches. Knit 2, purl 2, across row. Repeat until 17 inches long. Then knit 1 row, purl 1 row, knit 1 row, purl 1 row. Knit 1 row, narrow (by knitting 2 stitches together) every 5th stitch. Purl 1 row, knit 1 row, purl 1 row. Knit 1 row, narrow every 4th stitch. Purl 1 row, knit 1 row, purl 1 row. Knit 1 row, narrow every 3d stitch. Purl 1 row. Knit 1 row, narrow every 2d stitch. Purl 1 row. Knit 1 row, narrow every 2d stitch. Then bind off and sew up with worsted.

Hospital Stockings or Heelless Socks No. 2

MATERIALS.—One skein Scotch knitting yarn, 50 cents; 4 steel needles No. 13, 10 cents.

Cast on 80 stitches (divided on three needles) and knit off with the fourth. The work proceeds in rounds. A $\frac{3}{8}$ -inch band of knit 2, purl 2, heads the top of sock. The narrowing is carried out ac-

ording to the rule for sock No. 1, the intervening rounds being in plain knitting.

Mittens (Leaving uncovered tips of fingers and thumb)

MATERIALS.—One and one-half skeins Scotch knitting yarn, 75 cents; 4 steel needles No. 15, 10 cents.

Cast on 18 stitches on two needles, 16 on the third, and knit 2 and purl 2 for 40 rounds. This forms the wrist. Knit 13 plain rounds; then knit the thumb thus: Knit 2, make 1, knit 2, make 1, then knit to the end. Two rounds plain. Knit 2, make 1, knit 4, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 6, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 8, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 10, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 12, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 14, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 16, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 18, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 20, make 1, knit to the end. Two rounds plain. Knit 2, make 1, knit 22, make 1, knit to the end. Next round: Knit 3, then slip off on a bit of wool 22 stitches, and knit plain the rest of the round. Knit 10 rounds plain. Then knit 10 rounds, 2 plain and 2 purl, and cast off loosely. Knit rest of thumb thus: Take up the 22 stitches of the wool on to three needles, adding 2 more stitches where the opening is, which will make 8 stitches on each needle. Knit 6 rounds plain; then knit 6 rounds, 2 plain and 2 purl, and cast off loosely; fasten off the ends.

Abdominal Band

MATERIALS.—Two skeins Spanish yarn, 44 cts; 2 steel needles No. 14, 5 cts.

Cast on 250 sts. Knit 2, purl 2 for 32 rows. Knit plain for 52 rows. Knit 2, purl 2 for 32 rows. Bind off and sew together.

Send finished articles to
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THE WHEELS ARE MADE SEPARATELY AND THEN SEWED TOGETHER

Nancy J. Howland
DESIGN No. 151-45

Sideboard Scarf with Irish Crochet Wheels

THE scarf illustrated is made in white, a rather heavy linen being used with the coarse cotton. Ecru cotton might also be used with an écru linen, making suitable scarfs for either dresser or sideboard. These can be made somewhat more simple by omitting the wheels across the back and finishing it with a plain hem. Neither is it necessary to use the three medallions in the centre, as the plain linen with the wheels would be very attractive. A still plainer scarf may be made by using only a single row of wheels, either on three sides or entirely around.

MATERIAL.—Cordonnet crochet cotton No. 20; steel crochet-hook No. 8. One spool will make about 30 wheels.

(For description of stitches, see page 44.)

Chain 10 sts and join, in this ring make 18 d, joining the last st into the first st, making a perfect ring, ch 14 sts and over this ch make 20 d, insert hook in back of 1st d in the ring, turn your work, and make a d in the back loop of each of the 20 sts. At the end turn work and make a d in back of first 4 sts, then ch 4, d in back of next 4 sts, and proceed in this way until you have 4 p and 5 plain places. Join to centre ring. Chain 14, join in 2d p or loop on first spoke, turn work and make 20 d, proceed as in first spoke, until you have five spokes. On the sixth, when on the 3d p crochet 2 sts, then pass hook through the end of first spoke, crochet 2 sts and proceed as before, this joins all spokes.

Sew wheels together as illustrated, 112 being used on this scarf. Baste on plain linen, cut out on wrong side and hem to the wheel.

Crocheted Dress Accessories

[CONCLUDED FROM PAGE 20]

6th round—Slip stitch 1, ch 3, 1 t in next 11 sts, ch 5; repeat 7 times. 7th round—Chain 3, 11 t in next 11 sts, ch 5, fasten in top of ch 5, ch 5, 12 t in next 12 sts; repeat around, ch 5, join in top of ch 3. 8th round—Same as 7th round, only 3 loops of 5 ch. 9th round—Slip stitch 2, 8 t in next 8 sts, 4 loops of ch 5; repeat around, 10th round—Slip stitch 2, 4 t in next 4 sts, 5 loops of ch 5; repeat around and break thread. Make as many wheels as you will need, joining together by loops of ch 5.

LARGEST SMALL RING.—Chain 5, join to form r, ch 5, 1 t, ch 2, 1 t; repeat until you have 8 t in all. Fill r with d. Make as many of these rings as you will need.

SMALL RING.—Chain 5, join to form a r, 5 d in this r with 2 ch sts between, fill with d. Now take a needle and thread and sew firmly in place as in the illustration.

TO FINISH THE NECK.—Fasten in thread on side of small r, ch 5, 1 d in top of r, ch 3, 1 t in side of r, ch 4, 1 d t in

top of loop next 4 t, ch 6, 1 d t on other side (in loop) of 4 t, ch 4, 1 t in side of small r, ch 3, 1 d in top of r, ch 3, 1 t in side of r, ch 4, 1 d t in top of large r, ch 4, 1 t in side of small r; repeat across top of yoke, turn, ch 5, miss 2, 1 t in next st, ch 2, miss 2, 1 t in next st; repeat across, turn, join in 2 strands of p c (this is to hold the neck firm) and work 3 d under each ch of 2 until you have 16 d, ch 6, catch back in the 6th d from hook, 13 d all under 6 ch, 1 d in each of the next 5 sts, turn, ch 2, miss one of the 13 d, 1 t in next st 6 times, ch 2 and catch in the 5th d from 6-ch loop, turn, and work 3 d, p, 1 d under each ch loop around scallop; repeat across top of yoke, draw through loop.

TO FINISH LOWER EDGE.—Chain 5 (without breaking thread), catch in side of small r, ch 5, catch in small r again, ch 5, miss 1 loop, catch in top of next loop, ch 5, miss 4 t, catch in top of loop; repeat around yoke, turn, 4 d, p, 4 d in each ch of 5; repeat around yoke and break thread.

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-

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

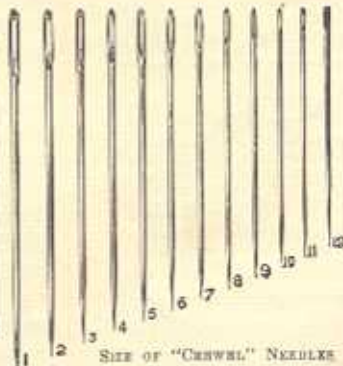
HARPER'S
"Queen's
Crewel".

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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CROCHETED UNDER-BODICE

[CONTINUED FROM PAGE 10]

2, t over t) 7 times. 4th row—Chain 5, (t over t) 6 times, group of 4 t in next 2 ch, ch 5, d in last st of the 5 ch, in top of the d t, and in first of the next 5 ch, ch 5, t in last of the next group of 4 and in first 3 of the 5 ch, ch 2, group of 4 t, ch 5, 3 d in middle of next web, and repeat to end, making the last group of 4 t in the last t of the group and in 3 of the 7 ch.

By frequent reference to the illustration it will not be necessary to give the following rows in detail. The lower edge is kept straight and the upper edge is widened by the addition of a group of 4 t in each row until at the end of each 5th row a new diamond in the pattern is begun. At the lower edge the diamonds increase down into the openwork until two openwork squares are left, then the diamonds decrease until there are ten open spaces as in the first row.

Continue the work in this manner until at the upper edge there are four diamonds or seventeen groups of 4 t in a row. In the next row, instead of increasing a group at the upper edge, begin to decrease each row by ch 5, turn, and continue decreasing until there are seventeen groups of 4 t, as in the beginning. This forms the point which turns down. (See illustration.)

In the next row begin increasing at the upper edge, as in the 2d row, and continue increasing until there is another seventeen groups of 4 t. If this makes the front wide enough to reach the shoulder, stop increasing, but if not, add another diamond in the increasing. (See illustration.)

After reaching the top of the shoulder, begin decreasing same as in the point until the decreasing is half the size of the armhole. From here begin the increasing for the back, and increase as many as were decreased in the front. Then decrease at the back the width of three diamonds, then work, increasing three diamonds for the point in the back, then decrease as in the front. This brings the work to the middle of the back, and completes half the garment.

Duplicate the work already given for the other half.

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BEADING FOR BELT.—Chain 20, turn, in the fifth from the hook, make a shell of (2 t, 2 ch, 2 t), ch 7, skip 7, shell in the next st, ch 5, turn, shell in 2 ch, ch 3, d in middle of 7 ch, ch 3, shell in a shell, t in 5 ch at the end, ch 5, turn, shell in a shell, ch 7, shell in a shell, t in 5 ch, then the second row, repeat.

TOWELS WITH CROCHETED EDGES

[CONCLUDED FROM PAGE 32]

Spool Lace No. 151-45

MATERIAL.—Cordonnet crochet cotton No. 30, at 23 cents a ball, and a No. 8 crochet-hook, at 5 cents.

DIRECTIONS.—Chain 21, * ch 5, turn, skip 2 sts, 1 t in next, to end of row *; repeat from * to * twice. *4th row*—One m, 16 t in next 16 sts of ch, 1 m. *5th row*—Two m, 10 t, in next 10 sts of ch, 2 m. *6th row*—Three m, 4 t in next 4 sts of ch, 3 m. *7th row*—Repeat 6th row. *8th row*—Repeat 5th row. *9th row*—Repeat 4th row. *10th row*—Repeat 3d row. This completes pattern, or one "spool."

SCALLOP.—Fasten thread at 1st st, ch 8, catch in 6th st, or second square, to end of work, turn, 1 d, 10 t, 1 d in 8 ch, catch; repeat to end of work.

WILD ROSE DESIGN FOR LEMONADE SET

[CONCLUDED FROM PAGE 30]

of the design, padding until it is smooth. The centre tinting-color is made by mixing yellow brown, yellow, and ordinary flux in the right proportions to make a soft, pretty, cream tint. Mix this color very thoroughly, so it will be even, put it on with a large brush, and pad it smooth with the silk and wool pad.

The brown may be dusted on, if one wishes. Paint the border with English grounding oil, putting it on as smoothly as possible, and going from the gold arch to the outside edge of the china and over the rim, so the extreme edge won't show white. Let the oil stand about five minutes and then pad it lightly until even. Dust on the powder color with a piece of wool, being sure the entire space gets powdered, especially the edge. Remove what color does not stick on with a soft camel's-hair brush. After dusting be careful not to rub the color before it can dry, as the dusted color cannot be patched. The china may be readily handled after the color is dry, as it hardens quickly.

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Southgate Building, Boston, Mass.

Description of Stitches Used in Crochet

Chain (ch). *Stitch (st).* *Stitches (sts).* *Picot (p).* *Slip stitch (sl st).* Having loop on hook, insert hook in work, thread over and draw through both work and loop on hook. *Double crochet (d).* Having loop on hook, insert hook in work, thread over and draw through, over and draw through both loops on hook. *Half treble (h t).* Having loop on hook, thread over, insert hook in work, thread over and draw through, over and draw through two loops, over and draw through two remaining loops. *Double treble (d t).* Having loop on hook, thread over twice, insert hook in work, thread over and draw through, over and work off loops by twos. *Long treble (l t).* Having loop on hook, thread over three times, insert hook in work, thread over and draw through, over and work off loops by twos.

KNITTED EDGINGS

[CONTINUED FROM PAGE 5]

5. n, o 2, n, k 11, o 2, n, o 2, n, k 4, n, o 2, n, k 11, o 2, n, o 2, n, k 1. *10th row*—Slip 1, k 2, p 1, k 2, p 1, k 13, p 1, k 4, n, k 1, p 1, k 2, p 1, k 13, p 1, k 6. *11th row*—Knit 24, n 3 tog, k 24. *12th row*—Bind off 10, k 12, n 3 tog, n, k 21. Repeat from 1st row.

Torchon Lace No. 151-9

Cast on 24 stitches. Knit across once plain. *1st row*—Slip 1, n, o, n, o, k 2, n, o, k 5, o, n, k 2, o, k 3 tog, o, n, k 1. *2d and all even rows*—Knit plain. *3d row*—Slip 1, k 2, o, n, o, k 2, n, o, n, k 1, n, o, n, k 2, o, k 1, o, n, o, k 2. *5th row*—Slip 1, k 1, o, n, o, n, o, k 2, n, o, k 3 tog, o, n, k 2, o, k 1, o, n, o, n, o, k 2. *7th row*—Slip 1, k 2, o, n, o, n, o, k 2, n, k 1, n, k 2, o, k 1, (o, n,) 3 times, o, k 2. *9th row*—Slip 1, k 1, (o, n,) 4 times, k 3, n, o, k 1, (o, n,) 4 times, o, k 2. *11th row*—Slip 1, k 2, (o, n,) 4 times, k 1, n, o, k 1, (o, n,) 5 times, o, k 2. *13th row*—Slip 1, k 3, (o, n,) 3 times, o, k 3 tog, o, k 1, (o, n,) 6 times, o, k 2. *15th row*—Slip 1, k 1, n, (o, n,) 3 times, o, k 3, o, k 3 tog,

Form the habit of reading the advertisements. It pays

(o, n,) 6 times, k 1. *17th row*—Slip 1, n, (o, n,) 3 times, o, k 5, o, k 3 tog, (o, n,) 5 times, k 1. *19th row*—Slip 1, k 1, n, o, n, o, n, o, k 7, o, k 3 tog, (o, n,) 4 times, k 1. *21st row*—Slip 1, n, o, n, o, n, o, k 2, n, o, k 1, o, n, k 2, o, k 3 tog, (o, n,) 3 times, k 1. *23d row*—Slip 1, k 1, n, o, n, o, k 2, n, o, k 3, o, n, k 2, o, k 3 tog, (o, n,) twice, k 1. *24th row*—Knit plain. Repeat from first.

Shell Lace No. 151-11

Cast on 27 sts.

1st row—Knit 2, o, n, k 1, o, n, o, n, k 5, o, n, k 1, o 2, n, k 6, o 2, p 2 tog. *2d row*—Thread over, p 2 tog, k 8, p 1, k 2, o, n, k 10, o, n, k 1. *3d row*—Knit 2, o, n, k 2, o, n, o, n, k 4, o, n, k 10, o 2, p 2 tog. *4th row*—Over, p 2 tog, k 11, o, n, k 10, o, n, k 1. *5th row*—Knit 2, o, n, k 3, o, n, o, n, k 3, o, n, k 1, o 2, n, o 2, n, k 5, o 2, p 2 tog. *6th row*—Over, p 2 tog, k 7, p 1, k 2, p 1, k 2, o, n, k 10, o, n, k 1. *7th row*—Knit 2, o, n, k 4, o, n, o, n, k 2, o, n, k 12, o 2, p 2 tog. *8th row*—Over, p 2 tog, k 13, o, n, k 10, o, n, k 1, o, n, k 1. *9th row*—Knit 2, o, n, k 2, o, n, k 2, o, n, o, n, k 1, o, n, k 1, (o 2, n,) 3 times, k 5, o 2, p 2 tog. *10th row*—Over, p 2 tog, k 7, p 1, k 2, p 1, k 2, p 1, k 2, o, n, k 10, o, n, k 1. *11th row*—Knit 2, o, n, k 10, o, n, k 10, take the 10th st back on left-hand needle, slip 6 sts over that st, o 2, p 2 tog. *12th row*—Over, p 2 tog, k 10, o, n, k 1, o, n, o, n, k 5, o, n, k 1. *13th row*—Knit 2, o, n, k 10, o, n, k 1, o 2, n, k 6, o 2, p 2 tog. *14th row*—Over, p 2 tog, k 8, p 1, k 2, o, n, k 2, o, n, o, n, k 4, o, n, k 1. *15th row*—Knit 2, o, n, k 10, o, n, k 10, o 2, p 2 tog. *16th row*—Over, p 2 tog, k 11, o, n, k 3, o, n, o, n, k 3, o, n, k 1. *17th row*—Knit 2, o, n, k 10, o, n, k 1, o 2, n, o 2, n, k 5, o 2, p 2 tog. *18th row*—Over, p 2 tog, k 7, p 1, k 2, p 1, k 2, o, n, k 4, o, n, o, n, k 2, o, n, k 1. *19th row*—Knit 2, o, n, k 10, o, n, k 12, o 2, p 2 tog. *20th row*—Over, p 2 tog, k 13, o, n, k 5, o, n, o, n, k 1, o, n, k 1. *21st row*—Knit 2, o, n, k 10, o, n, k 1, (o 2, n,) 3 times, k 5, o 2, p 2 tog. *22d row*—Over, p 2 tog, k 7, p 1, k 2, p 1, k 2, p 1, k 2, o, n, k 6, o, n, o, n, o, n, k 1. *23d row*—Knit 2, o, n, k 10, o, n, k 10, take 10th st back on left-hand needle, slip 6 sts over this st, o 2, p 2 tog. *24th row*—Over, p 2 tog, k 10, o, n, k 10, o, n, k 1.

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SCARF WITH FILET CROCHET BORDER

[CONCLUDED FROM PAGE 11]

10 sps, 1 blk, 2 sps. 19th row—Two sps, 1 blk, 9 sps, 2 blks, 6 sps, 1 blk, 2 sps. 20th row—Two sps, 1 blk, 7 sps, 2 blks, 8 sps, 1 blk, 2 sps. 21st row—Two sps, 1 blk, 7 sps, 2 blks, 8 sps, 1 blk, 2 sps. 22d row—Two sps, 1 blk, 7 sps, 2 blks, 8 sps, 1 blk, 2 sps. 23d row—Two sps, 1 blk, 9 sps, 2 blks, 6 sps, 1 blk, 2 sps. 24th row—Two sps, 1 blk, 5 sps, 2 blks, 10 sps, 1 blk, 2 sps.

Edge.—On the rolled edge of the scarf make a row of d, taken as closely as possible. 1st row—One h t in every 4th st all the way around. 2d row—Chain 1, (5 d under first space, 1 d on h t) twice, * ch 7, without turning, take hook out of work, insert in d on h t between spaces, catch dropped st and pull through, ch 7, catch in first d made in first space, ch 1, 4 d under first loop, a p of 4 ch sts, 5 d under same loop, 4 d under next loop, ch 6, fasten same as before in stitch next picot in first loop, 4 d, p, 4 d in loop, 1 d in next loop, p, 4 d, (5 d in next space, 1 d on h t) 3 times *. Repeat around from * to *.

CROCHETED DOILIES AND CENTREPIECES

[CONCLUDED FROM PAGE 27]

—* Chain 7, d in 1st st of 9 ch, ch 7, d in 6th st of 9 ch, ch 7, d in 3d st of next 9 ch, ch 7, d in last st of 9 ch; repeat from * around. 18th row—Slip stitch to middle of 7 ch, ch 9, d in each 7-ch space. 19th row—Same as 18th row. 20th row—Slip stitch to 2d st of 9 ch, * 5 t in same space, ch 5, d in next 9-ch space, ch 5; repeat from * all around. 21st row—Chain 3, 4 t in next 4 t, * ch 7, d in d, ch 7, 5 t in 5 t of last row; repeat from * around. 22d row—Chain 3, 4 t in next 4 t, * ch 9, d in d, ch 9, 5 t in 5 t of last row; repeat from * around. 23d row—* Chain 7, d in 1st st of 9 ch, ch 7, d in 6th st of same 9 ch, ch 7, d in 3d st of next 9 ch, ch 7, d in last st of same 9 ch; repeat from * around. 24th row—Slip stitch to middle of 7 ch, ch 9, d in 7-ch space all around. 25th row—Same as 24th row. 26th row—Same as 24th row. 27th row—Same as 24th row.

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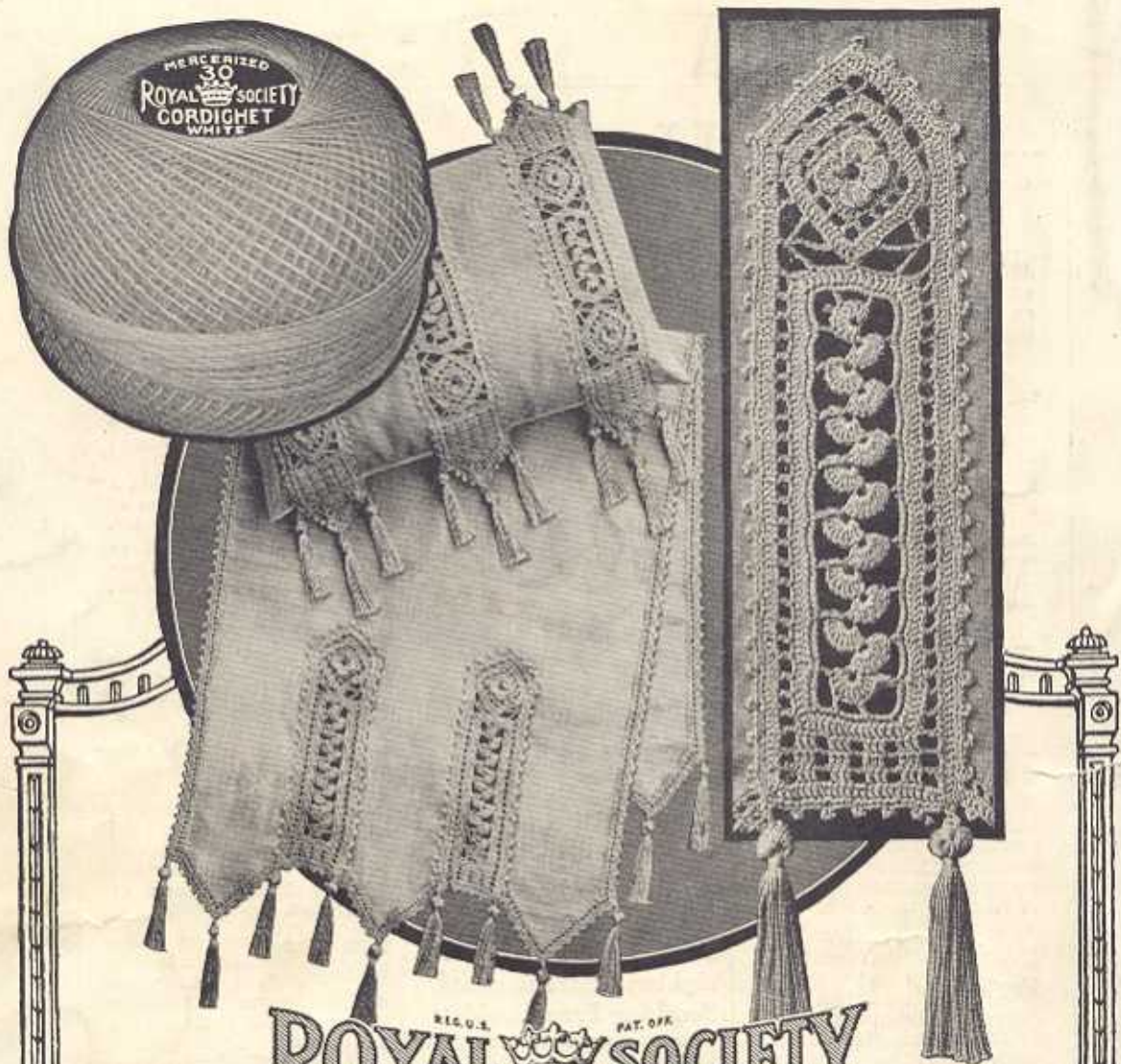
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