

NEEDLECRAFT

Devoted to HOME DRESSMAKING HOME MILLINERY FANCY WORK AND HOUSEHOLD DECORATION

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The Embroidered Table-Cover

By ELINOR MAY HAVILAND



It is safe to say there is not a house-keeper or homemaker in the length and breadth of the land who hasn't need of an extra table-cover, however many she already possesses; and she is equally sure to be delighted with the beautiful though widely dissimilar designs presented herewith.

The first, in solid and eyelet-work, the latter preponderating, makes a most attractive spread for the tea-table, for which its size—one yard square, completed—renders it especially desirable. The design illustrates in marked degree what has been aptly termed the elegance of simplicity. Graceful corner-sprays extend along the side nearly halfway across, and this border is defined by rows of eyelets, closely placed. The rather wide scallops of the edge consist each of five small scallops, plainly and evenly buttonholed, and in each, alternately, are worked a circular eyelet and a triple leaf-spray, adding greatly to the general effect, and quite doing away with any suggestion of plainness.

Scarcely more could be asked for as to design; but it must be urged that the work be done as perfectly as possible if one desires to secure the best effect. This is true of any class of needle-work, but particularly of embroidery, and perhaps more so of eyelet-work than any other; since, if the eyelets, whether circular or oval, do not conform to the stamped line, or are in any way "out of true," the beauty of the work is sadly marred. The worked outline should resemble a fine white cord, firm and almost wirelike, keeping perfectly the shape of the eyelet, and standing up from the surface of the linen. In order to attain this end the outline of each eyelet must be followed with tiny running-stitches; then overcast this line by passing your needle under a stitch, back and under the next, and so on. The second row of stitches, or overcasting, pads the edge of the eyelet. The circular eyelets are punched with a stiletto, pressing this to the circumference of the circle but not stretching the latter in the least; working enlarges it somewhat, remember. The binding-stitches, or over-and-over stitches with which the edge is finished must be taken as closely as possible, yet not allowed to overlap. Work toward you, putting the needle down through the hole and bringing it up through the edge of material, covering, of course, the outlining-stitches. Take up the same amount of ma-

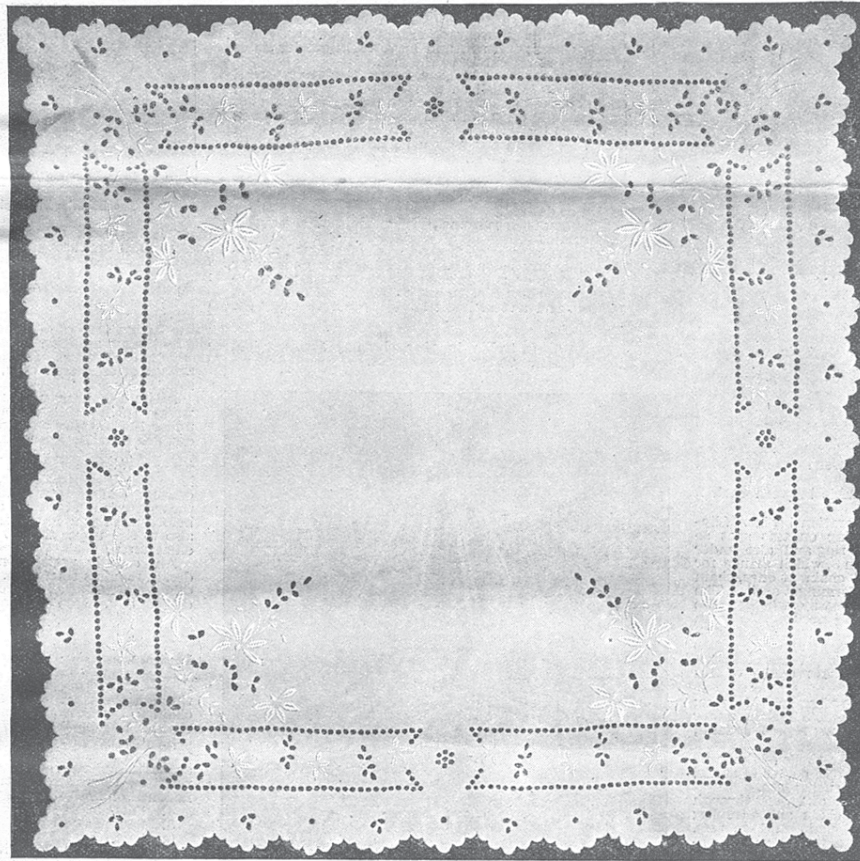
terial with each stitch, and very little of it. Keep in mind the fact that you are cording the edge. If possible, it is a splendid plan for the beginner in this work, who wishes to do her very best toward the attainment of perfection in the art, to examine some of the pieces imported from the old countries, and especially from the Madeira Islands; then let her strive to do equally well, as she will surely be able to do with practise, if she aims first at perfection rather than rapidity.

For working the oval or pear-shaped eyelets, such as are used for leaflets, daisy-petals, and so on, the writer prefers the following method: First, run and overcast the

outline. The covering-stitches may be taken straight or slightly slanted; but it is a great mistake to use simple outline-stitch for stems in Madeira embroidery, even the least important. The entire work seems cheapened if this is done.

The leaf-sprays in the handsome cloth pictured are in padded satin-stitch, the padding taken lengthwise of each form and the covering-stitches across. The suggestion that the stamped line be accurately followed in doing this work cannot be too often repeated, or too closely observed. The flower-petals are also in satin-stitch, but with a midrib. Pad each side of this rib, and work as usual, letting the covering-stitches meet in the center of the petal, until at the tip they are carried entirely across. This affords a very pleasing variation of this well known stitch, and gives an elaborate effect with little extra work.

The woman who delights in adding to her household decorations and yet has little time for, if the ability, to do a piece of "true embroidery," such as described will welcome the easily made but really attractive stand-cover in clover design, illustrated on page 23. It is forty inches square, including the lace border—which may be of handmade or homemade lace, and wider, if desired—and will serve well for the living-room table. The foundation is of heavy crashlike material, gray in tone, which brings out the green, pink and red of the cloverleaves and blossoms very prettily. Double lines of coronation-cord, matching the pink of the clover, connect corner and side motifs, and between these lines is a row of French knots in one of the darker clover colors. The blossoms are long, V-shaped stitches, the leaves are simply outlined, with veining of long stitches extending from the center of leaflet into each lobe, and the stems are also in outline-stitch. There is nothing about the work that one entirely unfamiliar with



No. 112 A. Handsome Embroidered Table-Cover in solid and eyelet

embroidery proper need hesitate to undertake, yet the effect as a whole is extremely pleasing. Frankly, it is not presented with the expectation of interesting the professional needleworker, to whom nothing seems too difficult or elaborate, and who is constantly sighing for new worlds to conquer in her chosen field. Needlecraft, while catering also to the worker along advanced lines, has a very warm spot in her heart for the home-loving woman who in the midst of her household duties, many and onerous, delights to take a

Concluded on page 23

Pretty and Attractive

By MRS. A. O. L.

PERHAPS not all needlecrafters realize the value of ivory rings, of different sizes, in making up pretty novelties for the holiday-season. They do not require covering, as do brass rings, and may be applied to any use for which the latter are suitable, and many others for which brass cannot be utilized. They are inexpensive, and so durable that they may be used again and again; and their cream-white tint harmonizes prettily with either colored or white crocheted-thread. One suggestion as to their use leads to many more, and the ingenious worker will find a study of combinations most fascinating.

First, there is the useful handkerchief-bag, which it is our pleasure and privilege to have as pretty as possible. Materials required for the one illustrated are twenty-five No. 16 ivory rings, a ball of heavy mercerized crocheted-cotton, and a little of finer size for the acorn pendants and the last scallops that join the two sides of the bag.

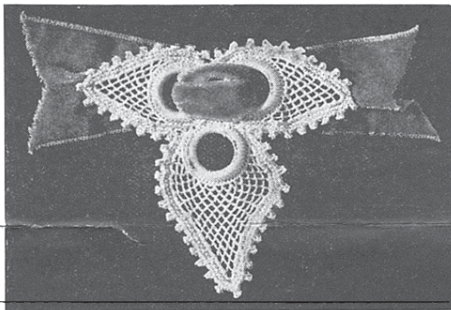
Beginning with the dahlia in the center, chain 5 and join in a ring.

1. Chain 5, (a treble in ring, chain 2) 5 times, join to 3d of 5 chain, making 6 spaces in all.

2. Chain 5, for a petal, make a double in 2d stitch from needle, a half treble in next, 2 trebles in next 2 stitches (this is the manner of making the petals in every row, only that those in following rows are increased in length and have more trebles), fasten in next treble of center with a single; repeat until you have 6 petals.

3. Chain 3, a double in the single between petals of last row, keeping petal in front of 3 chain; repeat around.

4. Chain 7 for a petal and work back as before (that is, a double in 2d stitch, half treble in next, and 4 trebles in remaining 4 stitches); fasten in the double between petals, and repeat.



Pretty Bow with Tab

5. This time more spaces are made to increase the petals; Chain 3, make a double around the last treble of the petal, chain 3, a double on the single between petals; repeat. There will be 12 spaces in this row.

6. Chain 9 for petals, working back as before with a double, half treble and 6 trebles; fasten in the following double, and repeat, making 12 petals.

7. Chain 3, fasten with a double between petals; repeat.

8. Chain 11 for each petal, working back as before, and fastening in the double between petals. This finishes the dahlia.

9. Chain 5, fasten with a double between each 2 petals, making 12 loops or spaces.

10. In this row the ring decoration begins. Slip-stitch to center of 5 chain, lay a ring on this spot so that you can work through the ring and also under the 5 chain at the same time, chain 3, which stands for a treble, 2 trebles under ring and chain at once, chain 2, 3 trebles under ring and chain, forming a shell. The 1st shell is always made in this way whether the ring is used or not, hence the detail need not be again given. * Make a shell of 3 trebles, 2 chain and 3 trebles under a ring and next 5 chain at once, repeat from * until you have made 12 shells in all, and fasten to top of 3 chain which represents 1st treble of 1st shell. Always join in same way.

11. You do not work over the rings in this row; make a shell of 3 trebles, 3 chain and 3 trebles under 2 chain in center of shell of last row; repeat around, making 2 chain between shells; join.

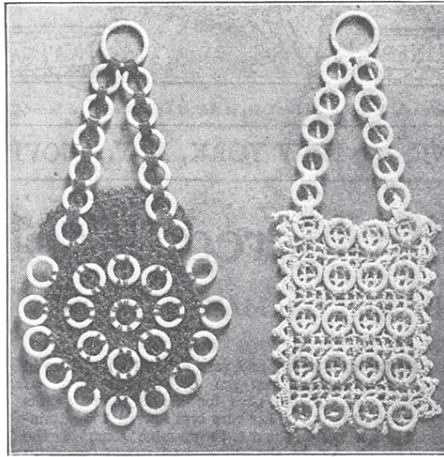
12. Turn up the rings and make shells of the same size as last row, under the rings and in center of shells, as before, making 3 chain between shells; join.

13. Lay a ring on center of shell and work through both, making shells of 4 trebles, 3 chain and 4 trebles between shells, fasten under 2 chain in 11th row, chain 3, and repeat. This gives a pretty spiderweb-effect between shells.

14. Do not work through rings this time, but make a shell of 5 trebles, 3 chain and 5 trebles in center of each shell, with 3 chain between shells; join.

15. Again work through the rings and center of shells at once, making shells of same size as last row; the shell is, however, too large to work entirely through the ring, so work 2 trebles in shell, then 3 trebles in shell and over ring, chain 3, 3 trebles over both, and 2 in shell alone; make 4 chain between shells.

Make the other side of bag in exactly the same way, only omitting the rings unless you desire to use them. Place the two sides together, right side out, and count off four scallops for the top. Using the finer cotton, fasten in at center of 4th shell, at left of top, as the right side of bag is toward you, * make a double in each of 5 trebles (putting hook for each stitch through corresponding trebles of both sides, to join them), 4 doubles under 4 chain between shells, taking them together, double in each of 5 trebles, holding the shells very evenly together, then 11 trebles in shell, and re-



Two Pretty Finger-Purses

peat from * to other side of top, where fasten off neatly at center of 1st shell left.

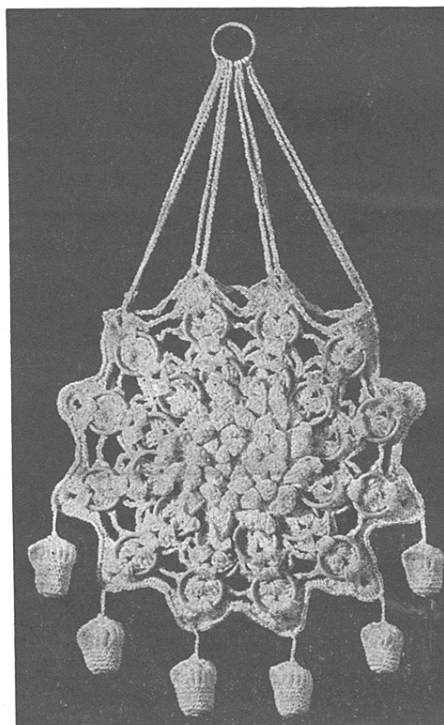
To each of the six lower points or scallops attach an acorn, made as follows: Using the finer thread, chain 3, 8 doubles in 2d stitch, do not join. (2 doubles in each double, picking up both veins of stitch) 12 times, (a double in double) 80 times; for the cup of the acorn chain 3, and make a roll-stitch (over 10 times) in each stitch around, or 20 in all, join; fill the acorn full of cotton, work a double between each 2 roll-stitches, then a double in every other double until the top is neatly closed; chain 8, and leave sufficient length of thread to sew securely to the bag.

For the cords or hangers fasten the heavy thread in center of 1st shell at top, where the bag is joined, chain 50, make a double over an ivory ring, chain 50, and fasten in center of shell on opposite side or back of bag, so that the strings are right opposite each other. * Now work with a single in each stitch to center of next shell, chain 40, a double in ring, chain 40, fasten in shell opposite; repeat from * once, and again make the chains of 50, as for the 1st shell. The length of chains may, of course, be varied as desired.

This bag is handsome, serviceable, and a novelty that cannot fail to be appreciated.

A most attractive finger-purse is fashioned of crocheted-silk, any color desired (yellow was chosen for the model) or silk-finished crocheted-cotton; thirty-two ivory rings No. 10 are required, with one No. 16 ring, and a steel hook large enough to carry the thread easily.

Chain 5, join.
1. Chain 5, (a treble in ring, chain 2) 7 times, join to 3d of 5 chain. This gives 8 spaces.



Handsome, Serviceable, and a Decided Novelty

2. The center ring is fastened, this time Chain 5, a treble in next treble to the joining, chain 2, a treble in same treble and also through the ring at same time, chain 2, a treble in next treble, repeat from * around, joining to 3d of 5 chain after 12 chain. This gives you 16 spaces all around.

3. Chain 5, a treble in 1st treble from joining, * chain 2, a treble in next treble, chain 2, a treble in same place, to increase, chain 2, treble in next treble, repeat from * around, making 24 spaces in all, and join after last 2 chain to 3d of 5 chain.

4. No increases are made in the row, and 8 rings are put in: Chain 3, * a treble in next treble, and through a ring at same time, chain 2, a treble in next treble and through a ring, chain 2, a treble in next treble alone, chain 2, repeat from * around, ending with 2 chain joined to 3d of 5 chain.

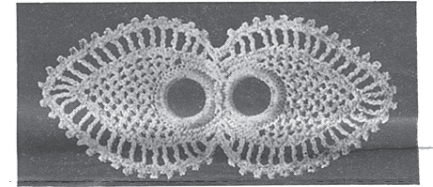
5. Chain 5, treble in next treble, then chain 2 and treble in treble, with 2 trebles separated by 2 chain in the treble between rings for the increase; join to 3d of 5 chain. In this row are 32 spaces.

6. Fasten the tops of rings in this row: Chain 5, a treble in next treble (nearest the joining) and in top of ring at same time, * chain 2, a treble in next treble and in ring at same time, chain 2, treble in next treble alone, chain 2, treble in space between trebles for an increase, chain 2, a treble in next treble alone, chain 2, a treble in next treble and ring at same time, repeat from * around, ending with 2 chain joined to 3d of 5 chain. There are 40 spaces in the row.

7. Chain 5, * treble in next treble, chain 2, repeat from * around, putting 2 trebles, with 2 chain between, in the widening treble between rings (the treble in space) of last row; join. This makes 48 spaces in the row.

8. Put in the outer row of rings in this row: Chain 5, * a treble through 1st treble and ring, chain 2, a treble through next treble and ring, chain 2, treble in treble alone, chain 2, repeat from * until you have joined 13 rings, and fasten off neatly.

For the back make a plain mat, following directions given exactly but omitting the rings (unless it is preferred to make the center alike on both sides), lay the



The Favorite Pineapple Motif in New Guise

mats facing each other, turn the outer row of rings inward and work through the edge of both mats with a double in space, * chain 3, double in next space, repeat from * as far as the outer row of rings extends, each side; turn right side out, and around the top work spaces of * treble in treble, chain 2, repeat; starting, as usual, with 5 chain and joining to 3d of same chain at end of row. Make 3 rows of spaces, and in last row work an edge of tiny scallops, thus: 1 double, 3 trebles and 1 double in each space. In the 1st row of spaces run draw-strings of crocheted cord, double, to draw from each side.

Make the hanger of rings, as follows: Take the wrong (plain) side of purse toward you, lay a ring under the top ring on right side of purse, and work 5 doubles through both rings to join them; straighten out the rings, chain 5, lay one under the last, again work 5 doubles through both, and repeat until you have joined 6 rings. Next, join the No. 16 ring with 5 doubles, and without making any chain work 5 doubles through same large ring and a small one, continue as before until you have joined 6 rings, joining the last also to the upper ring at corner of purse, and fasten off securely.

An equally pretty finger-purse of quite different design requires thirty No. 10 rings and one No. 16, with other materials as suggested. The model is of blue crocheted-silk. Commencing at the bottom, make the crocheted front and the flap which folds to the back all in one piece, Chain 42 stitches, turn.

1. Miss 7, a treble in next, (chain 2, miss 2, 1 treble) 11 times, making 12 spaces; turn.

2. Chain 5, * a treble in treble, working through a ring at same time, chain 2, treble in next treble and through the ring, chain 2, treble in next treble alone, chain 2, repeat from * until you have joined 4 rings, chain 2, a treble in 3d of 7 chain, turn.

3. Chain 5, (treble in treble, chain 2) 11 times, last treble in 3d of end chain, turn. There must be 12 spaces in each row, and the 1st row of rings is left loose; that is, they are fastened but once; the others are fastened on both sides.

4. Same as 2d row.

5. Same as 3d row.

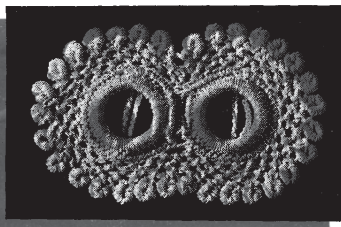
6. Same as 2d row, save that you turn the last rings upward and work through them in place of empty ones.

Repeat until you have joined 5 rows of rings, or 20 in all. For the flap work back and forth as follows: Chain 3, treble in next treble, (chain 2, treble in next) 11 times, the last treble in 3d of chain, turn; chain 3, treble in treble, and make 10 spaces, putting the last treble where 3 chain and 1st treble of last row come together. Continue in this way, dropping a space every row until you are reduced to one space, then fasten off.

Use the same directions for back of bag, omitting rings, making 17 rows of 12 spaces each. This should bring the back to the beginning of the flap. Place back and front together, and work 3 doubles in every space through both. After making 6 doubles, * chain 5, take out hook, insert in 5th double back, pick up the dropped stitch and pull through, thus making a close joining; turn, fill the loop with 4 doubles, pick up of 3 chain, 4 doubles; again make 3 doubles in each of 2 spaces, and repeat from *. Work around the flap in

Novelties in Crochet

WERTMAN
LENA WERTMAN



A Dainty Slide

same way, and across the top of back make 3 doubles in a space.

Make the hanger exactly as described for the first purse.

Another unique use for these rings is in making curtain-bands, napkin-rings, and similar articles: For the curtain-band illustrated twenty-three No. 14 rings were used, with coarse, firm-twisted crochet-cotton, and a hook which will carry the thread.

Place two rings on top of each other, and make 4 half trebles (chain 2 for 1st) through both at the same time; * draw away the under ring, place another ring under that, and again work 4 half trebles through both; repeat from * until you have the 23 rings in a row, or add more until the band is as long as required. After joining the last ring, work 20 half trebles in that alone, then 4 half trebles through the ring that lies on top of the last, also through the latter, 4 half trebles through next ring and the ring below, repeat from * to end, and finish off the last ring with 20 half trebles in that alone, joining to the 1st half treble made. Fasten off neatly and tie with a ribbon. Napkin-rings may be made with larger rings, if desired, and each member of the family may have the tie of some particular color of ribbon as a distinguishing mark.

A rich and attractive hat-band, quite out of the ordinary, combines No. 8 rings with white crochet-cotton, No. 5; ecru thread or purse-silk of any desired color might be used, instead, and gold or silver thread would be pleasing; selection of materials may well be left to the taste or requirement of the worker.

The center of the pattern is formed of little hexagons, made thus:

1. Fasten thread on a ring, chain 5 for a double treble (thread over twice), take a 2d ring, make a double treble on that, then on a 3d, 4th, 5th and 6th. Take out needle, insert in top of 5 chain, and draw last loop through, making a tiny ring in the center.

2. Chain 5, a double in last ring used, * chain 8, a double in same ring, chain 5, a double in same, chain 5, a double in same, a double in next ring, thus joining the 2 rings, and repeat from *, joining last ring to 1st.

3. Slip-stitch up to center of 8 chain, * chain 5, fasten in center of 5 chain, chain 5, fasten in same place; this makes a corner; (chain 5, fasten in center of next 8 chain) twice, repeat from * until you have made the six corners of the hexagon, one over each ring, and fasten last 5 chain where the row began.

Having made the 2d hexagon join it to the 1st in working the last row, thus: At the corner chain 2, fasten in corner of preceding hexagon, chain 2, fasten in same place as you are working from, chain 2, fasten in chain of 1st hexagon, chain 2, fasten in chain of 2d, and so on, working back and forth, and joining 2d corner same as 1st.

Join as many hexagons at the side of each as are required for the band, then proceed with the border:

1. Make 4 doubles under each 5 chain except at corner, where make 5 doubles.

2. A double in each double up the side to corner, 3 doubles in 3d of 5 doubles at corner, work down side with double in double, miss 2 doubles in the depth of point, if likely to be too full, and repeat.

3. A treble in double on side, * chain 2, miss 2, 1 treble, repeat from *, making 5 spaces and putting the last treble in 2d of 3 doubles at corner, chain 3, a treble in same place, make 5 spaces, the last treble 2 trebles up from indenture, miss 2 trebles of other side (4 in all) and make a treble in next, and repeat from 1st *.

4. Chain 3, * 2 roll-stitches (over 10 times) in each of 4 spaces on the side, 5 under 3 chain at point, 2 in each of 4, 1 in next, miss the 2 trebles which come together, 1 roll-stitch in next space; repeat from *.

5. A treble (chain 3 for 1st) between 2d and 3d rolls from depth of point, * (chain 2, miss 2, 1 treble between next 2) 5 times, chain 2, a treble in same place, chain 2, a treble between next roll-stitches, thus making an extra space; (chain 2, miss 2, 1 treble) 4 times, miss 4 roll-stitches in the depth, a treble between next 2; repeat.

6. Make 3 doubles in space of 2 chain, picot of 3 chain, repeat; in depth of point make 1 double between trebles.

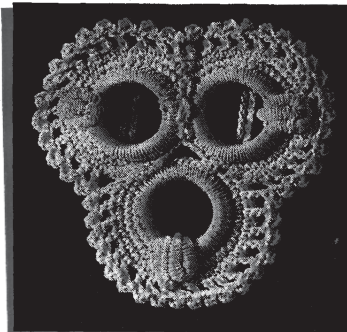
Finish the other side in the same way. These ivory rings, too, so easily within reach of every one who "just loves" to make new and pretty things for Christmas-giving, play a most important part in the fashioning of dainty neckwear. They are so firm that they afford the proper holding for a slide of velvet or ribbon. A Susetto bow which embodies the favorite pineapple-motif requires two No. 14 rings and No. 5 twisted crochet-thread (or, as preferred, No. 25 linen thread or purse-silk), with a steel hook large enough to prevent catching or fraying of thread or silk, and yet small enough to insure firm, close work.

Fasten on a ring, make 9 half trebles on same ring and 3 on the other; take out hook, insert it in the 3d last stitch of the 1st ring, pick up loop and draw through to join the rings closely, 3 half trebles on 2d ring again, fasten back on 1st ring same way as before, 3 half trebles on 2d ring, fasten back on very 1st stitch of 1st ring, and make 39 half trebles on 2d ring, which fills it closely; fasten down between rings, fill the other ring with 39 half trebles and fasten on other side.

A single in 1st stitch over on the other ring, chain 1, 9 doubles in 9 half trebles, (chain 3, miss 1, a single in next) 11 times; turn, chain 2, fasten in center of 3 chain, (chain 3, fasten in next 3 chain) 10 times, turn; repeat, decreasing 1 loop each time as indicated until you have but 1 loop of 3 chain at point of pineapple; cut thread and fasten securely.

3. Join in again at base of pineapple on the side that has no doubles, make 9 doubles in 9 half trebles, pass to next ring and make in the same way.

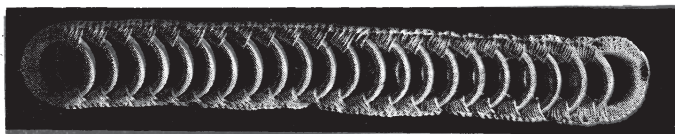
4. Make a double in each of 18 doubles along the side, 2 doubles in 1 space and 1 in next, or as many as will keep the work flat and smooth, 5 doubles in loop at tip of pineapple, and so on around.



A Triangular Bow

5. Starting at the depression between rings, chain 3, miss 2, 1 treble, * chain 2, miss 2, 1 treble, repeat from *, missing but 1 double every other time, or as required to shape the curves properly; at the tip put 4 trebles, each with 2 chain between, but missing no stitch; between rings, chain 3, fasten in depth, chain 3, miss 2, 1 treble, and continue entirely around. Double trebles may be used instead of trebles, if desired, and narrow ribbons run in and out the spaces and brought through the rings in clusters of loops.

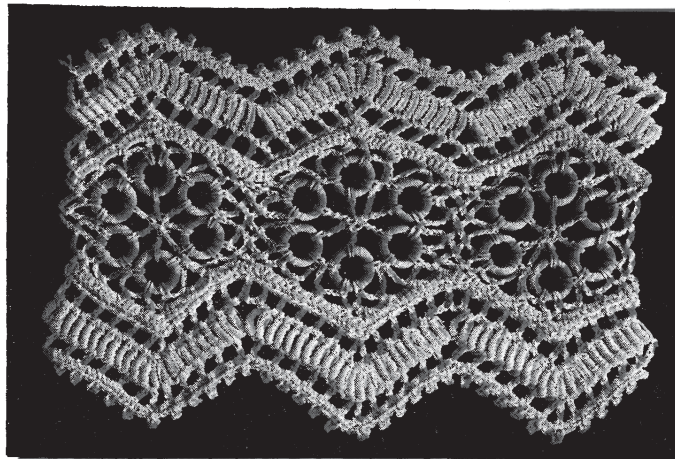
6. Make 3 doubles under every 2 chain, picot of 3 chain; repeat. Omit the picot between rings.



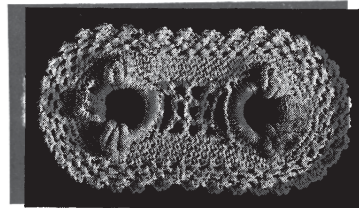
A Curtain-Band Affords a Unique Use for Ivory Rings

Another pretty bow, with tab, still suggesting the pineapple-motif, requires No. 12 rings, three in number, with the No. 5 cotton for covering them and No. 80 for other work. Fit the rings closely with half trebles, using the heavy thread, and join them in the shape of a triangle, two side by side and the other between the two, sewing securely where they touch.

Fasten on the ring which is to serve as the center of tab about one half inch, or 7 half trebles from the joining, (chain 5, miss 1, a single in next) 15 times, turn; chain 3, fasten in 1st loop, (chain 5, fasten in next) 14 times, turn; repeat until you have reduced to a single loop. This openwork should occupy about half of the ring. Do



A Rich and Attractive Hat-Band



Still Another Slide

the same with the rings for the bow, except that you start with 9 loops, having the openwork come exactly on the outer edge of each ring, occupying about one third the distance around.

With the heavy cotton make 3 doubles in each loop, with 7 under 5 chain at point; work along edge of ring to within 2 stitches of the joining. Next row, make double in double, with picot of 3 chain after each 3d double.

Another triangular bow is made in the same manner, at the outset; or, if preferred, the rings may be joined as follows: Fill one ring closely with half trebles, join with a single; without breaking thread, take another ring, work in it 3 half trebles, take out hook, insert it in 3d last half treble on 1st ring, draw the dropped loop through to join rings, (3 half trebles; fasten back on 1st ring as before) twice, then 4 half trebles in ring, take last ring, work 8 half trebles in that, fasten back in 1st ring where it touches, fill 2d ring closely with half trebles and the 3d ring also, joining with singles.

1. At last joining of rings, chain 1, then a double in each stitch around the 3 rings; at the indentations between rings miss a stitch each side.

2. Same as 1st row, taking up both veins of stitch.

3. Same as 2d row, only at the side of each of 2 upper rings, and at bottom of 3d ring, make a cluster of 3 roll-stitches (over 20 times). Do not work these roll-stitches into the stitches of last row, but under the ring, drawing the thread on through the coil without working it off first, so that it will curl around the ring with the thread at the back.

4. Make a treble in a stitch, chain 3, a treble in top of last treble made, forming a tiny scallop or picot, miss 1 double, a treble in next, and repeat. Bring the 2 trebles together at the indentation between rings, missing 1 or 2 doubles each side.

Make 2 chains, reaching easily across the back of the upper rings, to hold the velvet slide in place.

Another slide has also the groups of roll-stitches. Take two No. 12 rings, with No. 5 crochet-thread, and for the roll-stitches a steel hook that slants to a point. Fill a ring full of half trebles, and join. We are now ready to make the part that slips under the velvet. Chain 10 from the joining, take out needle, miss 9 half trebles, fasten in next by drawing the dropped loop through, chain 5, a treble in 3d stitch of 10 chain, chain 2, miss 2, 1 treble, chain 2, a treble in last stitch of chain, turn, chain 5, treble in treble, chain 2, treble in treble, chain 2, treble in 3d of turning chain, turn, make another row of spaces same as last, take out needle, miss 2, next ring and, without breaking thread, make 10 half trebles on it, slip-stitch in center of last 5 chain made for the same close joining, fill this ring closely with half trebles and join.

Work around the rings and across center strip with doubles, keeping the work flat; again work around with double in double, and when you have worked over a quarter of the ring from the center make a knob of 3 roll-stitches under the ring, as before described; having completed the 3 roll-stitches, take out hook, insert in 1st roll, draw the dropped loop through (this is the true slip-stitch), again the part that slips under the velvet, make the knob, and make a third knob in the same way, opposite the first; work double crochet over remainder of ring, across center, and continue around second ring in the manner described.

Make another row of doubles, all around; then chain 3, miss 1, fasten with a single in next, repeat around; make another row of loops, (chain 3, fasten in center of 3 chain), and finish with a row of picots as follows: Chain 5, insert hook in each of 1 stitches of chain and draw up a loop, thread over, draw through the 5 loops on needle, fasten with a single in next 3 chain, and repeat.

And still another: Two ivory rings, No. 14, and No. 5 crochet-cotton—or other preferred material; fill one ring closely with doubles and join. Work 10 doubles in 2d ring, join with slip-stitch at 10th last double from joining of 1st ring, and fill remainder of ring.

1. Work entirely around the rings with a double in each stitch, with a chain between rings over the joining.

2. A single in each of 2 doubles, * chain 3, miss 1, fasten in next, repeat entirely around, missing 4 stitches between rings.

3. Make 3 more rows of openwork (chain 3, fasten in 3 chain), then under each 3 chain make a roll-stitch picot (over 15 times), as follows: * Chain 3, wind thread 15 times over needle, bring up a loop through the 3-chain space of last row, over, draw through the coil, chain 1, draw up so tightly that the roll meets, a single in same space to fasten, and repeat.

Chains may be made under the rings to slip the ribbon through, or the latter may be passed up through one ring, across center and down through the other ring.

Mrs. Wertman will duplicate her work to order, and answer all inquiries concerning it if self-addressed, stamped envelope is inclosed.



"Go tell him Gertrude does not want to see him," said the colonel to Margaret

With His Own Eyes

By LOUISE BETTS EDWARDS

Author of "The Entrance," etc.



HE lights in the gasoliers were streaming high. The stage-furnishings were ingenious in the extreme—only by being totally transparent could the plain trellis-like cane chairs afford less opportunity for tricks of concealment. The audience were impatiently twisting, turning, shuffling, scuffling in their seats. Everything was ready for Mumbo Jumbo's performance but Mumbo Jumbo himself. That, by the way, was not the name advertised by the gleaming transparency at the entrance to the hall; it was one bestowed by Colonel Suffolk, who was rather generous with nicknames.

The colonel himself sat in the audience with his nieces—the long, lean, ardent-eyed Margaret and her cousin, the plump, pink, cuddling Gertrude. "There was a fourth person in the party, but to Colonel Suffolk he did not exist, even by so much as a nickname. When the former gentleman observed: "When does this fool thing commence?" and this fourth person replied: "It is only eight, sir," the colonel only repeated, rapping, fiercely on the floor with his foot: "I say, when does this hocus-pocus begin?"

It seems unfit to describe the young ladies and neglect to mention that the colonel was big, bald-headed, white-bearded and benevolent-looking. In reality he was not quite so charming as he appeared, being one of the class whom we stigmatized as good-hearted. Irascible as the heavy father in a play, sarcastic as the villain, misish as the heroine and sickeningly self-satisfied as the hero, in hiding his many virtues under a bushel, he was most successful. And if one subject more than another aroused all the irascibility, all the opposition of the colonel's nature, it was what he acrimoniously designated as "The Occults, Ophopies and Isms," as represented by everything around him at the present moment; by "Professor Stroud, the Awe-Inspiring Hypnotist," whose first demonstration in the town took place to-night; by Fullerton Ford, M. A., the young professor of psychology, who sat ignored at his elbow; by the Seeker After Truth, as her uncle relentlessly entitled Margaret Suffolk; and by even the erstwhile canny and comfortable Gertrude, who had indolently sympathized with his hatred of the occult and intangible before she elected to add the last bitter drop by falling in love with Fullerton Ford.

"I don't see why you came, uncle, if you are just going to sneer," pouted that young lady.

"Come? I came to prevent you and your cousin from climbing the stage and letting an impudent trickster stick knitting-needles through your tongues and give you raw eggs and kerosene to drink, and call it psychic phenomena. I suppose that if I did that to

call you to your senses you would summon the police."

"You can't deny, uncle," said Miss Margaret Suffolk for the ten thousand nine hundred and ninety-ninth time, "that hypnotism is an actual force. Why, it has been proved time and again!"

"Not on me," said Colonel Suffolk, crisply. "Time and again I have mounted those fool platforms, just to convince myself there was nothing but trickery about it, and not once was I made to wink an eyelash against my will. Strange, wasn't it?"

Ford, who for a year had been formally applying for her guardian's consent to address Miss Gertrude Suffolk, did not think it so strange; but the inexhaustible Margaret explained:

"But, uncle, you must be receptive. Sometimes a remarkably strong will can influence a resistant one, but very seldom."

"In other words," said her relative, rudely, "to personally experience hypnotic influence you must be either imbecile or in league with the hypnotist. That is why I won't believe the thing until I've seen it done, with my own eyes. If Mumbo Jumbo—"

And the colonel inexplicably stopped. Like the sudden cooling of a summer atmosphere by a rain-passage, like the oppressive silence which strikes the ear with the stopping of a clock, they felt the presence of a man on the stage before they saw it; an ordinary-looking person, with a quiet, penetrating eye and a smooth voice who rehearsed in a few words, every one of which Margaret knew by heart and the colonel by ear, what hypnotism was, and how the stronger will could entirely subdue the weaker so that for the time being the relation was that of slave and master, as he, Professor Stroud, would be happy to demonstrate if any one in the audience would, etc.—and while the words were yet on his lips the usual dapper young man presented himself, amid audible sniffs from Colonel Suffolk.

"An auxiliary," he remarked, as the youth went to sleep under the professor's calm, commanding gaze with a docility enviable in the eyes of mothers of wakeful babies. Professor Stroud prodded him with knitting-needles, he sprayed him with cold water from an atomizer, he held a lighted candle to the sleeper's hand, but not the slightest sign of consciousness did the latter show until the hypnotist said, authoritatively:

"Come, wake up! Don't you see it is raining and you are getting wet?"

The audience shouted, as the young man took in one hand the proffered umbrella while with the other he awkwardly claved at his trousers in the endeavor to pull them up, then gingerly picked his way across the stage with an evident regard for puddles.

"Acting!" grunted Colonel Suffolk. "Aren't you tired of this foolishness, Margaret?"

But, alas! Margaret could tire out the

universe before she herself wearied of what she capitalized as The Unknown. For three long years she had filled the house with clairvoyants who had intercepted the colonel in his fight from them to tell him that he once had a great-aunt Dorothea with two warts on her chin, and to warn him against the right-hand side of the first cross-street after the second alley on the left-hand side; with German mystics who smelled of bad tobacco and gave him unsolicited and undesired information about the circle he revolved in, theosophically speaking; and with spiritualistic mediums whom he longed to send where they would have more accurate knowledge of the occupations of the departed.

Why, in the name of Saint Vitus, since malignant stars had willed that Fullerton Ford should fascinate one of his nieces, could it not have been Margaret, who was equally penurious and equally interested in matters of moonshine, instead of the matter-of-fact Gertrude, for whose fortune he felt a responsibility? True, her poor dear parents had not directed that she should not marry a poor man, or even a disciple of the occult; but the colonel was sure they would not have wished her to marry both.

"There, uncle!" Margaret had clutched his arm. "Say now that you have never seen hypnotism demonstrated with your own eyes!"

The young son of a millionaire citizen, who had sheepishly responded to the wizard's call for a fresh subject, was pacing the aisle with his hat under his arm, crying evening papers, taking imaginary payment from society belles who were laughing at him, and tendering imaginary change. There could be no suspicion here of collusion with the professor.

"Always was a minnyhammer without a will of his own," argued the colonel. "The fellow hasn't encountered opposition yet. Why doesn't your friend go up?" with a mock-voiced glance at Ford, whose reglement on ink and coal-oil was a thing he coveted.

"I am afraid," confessed the psychologist, calmly, "because I believe. I have never submitted myself to hypnotic influence, just because I knew it was too real a thing to be monkeyed with. I don't care to give my will into another man's keeping; I find it too useful to myself."

He paused, for Colonel Suffolk, with an invocation which startled the already tensely strung nerves of the audience, abruptly strode up the stage. Gertrude giggled nervously; Margaret held her breath, recognizing that her cherished beliefs were to be put to the test, when the stern eye and iron will of her scoffing relative met the quiet force of the man on the stage.

"May I say a few words?" he commanded, rather than demanded.

"Certainly," conceded the hypnotist, a little disconcerted.

"I wish to state that no magnetic circle ever set my fingers tingling; no table ever turned under 'em, no clairvoyant ever told me a word of truth, and no hypnotist ever got possession of a fraction of my will. That's all. Now go on," and he folded his arms belligerently.

"Sit down, please," said the swayer of wills.

"I'm waiting for you to make me do it," said his adversary, grimly.

The two pairs of eyes glowered at each other from under determined brows. The audience curled themselves up and purred like delighted cats. Something interesting was sure to happen, no matter which way the contest turned. Veins stood out on the colonel's forehead; his eyes bulged forward as under some inward struggle. The hypnotist had not changed his attitude of easy supremacy; his hands hung loosely at his side, in contrast to the colonel's, which tensely gripped his folded arms. Beads of sweat stood out on the doubter's face; why did he not wipe them off?

Could he not? thought Margaret, trembling with excitement.

Then, suddenly, the thread of suspense snapped. The hypnotist, tired of standing, seated himself, with his eyes still fixed compellingly on Suffolk's—and the audience rubbed their dazzled eyes. Margaret uttered a low, piercing monosyllable, and Fullerton Ford ecstatically embraced the chair-back which supported Gertrude—the colonel immediately followed his example. He was white to the lips; his hands, relaxed at last, hung limply at his side; they could plainly see his big form quiver. His downfall was complete.

The excitable element in the audience rose and cheered for Professor Stroud; in one rapid, ecstatic moment Fullerton Ford had the bans put up, the ceremony performed and himself and Gertrude installed at house-keeping—when the hypnotist arose and stopped it all with one gesture of the hand.

"The performance must close," he said, huskily. "I am very sorry to say that—" he bent his head and gulped a little over the words—"the whole thing is a trick." If Colonel Suffolk's face was white, his was ashen. "I am a lumbug, ladies and gentlemen; hypnotism is a lumbug. This gentleman is as free from any occult influence as you are."

He could not lift his eyes from the ground. The man's abject shame stung his hearers into an answering pang of sympathy—all but Margaret and Fullerton Ford, who looked as though the breath had been struck out of them. The colonel nodded to them in his old aggressive style.

"Thought you had me pow-wowed, did you?" addressing everybody in general. "Well, Alexander Suffolk is still his own master." Yet he looked unreasonably be-
~~gared and unmoved, in spite of his triumph.~~

"Now," curtly, to the dejected charlatan; "you've shown us what you are, get out of this town, and quickly; do you hear? And don't come exploiting this nonsense again!" Assuredly, Richard was his fiercest foe again. He strode into the wings after the retreating hypnotist, and then—did not reappear, though the crestfallen audience dispersed and the lights blinked themselves out one by one, until the only persons in the deserted theater were the Misses Suffolk and Fullerton Ford. An inquiry sent behind the scenes elicited the news: "Gone, and the hypnotist fellow, too."

"He's gone home," said the practical Gertrude, not sorry for the lingering walk with her professor, undampened by the bad-luck case. But arriving home and finding no trace of a colonel on the premises was a somewhat solemn affair. The cloud of mystery surrounding him and the bogus hypnotist deepened luridly, until Margaret said, with a catch in her breath:

"Can he—oh, can he have taken Uncle Alick off?"

The colonel was apt to say that the devil was the only thing in which Margaret did not believe, and in which he did. It was well he did not know the surmises which a curt line, received this moment from the hands of a messenger-boy, dispelled:

"Don't be idiotic about it. Am all right. Uncle Alick."

Even as an uncle, the colonel was not wholly depraved.

At what Gertrude designated as "ever-so-few" o'clock, the front door banged after his entrance. Colonel Suffolk never drank. Yet his boots were sodden with the sticky spring mud, his coat flapped untidily open, his reverend gray hairs stood out like a dented halo around his head, and his general aspect was that of a man who has been battling with something. When a tall, white figure flashed up, ghostlike, from the foot of the stairs, he uttered an almost feminine scream.

"Uncle," said Margaret, impressively; "have you anything to tell me?"

"Yes," said the relative. "Go to bed." "For the events of this night" (the Seeker after Truth was burning with quite a carnal curiosity to know what the events were) "can you deny the reality, the occult potency—"

"Marga—Seeker After Truth!" screamed her uncle; "if you dare to mention the occult to me again, I'll send you to boarding-school and keep you there until you're thirty!"

"And if you dare," retorted his niece, with spirit, "to pretend there is nothing more in this affair than occurred on that stage, I'll use all the clairvoyance I can get until I find out about it."

Her eye met her uncle's without qualifying. He regarded her searchingly for several minutes, then sighed slightly and walked off to bed quite meekly—for Colonel Suffolk.

"I can't understand him," said the

Seeker After Truth to Fullerton Ford, in tones of keen satisfaction—for there was no enjoyment to the elder Miss Suffolk in things she did understand. "This was several days ago the events named. "He acts like a man under a spell. One minute he is more aggravating and superior than he always was, and goes around rubbing his hands together and snubbing Gertrude and me until our heads are aching, and the next he is showing himself distinctly afraid of some one or something, for he trembles at door-bells and rattling windows, seems unwilling to meet strangers, and, queerest of all, hasn't asserted since that night that there is nothing in hypnotism, in spite of his exposure of that quack professor; and yet he almost froths at the mouth if you mention the subject. I half believe that Professor Stroud influenced him after all, and he's not over it yet."

"Then why should the man ruin himself?" Young Ford's brows were knit. "More likely the colonel bribed him to confess himself a fraud, and it is troubling that natural curiosity your relative calls his conscience."

"But they hadn't a word together, then, previously," said the sensible Gertrude.

"Soon, however, they heard a story, which had gone the rounds of the town, of course reaching them at first, and which increased their wonderment—no more nor less than that their eccentric relative, before parting with the crestfallen hypnotist, had said, in the hearing of a theater attaché:

"Here—since I suppose you'd have made something in the town if I hadn't prevented you—take this."

"This" was a plump roll of bills.

"The man took it as if in a daze, not even saying "Thank you," finished the narrator—Gertrude's maid.

Another sign of the colonel's mental disturbance was that he achieved the apparently impossible by increasing his dislike of Fullerton Ford. He forbade the psychologist the house; he stayed away from entertainments where he was likely to meet the object of his hatred. The result, quite naturally, was tears on the part of Gertrude. She cried into the soup, she cried over her new gowns, she cried over the parlor-furniture, she cried on the colonel's bald head when she arranged his neckties.

Her uncle was determined this should stop. The outcome of a long interview between him and his niece in the library was that Gertrude left the room, tearless and calm, went to the box, and herself posted a letter to Fullerton Ford, which brought him in frantic siege to the front door.

"Go tell him Gertrude does not want to see him," said the colonel to Margaret.

"Yes, tell him I don't want to see him," said Gertrude.

Her cousin's eyes expanded. Then, meeting with no signs of relenting, she hastened outside, coatless and hatless, to confer with the injured lover. Ford showed her a curt letter dissolving "the slight relation previously existing between us, in which my heart was never truly concerned. Yours truly, Gertrude Emily Suffolk."

It was Gertrude's handwriting, every stroke of it. Margaret was speechless.

To her cousin's upbraidings and her lover's piteous notes, which she idly flicked into the fire before Margaret's and the colonel's very eyes, Gertrude was, however, indifferent. The colonel, of course, was radiant—almost feverishly so. He loaded rewards on the somewhat saddened and listless girl, taking her to theaters, parties and merry-makings of all sort, although evincing a nervous desire himself to remain in the background. He was somewhat less stout and florid than of old. Meanwhile Ford and Margaret held indignation meetings and made vain appeals to the faithless lady-love.

"I declare," said Gertrude's cousin, vehemently; "I've a mind to marry the man myself. "He's far too good to waste on her!"

"Do so," assented the colonel, eagerly. "My dear Margaret, I've not the slightest objection. A scheme for ridding Gertrude of the psychologist's attentions could not be too warmly welcomed; besides, he himself had begun to realize the inconvenience of having a Seeker After Truth in the house. The colonel was now become interesting to Margaret; he had become occult; she studied his every word and gesture. "I wish you to marry him," he repeated.

"I won't!" flashed Margaret.

Colonel Suffolk suddenly snapped the lock of the door. They were alone together in the library.

"I wish you to marry Fullerton Ford," he said again. He stood stern and erect, his eyes blazing into Margaret's, which returned the gaze with impidity. The clock ticked solemnly away with out an audible breath, a visible turn of an eyelash on either side; while Miss Suffolk's previous suspicion deepened into a conviction. "Marry Fullerton Ford!" repeated the colonel, like the refrain of a song.

Margaret stamped a defiant foot.

"I won't!" she declared, sharply. "You can't hypnotize me as you can Gertrude. And I want an end to this nonsense, so there!"

She disrespectfully snapped her fingers in his face. The colonel had collapsed, much as he had done on the stage. His eyes still sought Margaret's, like a hunter endeavor-

ing to hold an escaped hound in leash.

"Now," pursued his niece, sitting down comfortably; "do you want me to hypnotize you?"

The colonel fairly ducked, with an averting hand before his face.

"No, no," in anguished accents. "Don't you dare!"

"Oh, I dare," said Margaret. "And I think I have the power; but you are my only uncle, so if you will tell me truthfully what is the matter with you, I won't do it. If you won't, confess willingly, I will hypnotize you."

"No, no," again.

The colonel's face was leaden.

"I thought you did not believe in such things?"

"Seeker Aft—Margaret, I should say—I've seen it now with my own eyes."

"Did that man hypnotize you?" demanded Margaret.

"No, madam." Colonel Suffolk's limp form expanded with a sudden pathetic access of pride. "I hypnotized him."

Bewildered with sudden light, Margaret listened, while he continued with a faint, fading pomposity:

"That's the only thing which could ever have convinced me—feeling the power in myself. While that man was trying to stare me down—I don't deny that he has an eye—the idea came to me: How deuced disagreeable if Mumbo Jumbo really could conquer your will and make you ridiculous before every one!"

"The thought made me weak; and then came another, so sudden and daring that it made me weaker: 'If any one can do that, why not you, who have the renowned Suffolk will?' To conquer him! So, just for an experiment, I willed that he should sit down, and when he did it—Margaret, I was so gone that I could only drop down too."

"Then I remembered that if I faltered his mind might get the upper hand. So I willed that he should wind up the thing by coming to the front and declaring himself and the whole performance a humbug—and not a moment too soon, for I felt mighty faint, I can assure you! To think that, after all, the whole hocus-pocus business was genuine—it was a shock to a man of my years and opinions."

"So I went out in the park afterward and wrestled with the idea until a policeman made me come home. Another thought had occurred to me that poisoned my triumph—He looked about warily, timidly, and seemed afraid even to whisper it."

"That some one else could subdue your will, just as you had subdued Professor Stroud's," finished the Seeker after Truth, with composure. "No wonder you were afraid of Fullerton Ford! For," boldly, "he has more hypnotic power in him than any one I ever saw."

To be a Seeker after Truth necessarily implies some distance from that article.

The wretched man ducked again.

"Margaret, I'm afraid of everything! It has come to be a perfect terror, now I know the thing is true—the fear that I should meet some one who would completely master my mind—"

"You have met that person now," Margaret rang the bell, unlocked the door for the servant, and said: "Call Miss Gertrude here."

Gertrude timorously crept in, her eyes fixed on her uncle's. He attempted to return the gaze, but when intercepted by Margaret's stern eyes, turned his head as if he had been shot.

"Gertrude," inquired Margaret, "do you really want to marry Fullerton Ford?"

Gertrude's hand went to her head.

"Why, yes," she said, uncertainly. "But uncle—Yes, I do!" her will reasserting itself in the absence of that piercing eye.

"Then write immediately, saying you want to see him, and I want to see him, and uncle wants to see him."

"He shall not," began her uncle, with a last feeble grasp at the scepter. But Margaret quieted him with a calm glance. "We will bargain," she said, "that if you will wrap your talent in a napkin, Fullerton and I will do the same."

"You must remember," she said, gently, as he bowed his intimidated head; "that I too, possess the renowned Suffolk will."

The Trend of Fashion

BY DORA DOUGLAS

NO longer is there even a pretense of summer about. The warm days of September allowed us to wear our summer-finery later than usual this year; but even the Indian summer is now a thing of the past, and it behooves us to be diligent in preparing our wardrobes for winter use. The thing which most impresses any casual observer is the gorgeousness of the materials everywhere displayed. It makes one think of the Arabian nights, or of those later stories which were made famous or infamous by the Pompadour and du Barry. We find everywhere the most brilliant colors, but they do not suggest the Orient in their blending. Everything about them is French. The designs, if true, are sometimes a blending of conventional patterns; but the tones in general are of the French school.

Looking at the brocade silks and velvets displayed on the counters and in the dark rooms of the large shops, one cannot help wondering who will wear them. They do not figure as entire costumes for the average woman; indeed, they would be out of place anywhere but in a ballroom on anyone, and even here they would require toning down. Their main use is in forming a part of the trimmings of a gown. Sometimes only a fraction of a yard of some of them will suffice to lift a dress out of the ordinary, to bring into it a touch of color such as cannot be obtained by the employment of plain satin or velvet.

This fact has been recognized by the manufacturers of many of the new tailor-made suits. The dress proper will be of some sober hue in a plain or figured material, all in one tone; but the collar, the cuffs, a piping or a waistcoat will be of some of these most beautiful fabrics which cost, in most instances, about twenty-five dollars a yard. This little touch of richness will be the making of a dress, and will take it out of

the plain ready-made class and put it among

collections. The home-dressmaker will do well to consider the question of trimming-materials when making no matter what garment, for often the addition of a couple of dollars to the price will make a really artistic garment of a very simple design.

It is especially in waistcoats that we find a use for the more gorgeous fabrics. Here there is no restraint on taste, and no material is too rich or too brilliant to be employed. The vest, as we Americans call it, is of so many sorts that we have ample opportunity to indulge our personal likings. The straight little inserts in the front of the average suit do not give much opportunity for anything except a handsome, closely designed silk or velvet; and the softer, draped vests must be of something extremely pliable, even chiffon being used, regardless of the general style of the suit. But when the mannish vest is in question we have far greater latitude. Here there is considerable space to show a design, and we can choose either some of the closely covered brocades or some of those odd weaves that have queer little detached bunches of flowers scattered at wide intervals over the surface.

Naturally the buttons of a vest must harmonize with the general coloring. The present fashion in these little accessories makes many variations possible. The prevailing liking seems to be for a number of small buttons, rather than for a few large ones. Here again, however, much depends upon the position of the buttons and the real or simulated use of them.

Closely allied to the vest as a form of decoration, we find the girde, and I wish it were possible to describe some of the novelties so that they would become actually visible to the eyes of the reader; but this is out of the question, and so we can only talk of sashes, draped around the waist and then hanging loosely down the skirt, of girdles softly draped in very deep folds, of more narrow belts, usually crossing over the waistcoat and fastening with a ribbon-covered buckle. The girde is not always of satin or other contrasting material; quite as frequently we find the dress-fabric draped around the waist and forming a long scarf at the sides. In this case the ends are usually wide, and trimmed with fringe of the same color.

By using a contrasting color for the girde much can be done in brightening up a somewhat dull suit. For instance, we find the lighter shades of dull-blue used on navy-blue; we also find a bright green, and this is also a favorite for suits of dark gray. Black is used on everything; but it is most effective when the suit is light, as with some of the lighter tan shades and light blues or rose. White is reserved for dress costumes, and we see very little of it among girdles for outdoor use.

The Tailormade Suit.—Most in evidence at this season is the tailormade suit, and this is uncommonly attractive with its many innovations in the way of plaits, tucks, straps, gathers and the like, always located where we least expect to find them.

Such a thing as an absolutely plain skirt is practically unknown. If there is not actual drapery, there is a suggestion of it.

In cutting the skirt, the designer invariably lets the scissors slip, and the result, apparently, and some queer outline is the result. This is pinched into a group of darts, drawing from back to front, perhaps; and these are stitched and pressed and finished with buttons, so that it would seem as if the material of the back were drawn to the front and anchored there. In reality only a sharp point, perhaps, has been tucked out of sight.

The use of gathers at the waistline is a welcome relief from the very tight skirt which was drawn tightly about the body, usually exhibiting either too much or far too little shape. In the city it was rather amusing to look at the very young girls, "squabs" as the slang calls them, with skirts so tight that they could barely move, displaying in all its crudity an undeveloped figure, with absolutely no beauty of either line or curve.

Far worse was the appearance of the stout woman, with short nether limbs, whose amplitude above them was brought into relief by a skirt which the onlooker feared might burst at any instant. The use of gathers, as at present, gives the additional material needed for the drapery which is sure to be placed somewhere on the skirt, most often just above the knees. It is here that the skirt widens out, narrowing again discreetly at the ankle, so that we are bound to be just as mincing as ever in our walk.

No matter how much the draped folds bulge out at or just below the hips, there is not an increase of an inch at the foot. The effect is not altogether graceful, but it is at least different and that is the main reason for many of our new styles.

The coats of tailormade suits are extremely attractive. There is nothing commonplace about the cut of them. The kimono sleeve, the Raglan sleeve, the large-armhole sleeve, the regulation sleeve all contribute their share to the variety. Then we have the back panels narrowing at the top or widening at the top, ending at the

Continued on page 13



"The colonel had collapsed much as he had done on the stage"



Chamber Linens



By SARAH BATES GODFREY



ALTHOUGH matched sets for the guest-chamber are very handsome and desirable, not every woman has time to provide them; and it is well for her to know that a single piece of hand-embroidery adds greatly to the refinement and hominess of the room which she particularly desires may be as nice as possible to make it. That piece is usually a stand-cover or dresser-scarf.

Although designed especially for the use designated, these two handsome scarfs in eyelet-embroidery are quite suitable for side-board-cover or table-runner. Both are of the same size, eighteen by fifty-two inches, complete, and finished with a neat hem-stitched hem, two inches wide. A very little solid work is intermingled with the eyelets, round and oval—just enough to bring out more perfectly the beauty of the open design through which the polished surface of the wood is disclosed.

Very attractive is the scarf which has a continuous, undulating row of eyelets surrounding the center, and between each two eyelets a tiny dot, solidly worked. This, indeed, enables the worker to carry her thread from one eyelet to another, which would otherwise be scarcely permissible, since it would show so plainly when the scarf is laundered. The group of circles pendant at each end, with the accompanying graceful sprays, adds greatly to the general effect. A row of the tiny dots follows the line of the outer row of eyelets in each circle, extending between it and the group of oval eyelets in the center. All in all, a more attractive design is rarely seen.

The second scarf has ground of eyelets arranged in points or half ovals at intervals along each side, with the completed ovals at each corner, all connected by lines of stem-stitch and double leaflets in solid embroidery. The effect is most pleasing, and one with even a little ingenuity will be able to adapt this design to table-cover, commode-scarf, toilet-cushion, pillow-slips or shams, or whatever is desired to make up a set, and this may be added to, piece by piece. To arrange the design for a square one has but to use the corners as shown, separating them as at the sides of the scarf. It is an excellent plan to trace off and arrange the different portions until you have the pattern of shape and size desired; then, by the aid of impression-paper you can easily transfer it to your material.

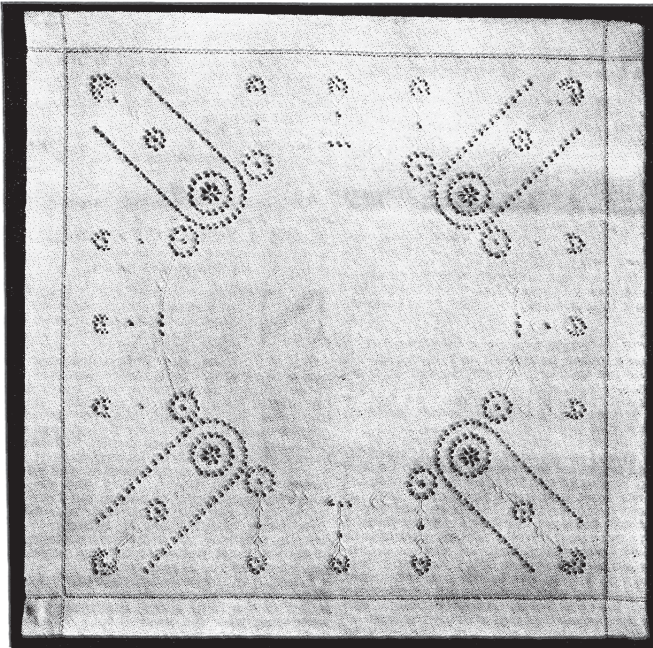
The stand-cover which serves equally well for a tea-cloth if it is thought needful to use it so—matches very nicely the first scarf. It is of good size, one yard square, and the design may be utilized very prettily for pillow-shams.

A hint regarding the working of oval eyelets may be useful right here, since if these are poorly shaped the effect is greatly lessened if not quite spoiled. First, a run of fine stitches should be made, following the stamped line accurately; then a second run should be made, its stitches alternating with those of the first run, so that there is a continuous line firm enough to hold so large an eyelet true to form. Slash the eyelet through the center, then several times at right angles to the slit—as many times as may be required to enable the men to be turned under evenly and smoothly. Holding the work over the left forefinger, proceed to turn the edges under with the needle exactly to the run line, and work over this double edge with the over-and-over- or eyelet-stitch, afterward cutting away any superfluous linen from the wrong side.

The Pillow-Sham

THE pillow-sham can add a decided decorative note to a bedroom. It is really the only opportunity that an embroiderer has to add her touch to a bed; and, when developed of good linen and embroidered carefully, it will last for years and be a joy to the owner.

One lovely pair, fresh from France, but easily duplicated on this side of the water, has a pond-lily design, with the



No. 368 D. Serves Equally Well for Stand-Cover or Tea-cloth

petals of the flower worked in long-and-short-stitch.

The large leaves are outlined and the space filled in with seed-stitches. Stem-stitches fill in the long twined stems and outline the lines that are broken and parallel and represent water.

Another decorative design is of the morning-glories, with the large heart-shaped leaves filled in with punched-work. The centers of the morning-glories are of long-

wish to use eyelets, outline the letters and fill in with punched-work or French knots. Keep the openwork-effect, if possible, for this is the newest idea. Carry out the idea in the bureau-scarf and pin-cushion.

A pretty use of French knots is made in a conventional design of circles, with a hand connecting them running across the corners, connecting the centers of the sides. A circle in the center is outlined and filled in with French knots to form the background of an initial.

One large flower with a twined stem on each side is an idea that gives effect with little work. A large poppy, wild rose, tiger-lily, sunflower, daisy or chamatis-blossom can be placed in each corner and worked up quickly in an effect that is conventional yet graceful. Take the flower of the wallpaper that decorates the room and use it for the design. Trace it from the wall with pencil and a piece of wax- or carbon-paper. Transfer to the linen, and work.

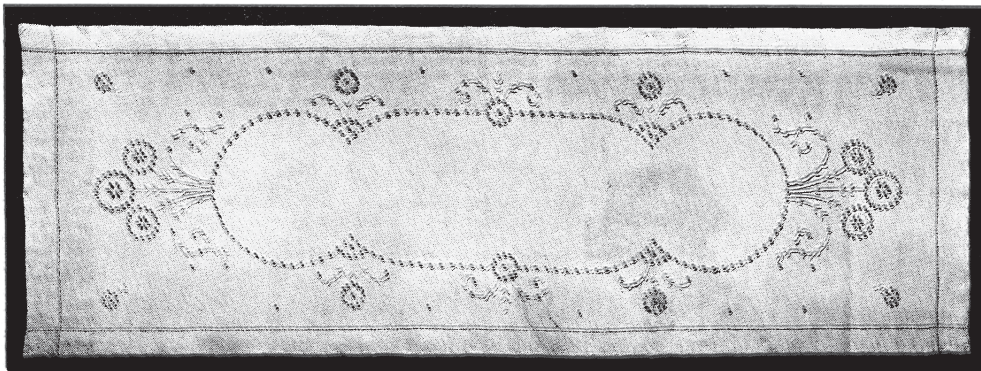
The hemstitched edge for a sham can be made the idea which you can repeat in draw-work-effect. Mark off a square, cut out and buttonhole-stitch the edges after basting a piece of net or fllet over an out-out square. Embroider on the net in solid work in a conventional design, using square motifs or squares arranged in diamond or circular forms. The result is beautiful.

The linen squares already stamped, and purchasable at about eight cents apiece, can be applied on bought pillow-shams, by whipping insertion of torchon or Cluny to the edges and basting in place. Then cut out, turn back the edges and seam down by hand.

No. 368 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on hemstitched white linen, 28 inches square, \$1.00

No. 369 D, and No. 370 D. Perforated stamping-patterns, 25 cents each. Transfer-patterns 10 cents each. Stamped on hemstitched white linen, 18 x 48 inches \$1.00 each

YOU can buy a bolt of the Japanese towel-ling anywhere for from ninety cents to one dollar and a quarter; it comes just the right width for table-runners, and you can make napkins to match, finishing the ends of the runners, and the napkin edges as elaborately or as simply as you like. The simpler the better, for the branching, flowery design, in soft green or blue against the linen-colored background, is so decorative that a plain finish is all that the set needs. You will spend at the outside one dollar and a half, and be able to give your friend a present that is novel, charming and of everyday usefulness.



No. 369 D. A More Attractive Design Is Rarely Seen

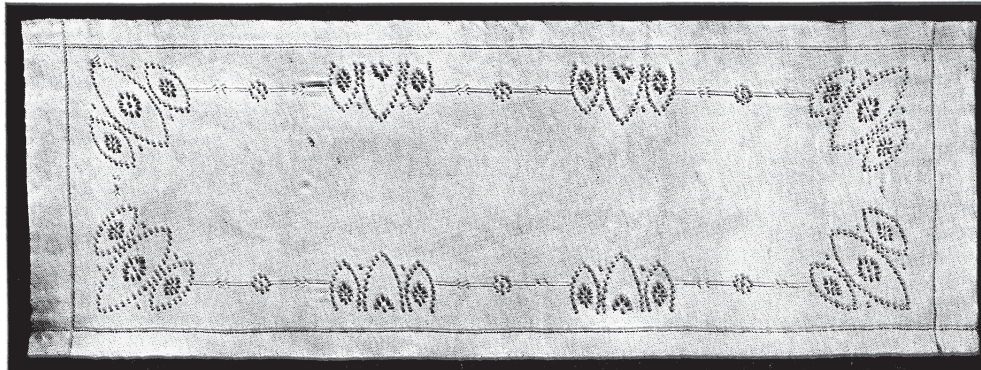
and-short stitches, radiating from the center, and seed-stitches fill in every other section. Outlining the edge finishes the design.

Wild carrots are easily made with French knots, and the leaves and stems are done in solid work, which is not much, for the former are slender.

A circle of eyelets forms the ring in which a monogram done also in small eyelets is beautiful. If you do not

the cross-stitching. The straps are lovely in all white with a pattern in fllet-darning to take the place of the cross-stitch patterns.

THE bead necklets and longer chains that are fascinating to make and wear present a difficulty in the matter of finding a durable thread. If dental floss is used, the beads may be worn without fear of a sudden break. It is strong enough for even heavy Roman pearls, and will withstand the rough edges of beads that have worn out every other kind of cord very quickly. There are two kinds of dental floss, the wider and stronger being known as "ribbon-floss."



No. 370 D. A Matched Set May Be Easily Adapted from This Design

VERY dainty curtain-straps may be made of a strip of fllet-net. Cut the desired length and fold the ends to form a point, also fold the net along the sides and secure it by a line of cross-stitching. Embroider a simple cross-stitch design down the center of the strip. At each end fasten either a crocheted or button-holed ring. These net embroidered straps are very attractive when colors matching the over-hanging are used for

the cross-stitching. The straps are lovely in all white with a pattern in fllet-darning to take the place of the cross-stitch patterns.

THE bead necklets and longer chains that are fascinating to make and wear present a difficulty in the matter of finding a durable thread. If dental floss is used, the beads may be worn without fear of a sudden break. It is strong enough for even heavy Roman pearls, and will withstand the rough edges of beads that have worn out every other kind of cord very quickly. There are two kinds of dental floss, the wider and stronger being known as "ribbon-floss."

THE butterfly hat is the newest in millinery. It is a bit of tulle made into a huge, upstanding bow attached to a brimless hat just large enough to fit the head. Such hats are supposed to weigh but an ounce.

NEEDLECRAFT

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DORA DOUGLAS, Editor Fashion Department

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NOTE—Subscribers should notify us promptly of any change in their street or Post-Office address as the Post-Office Department will not deliver second-class mail unless the complete address is correct. Give the former as well as the present address, or we shall be unable to make the change.

RELIABILITY OF ADVERTISERS

We believe, after careful investigation, that all advertisers in this issue of Needlecraft are reliable and trustworthy, and we therefore agree that we will make good to our actual subscribers any loss sustained by them in dealing with any of these advertisers, should they prove to be swindlers or frauds.

We cannot undertake, however, to adjust ordinary disputes or misunderstandings between our subscribers and our advertisers, nor pay the debts of honest bankrupts.

Complaints must reach us within the month following that of issue, and in every case you must be able to say that in writing to the advertiser you said, "I saw your advertisement in Needlecraft."

Augusta, Maine November 1913 New York

Needlecraft's New Birthday Souvenir

"YOU couldn't have chosen a gift more acceptable to the great majority of your subscribers, I am sure," writes a new friend. "Every woman who does even a very little needlework must have a pair of nice embroidery-scissors—and when she can secure this necessary little implement so easily there is no excuse for her doing without. My friend Mrs. B., one of your 'charter members' invited me to attend Needlecraft's birthday-party as her guest, I renewed—or advanced my subscription and invited another friend as my guest, and now she is doing the same thing; so you see it is really like the 'friendly chain,' recently spoken of, and a most delightful one. I do want to advise every member of Needlecraft's big circle to get those scissors, even if she has a pair already. Personally, I am going to send two subscriptions and secure a second pair for myself, and I would like to earn two or three pairs for gifts to needleworking friends—if it is allowed."

As it certainly is. We are glad to give our loyal workers who are doing their earnest, happy best to introduce Needlecraft into new homes, every possible advantage. The embroidery-scissors are really a wonderful "value," and we want every needlecrafter—and all her friends—to have a pair of them, the more because this useful souvenir is a "keen" reminder of our paper. One "winner" writes that by displaying her new souvenir at a sewing-club of which she is a member, she secured a half dozen new subscriptions on the spot! Isn't this a hint well worth the taking? We think so.

Just remember that all through Needlecraft's birth-month—October—the souvenir will be presented for the renewal of one's own subscription, and the subscription of the friend who is invited as one's guest; and after one has become a member of the circle she may send two new names and earn the scissors—this in response to the solicitation of many who wish—as does the friend whose letter is quoted—to add this pretty, useful sewing-accessory to their gift-box.

A Splendid Shopping Directory

OVER and over come the questions which the writers, with just a little extra care, may readily and satisfactorily answer for themselves. For example:

"I notice you recommend crochet-cord for making those pretty hexagons for bedspread in your August issue. Please tell me where I can obtain it."

"I am greatly interested in making bead necklaces, and should like to know where I can obtain different kinds of beads, and a catalogue of the same. Will send some of my necklaces to be illustrated, if desired." A favor that will be appreciated by many of Needlecraft's readers.

"Please recommend a dealer from whom I can obtain silk remnants of good size and quality. I want them to use in making Christmas gifts."

"I have been told there are mills in the east which supply cloth for garments direct to the consumer. We have

a large family, and must send away for everything in the way of clothing, or material for the same, and I should be very grateful to learn of a reliable mill or mills."

"Where can I obtain the pretty white rings so much used in fancy work, and in what sizes do they come?"

"Can you tell me of an adjustable dress-form, which would be of real use to a woman who lives more than fifty miles from a dressmaker, and likes to have her gowns fit nicely?"

The answer to every one of these questions, and many others along the same line, may be found in Needlecraft's advertising columns for October. Our advertisements from a month to month afford a complete shopping-directory, and the wise woman studies them as carefully as she does the pages of fashions and fancy work, thus saving time and money.

Village Centers of Arts and Crafts

A CORRESPONDENT, from whom Needlecraft hopes to hear again and frequently, writes that she is "intensely interested in helping to solve the problem of how women who cannot leave home may earn at least enough money to absorb them from the bread of dependence. Of course, it is said, and truthfully, that the wife, mother or sister, who cares for home and children, doing her duty faithfully, is entitled to a portion, and a generous one, of the family income, but the fact remains that she does not always or, I may say, often, receive it. And this is not invariably the fault of the family breadwinner, although it is so more frequently than should be the case; in these days of high-cost living little remains after the necessities of life are supplied, and the average woman goes without the dime rather than ask for it.

"I have followed Needlecraft's experiment with deep interest; am glad to know it is meeting with so generous measure of success, and trust it will have yet more. At the same time I wish you would advise the formation of centers for the production of fancy work to be sold to the outside world. In New England, especially, there are many villages where such centers might be formed, and industries started that would not only serve to turn a great many honest pennies but would promote sociability among 'women-folks'—something many oldtime villagers are sorely in need of.

"Perhaps a description of what is probably the most successful arts- and -crafts association of this sort ever organized may be interesting and helpful. I refer to the 'Blue and White Society' of famous, historic 'old Deerfield.'

"It is the first society of its kind in existence, and sprang originally from the efforts of three ladies, in three separate localities, independently of each other, to reproduce the quaint embroidery-stitches of their grandmothers. They picked old samples apart, and studied bedspreads and curtains until they had mastered the intricacies of that old-time needlework. They presently found themselves together living in the quaint old town of Deerfield.

"Two of these ladies formed a business firm. They hired workers, paying wages irrespective of sales, supplying all materials and taking all responsibility upon themselves. They studied old embroideries wherever they could be had, and many were sent to them for study. They tried old receipts for dyeing threads until they had secured the fastest vegetable colors they could discover. Not always nor for the most part did they slavishly follow their models; they rather used them as a basis for their

**BE SURE TO READ
PAGE 28**

own ideas, as did their ancestors before them, when they borrowed patterns from one another.

"The first attempts were small. One or two of the early dollies had been in use for probably twenty years. They were made before the indigo receipt, now so famous, was discovered; but although a little faded they still show the delicate, slender beauty that characterizes many of the designs of this society.

"Nothing was too small for the heads of the 'Blue and White' to notice. Perfection was the unbending rule, and the consequence was that something very like it was obtained. More than one piece of work, paid for as finished, was quietly ripped out and reworked by one or the other of the 'firm,' because the stitches were not put in just right, and they were not willing to discourage a beginner by making her do it herself.

"The 'Blue and White Society' is self-centered and self-supporting. It dyes its own threads, has its own designs and its own methods, but it does not share them with the outside world. Partly because it needs all the material it produces for its own use; partly because it believes that each activity should be distinctive, individual and self-producing.

"It has done much toward strengthening friendly relations among the people of the locality by the spirit of

cooperation it embodies. Women who had scarcely known one another learned to appreciate one another better, to become better acquainted with one another, as they bent together over some large piece of embroidery, bringing out the harmonious design. A visitor saw a group of workers in the long kitchen of one of the members of the firm, all ironing out a splendid tablecloth, five yards long, wreathed with melons in blue and white, linked together with long, curving lines and slender leaves. The delighted, calm satisfaction of these ladies in their finished work has been an inspiration ever since.

"There are many other centers of activity in old Deerfield, each of which has its own story of interest and instruction. There is the palmleaf basketry, evolved originally by a lady during a long imprisonment in bed. She refused to be idle, and spent her time picking some pretty, dilapidated baskets apart, and finding out how her forebears did them. As soon as she knew how, she sent the 'rule' and her own sample home to Deerfield, where the older palmleaf weavers taught the younger how to make the first Deerfield baskets.

"Then there is a studio, the photographs from which have an international fame. Each has a story and is not a picture merely. Many of them are of the village industries, and of the quaint little Deerfield lasses and lads.

"As one goes down the long village street in Deerfield, with its overspreading elms, she may pause at the house of many an artist—rug-weavers, linen-weavers, raffia-weavers, potters, wood-carvers, and so on and on. Beside and along with all this activity it must be said that Deerfield women usually 'do their own work' splendidly as house-keepers; so that one of the best lessons their example may teach is the filling up of odd moments that none may be lost, for the women's hands are never idle—even when receiving or paying calls they are always busy."

What has been done in Deerfield may be done in other villages, this pleasant correspondent thinks, and invites an expression of opinion.

Fancy Articles for Sale

PLEASE do not forget, when making up your assortment of Christmas-gifts, that every bit of fancy work illustrated in Needlecraft will be sold by the contributor at a fair price, or will be duplicated to order by some subscriber of the paper who does want to turn a little of her spare time into money, and whose name and address will be given on application. This is one of Needlecraft's ways of being helpful.

In writing for the address of any contributor, however, or for that of some one who will do the work desired, please do not mix the request with other "business;" that is, if you are sending subscriptions, making inquiry about your premium, or paper, or something which belongs distinctly to the publishing rather than the editorial department, do not write the special request noted—or any other of like nature—on the same sheet, but on a separate slip of paper marked, "Editor—personal;" then it will be very sure to reach the right hands promptly.

Answered by the Editor

I RECENTLY saw some portieres which somewhat resembled strings or ropes of large chenille but were not; they were "fuzzy," and were arranged in different lengths, like the bamboo or bead curtains. I had no opportunity to examine them closely, and wonder if Needlecraft knows about them.—L. F. J.

Really attractive portieres—albeit dust-catchers—are sometimes made of scraps of silk or worsted, cut in bias strips three-fourths to an inch wide. Using a needle and strong thread, gather through the center of each piece, one after another, pushing them down closely. When the thread is filled it resembles, as you say, a "fuzzy" rope. Personally I should prefer to cut and sew my silk scraps and have them woven, after the fashion of rag-carpets—save that the weaving is not "beaten" so closely together.

PLEASE tell me how to put together the hexagons, which appear in the August number of Needlecraft, so as to have them even at the edges. I have tried every way, but cannot seem to get them right.—Pearl Daniels.

I scarcely know how to make the directions plainer than those given by Mrs. Montgomery. The sides of the hexagons are of equal length, and in joining them the centers of shells meet. To straighten the edge of the spread you will need to fit in a half hexagon—having made several of the hexagons you can place them together and discover exactly the method. Perhaps Mrs. Montgomery will send us a section of the edge of spread, joined with the half hexagon fitted into it. Another good friend has sent the pattern of "old Swedish bedspread," referred to, which you will find on Needlecraft's Own Page. This shows the joining of the hexagons accurately.

I HAVE a piece in which there are spaces of cutwork, which have bars across them. Please tell me just how to do these. Are the stitches put in before cutting?—A New Needlecrafter.

Because you are a "newcomer" it may be that you have not studied the very explicit instructions for Venetian cutwork which have been given by contributors. My own method is as follows: Take fine running-stitches along the outline of the space which is later to be cut away until you reach the first stamped bar; then make a backstitch, on the line, carry the thread across to the line opposite, fasten in, and twist back closely and evenly on the first cross thread; then continue along the line to the next bar. If an extra-heavy bar is wanted, bring the thread back, cross again, and twist over the three threads; or—which gives a richer effect, especially if the piece is large and on heavy linen—buttonhole the bar of threads closely. The spaces are securely buttonholed before the cutting is done, and care must be taken to not cut the stitches. *Continued on page 27*

Four Smart Frocks

Ladies' Dress



HIS very stylish frock, No. 6187, is suitable for wear indoors, or under a coat in the street. The blouse is plain, made with a very deep drop-shoulder, and plain elbow-sleeve. At the neck is an ornamental collar. The

closing is placed in front. The skirt closes in front and fits neatly all around. There is just the suggestion of a plait in the back, but it is lost in the folds of the skirt lower down.

Serge, cheviot, matelasse fabrics, charmeuse, messaline, and for warmer climates linen and faille are used for these dresses, with metallic embroidery for the collar and cuffs.

The dress-pattern, No. 6187, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the medium size will require 5½ yards of 36-inch material and ¼ of a yard of 27-inch contrasting material. Price of pattern, 10 cents.

Natty Shirtwaist Dress

THERE is no getting away from the shirtwaist. It represents the workaday side of life, and is suitable for wear at school, in the office, or when engaged in marketing, or other shopping.

This design, No. 6417 and No. 6418, is ultra smart. It is plain, except for the patch-pocket on the left breast, and it has a high-neck finish, with a turnover collar. This may be made removable and a band-finish substituted. The closing is visible, made without the usual box plait. The sleeves are plain, and gathered at the wrist, where the regulation shirt cuff completes the garment.

The two-gore skirt worn with this shirtwaist closes at the left side of the front. It



6417
6418

6393
6394

6397
6398



6187

is gathered across the back, and the fulness is held in place by a section of a belt.

In making this suit, waist and skirt may be of one material, or the waist may be entirely different. In the latter case the waist can be made of linen, pongee silk, faille, cotton voile or of any of the pretty flannels shown in the shops. The skirt should be of woolen material, and plaids are very much in vogue for all separate skirts, dark colors being the most favored.

The waist-pattern, No. 6417, is cut in sizes from 34 to 42 inches bust measure. To make the waist in the medium size will require 2½ yards of 36-inch material. Price of pattern, 10 cents.

The skirt-pattern, No. 6418, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 2½ yards of 36-, 44- or 54-inch material. Width of lower edge, 1½ yards. Price of pattern, 10 cents.

Built on Lines of Grace

EVERY line of this costume, No. 6393 and No. 6394 embodies the soft grace of the latest models. Waist and skirt are separate designs and need not be used together, although they combine well in this instance.

The waist is a plain, loose, surplice blouse, with the drop-shoulder and plain sleeve, either full-length or finished with a cuff at the elbow. The open neck is trimmed with a soft fichu of contrasting material.

The three-gore skirt shows the new simulated tunic-effect, with a pointed panel at the lower part of the front. The closing is placed in front where the right side overlaps the left. In the back the material is gathered, and the upper portion of the front gores is extended with a square outline over the gathered back gore.

If this waist and skirt be made of one material they will form a very harmonious costume; but if desired they may differ, one

with pointed revers in front. The material of the front of the blouse is gathered along the shoulder-seam, and here the back of the waist is extended over the shoulders, producing a yoke-effect. A low drop-shoulder is used, and the plain sleeve is gathered into a band cuff at the wrist or finished with a cuff at the elbow.

A two-gore skirt is worn with this waist, the front being plain, except for a few folds of drapery at knee-depth. The material is gathered at the waist in the back. Either high or regulation waistline may be used with this skirt.

The waist-pattern, No. 6397, is cut in sizes from 34 to 42 inches bust measure. To make the waist in the medium size will require 2½ yards of 36-inch material. Price of pattern, 10 cents.

The skirt-pattern, No. 6398, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 2½ yards of 44- or 54-inch material. Width of lower edge is 1½ yards. Price of pattern, 10 cents.

Crepe de Chine, charmeuse, brocaded messaline, voile and the like, are used for the waist, with the same materials, and also velvet and woolsens for the skirt.

The waist-pattern, No. 6393, is cut in sizes from 34 to 42 inches bust measure. To make the waist in the medium size will require 2½ yards of 36-inch material, with 1½ yards of 36-inch fabric for the fichu. Price of pattern, 10 cents.

The skirt-pattern, No. 6394, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 3½ yards of 44-inch material. Width of lower edge, 1½ yards. Price of pattern, 10 cents.

A Very Youthful Effect

THE simplicity of the shirtwaist is always attractive, and when it is made on the new soft lines, it is also very youthful in effect. The model herewith shown, No. 6397 and No. 6398, gives a good example of a waist made in this manner.

The waist opens a little at the throat, with the usual box plait for the closing down the front. At the neck there is a small collar,

with pointed revers in front. The material of the front of the blouse is gathered along the shoulder-seam, and here the back of the waist is extended over the shoulders, producing a yoke-effect. A low drop-shoulder is used, and the plain sleeve is gathered into a band cuff at the wrist or finished with a cuff at the elbow.

A two-gore skirt is worn with this waist, the front being plain, except for a few folds of drapery at knee-depth. The material is gathered at the waist in the back. Either high or regulation waistline may be used with this skirt.

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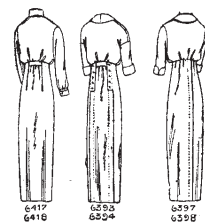
The skirt-pattern, No. 6398, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 2½ yards of 44- or 54-inch material. Width of lower edge is 1½ yards. Price of pattern, 10 cents.

A Parasol Needle-Holder

A NEEDLEWORK novelty is a holder for needles in the shape of a tiny parasol. This cunning little sewing-accessory can be made by the home sewer.

The handle of the parasol is a bone crochet-hook, and the shade is a circle of linen with scalloped edges. The linen circle is lined with soft flannel, the edges of which are pinked. An eyelet worked in the center of the shade holds it in place over the top of the hook. Rows of feather-stitching are worked from the eyelet to the edge of the linen, dividing it in panels and fastening the flannel to the linen.

A buttonhole-loop is worked at the joining of the panels and a narrow ribbon is run through the loops. The ribbon is tied around the handle, holding the shade in place. The needles are fastened in the flannel lining of the parasol.



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Suitable for Afternoon Wear



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6411

A Novel Plaid-Effect



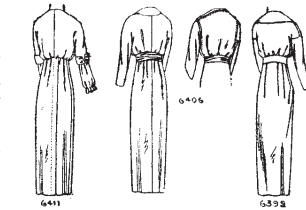
THE return of plaids to favor has been welcomed as a change from the plain materials that have been so long in vogue. In making this dress, No. 6392, a plaid cheviot was used, and white chiffon - brocade cloth served as trimming. The blouse is plain, with the fashionable drop-shoulder, and a side-front closing. The neck is round, and is finished with a wide, ornamental collar. A soft undersleeve is attached to the low shoulder-line of the blouse. The skirt, a one-piece design, closes in front, displaying a small panel at the foot in front, which may be omitted if desired. The skirt is slightly gathered around the waist in the back and at the sides.

Not only plaid materials, but any of the novelty weaves can be used for this dress, and the matelasse fabrics are much in favor. These, and also plain goods, are trimmed with collar and lower sleeve of messaline or charmeuse. The idea suggested may also be reversed and plaid trimmings used on a dress of plain material with good effect.

The dress-pattern, No. 6392, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the medium size will require 24 yards of 54-inch plaid, 1 1/2 yards of 36-inch plain goods, and 3/4 of a yard of 36-inch satin for the belt, if made as pictured. In one material, 4 1/2 yards of 44-inch goods will be required. Price of pattern, 10 cents.

A Very Advanced Style

THE vest is the most noteworthy and most novel feature of fall costumes, and it is incorporated in dresses in many original ways. In the costume illustrated, No. 6406, the vest begins almost at



the throat, and extends below the belt and down the front of the skirt in a point, which passes the curve of the hips. Outlining this vest is a band of trimming, which is really a collar, extending all around the neck and down the fronts to the girdle. Beyond both these trimming-sections we find the bodice proper, altogether plain, with the seamless shoulder, giving the graceful kimono-effect, and the sleeve full-length. In the back of the waist there may be a seam, if the material requires it, but otherwise there need be none.

The skirt is a two-piece design. It has a seam down the center of the back, and is gathered around the waist. In front the gores cross over below the point of the extended vest, and may be sloped to leave a small opening at the foot if desired.

Velvet is such a popular fabric this season that it suggests itself for this costume; but chiffon-broadcloth, charmeuse, and any of the figured novelty fabrics will also be handsome.

The dress-pattern, No. 6406, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the medium size will require 4 1/2 yards of 36-inch dark material, 3/4 of a yard of 27-inch material for the vest, 3/4 of a yard of 36-inch material for the band or collar. Price of pattern, 10 cents.

A Dress in Striped Velours

THE heavier, plushlike materials are very popular for street-dresses at present, and they are much seen in one-piece gowns intended for wearing with separate coats.

In the dress shown, No. 6411, we have the new velours in two shades of blue. The blouse has the kimono-shoulder, very loose and floppy, as demanded by present styles. A double-breasted closing marks the front, and the collarless neck has a Medici frill. The four-gore skirt is gathered at the top in the back and at the sides, and is attached to the blouse with a raised waistline. The closing is at the side of the front gore.

The lines of this suit are so smart that very little trimming is required. Some ornamental buttons, the soft puff undersleeve, and the frill and girdle offer the only chance of ornamentation, and it is enough.

The rougher materials are best for a suit of this kind, its simplicity of line showing them to advantage. Any of the matelasse cloths, zibeline, corded materials, velveteen, and above all, plaids will be extremely handsome.

The dress-pattern, No. 6411, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the medium size will require 4 yards of 44-inch material, 1 yard of 36-inch goods for puffs, and 3/4 of a yard of lace frilling. Price of pattern, 10 cents.

For the Matinee

NOTHING smarter can be found than this velvet suit, No. 6413 and No. 6394, with its novel coat-blouse. This has the sleeve and body cut in one, and the open fronts crossed in surplice fashion, while a long shawl-collar trims the edges. The sleeves end at the wrist in a cuff.

At the waist the peplum is attached to the blouse; this overlaps in the same manner as does the rest of the blouse and is plain in

front, but in the back there are gathers at the top, and the peplum is quite long. Of course it may be shortened if desired.

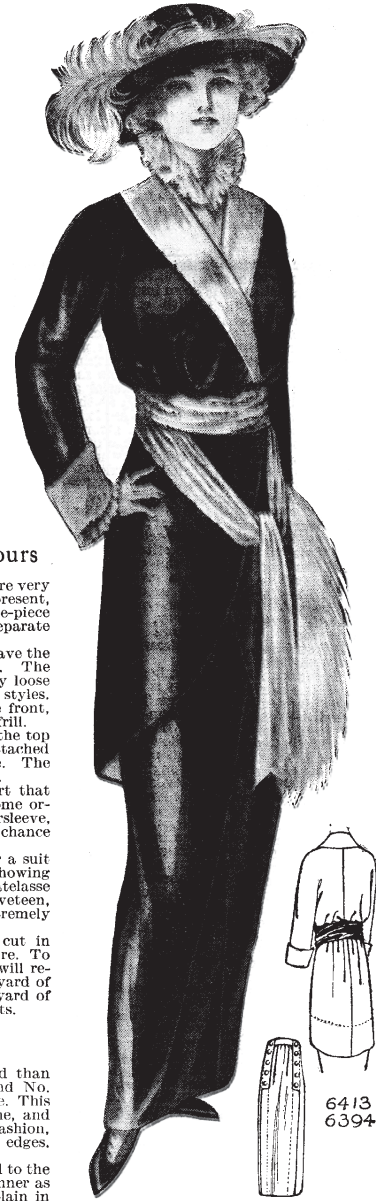
The three-gore skirt closes in front and is gathered across the back, where the upper edges of the fronts are extended and overlap the back for a depth of several inches.

Although no material is richer than velvet, this same design will be very attractive in some of the figured woolen materials, with a skirt of the same color, but of plain broadcloth.

The coat-pattern, No. 6413, is cut in sizes from 34 to 42 inches bust measure. To make the coat in the medium size will require 3 1/2 yards of 54-inch material, with 2 yards of 36-inch satin for sash and to trim. Price of pattern, 10 cents.

The skirt-pattern, No. 6394, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 24 yards of 54-inch material. Width of lower edge 1 1/2 yards. Price of pattern, 10 cents.

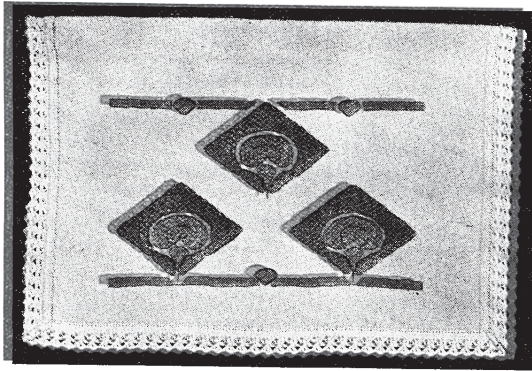
ONCE upon a time old linen was scraped to make lint, and cut up for bandages. But the druggist supplies such inexpensive antiseptic articles of this nature that no one thinks of devoting old tablecloths to such uses. They now reappear as traycloths, carving-cloths and breakfast-napkins. The tray- and carving-cloths are made dainty with hemstitched borders, and one of the ready-worked initials to be had in the shops is stitched on to the upper right-hand corner. We don't need to embroider nowadays, unless we love the work. We buy our embroidered initials and sew them on. But it is a waste of time to make these tray-cloths unless a perfectly unworn portion of the old tablecloth is selected for the purpose.



6413
6394

Heavy Embroideries in Color

By HELEN MUELLER WARD



No. 371 D. A Scarf of Quaint Design



HEY are still exceedingly popular—these handsome fittings for living-room, library or den, which are so aggressively—if I may use the term—elaborate in appearance, yet require so little time to execute. The work is more than interesting—it is fascinating to the greatest degree. We sit down for a half hour at our stitchery—centerpiece, table-runner or pillow, as the case may be, and the wonderful showing we are able to make in that short space of time delights us beyond measure. Even we needleworkers are so imbued with the "getting on" spirit of the age, you know, that we do not like to spend days and weeks upon a single article of handicraft: we want something that "goes" very quickly, and this the new heavy embroideries most certainly do.

A new application of stitch familiar to every one is seen in the handsome centerpiece, twenty-eight inches in diameter when completed, with the border of one-and-one-half-inch fringe. The fleur-de-lis motif is always a favorite, and scarcely could a more pleasing adaptation of it be found than in the present instance. The centerpiece is exactly the thing for the living-room table, and would make a most acceptable gift; at the same time the writer hesitates to suggest the amount of time required to complete, lest it seem impossible to credit.

The motifs are filled with simple couching—oriental couching, as it is termed in order to distinguish it from the couched outline which we know so well. A very coarse, loosely twisted embroidery-floss is used—in fact, the regular couching-thread—and it is applied in exactly the same manner as for outlining; simply carry the material along the line, neither holding it loose enough so that it will sag, nor drawing too tight, but letting it lie evenly on the surface; then, using a fine, strong thread, take a short stitch exactly across the other at equal distances apart, holding the couching-thread firmly. The work may be pleasingly varied by taking these holding-stitches at irregular intervals, or in some pattern; thus, two of the stitches may be placed one sixteenth inch apart, and three-eighths inch missed between this group and the next; or three stitches may be placed close together, then a longer distance missed, the stitches may be taken slantingly across the couching-thread, instead of straight, a cross-stitch or half cross-stitch may be used, and so on indefinitely. These are innovations for the sake of novelty or variety, however; there is really nothing more desirable than the straight, tightly drawn stitch, at regular intervals.

For filling spaces, with so-called oriental couching, the same procedure is adopted. Take, as an example, the large fleur-de-lis motif depicted, the middle form of which is rich-red in color, the two side-forms green, and the crossbar of yellow. Taking the center form as a starting-point, bring the couching-thread up through the material on the line, lay it evenly across (lengthwise) the space to be covered to the opposite line, and with needle and finer thread or floss, couch it down, putting a holding-stitch exactly on the line, or just a little in, to fasten the couching-thread at the turn. Bring the latter back across the space beside the first thread, taking the holding-stitches between those of the first row. Continue until the entire space is covered. The couching-thread for filling may be held rather slack, not too much so, but enough to give a puffed or raised effect to the work which is held tightly by the crossing-stitch.

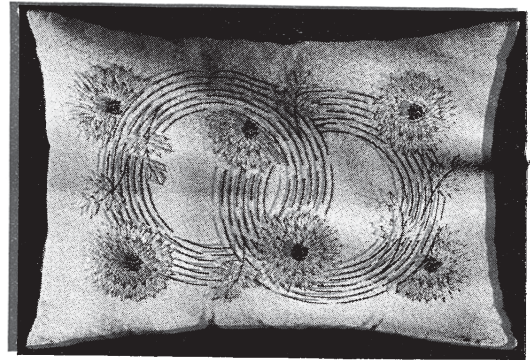
When the forms are filled each is outlined with black floss of finer quality, the same or a trifle coarser than that used for the couching. All the forms are filled in the same manner, the middle one red, and the sides green, while the diamond-shaped forms which break the center circle are also red. The three circles which connect the motifs have lines about one fourth inch apart, and these are outlined with brown, the space between being tinted with the same color, if desired, or filled in with cat- or feather-stitch. In making the yellow crossbar of the fleur-de-lis, bring the couching-thread up through on the line (never making a knot, by the way, but fastening the end left beneath with a

few invisible stitches), carry it across the space, turn, bring the needle threaded with fine, strong thread up through the loop at the line, pass it back at almost exactly the same point, leaving at most but one or two threads between, draw tightly, again carry the couching-thread across, and repeat until the bar is smoothly covered.

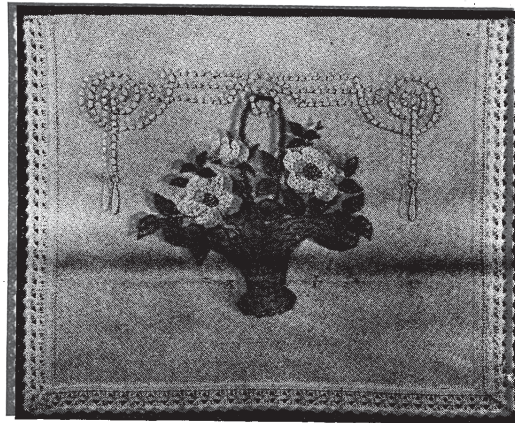
Finish the edge of the centerpiece with lace or fringe, as desired, matching the material or foundation in tint and texture. A coarse gray (natural flax-color) linen thread, as coarse as No. 25, makes beautiful lace for such purpose, as does crochet-cord of about the same thickness. Many of the handsome borders for dollies and centerpieces, illustrated in Needlecraft from time to time, would be very suitable for the purpose.

If made separately—or purchased—and sewed on, care should be taken to first baste it smoothly in place, catching down the fulness carefully

around. The outer edge should neither form a frill nor "hoop," but lie smooth and flat. Any preferred colors may be chosen for embroidering the centerpiece, according to the dominant tone of the furnishings with which it is to be used, or different shades



No. 372 D. A Charming Combination of Lazy-Daisy and Outline Stitches



No. 373 D. Another Note in Guipure or Relief Embroidery

of one color may be most effectively employed. Take as a further example the scarf, with its quaint diamond-shaped motifs, worked in three shades of wood-brown, lightest in the center, darker for the second form, and darkest outside. This work is all in couching, and the separate

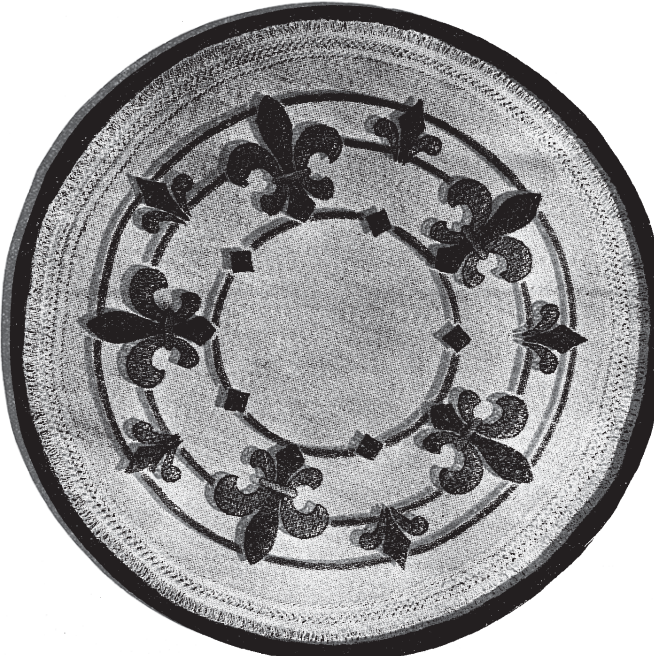
forms are outlined with black. The cross lines are tinted or cross-stitched with brown, and outlined with a finer quality of thread in the same color, while the small single forms are worked solidly with brown floss of the same quality, well padded, and outlined with black. As suggested, the color-selection may be made by the worker, and opportunity for the exercise of individual taste is afforded.

By the second scarf another note in guipure or relief-embroidery is sounded, the petals of the roses being fashioned exactly after directions which have been given for the work in finer thread. Make a loop across the base of each petal, using heavy pink floss; on one loop make four close buttonhole-stitches, filling the loop well, turn, make two stitches in first, one in each of two and two in last; widen in next row to eight stitches, then decrease one stitch each row until you have brought the petal to proper shape, and catch it down at the tip of the stamped petal by passing the thread through the material, and fastening. The center of each rose is filled in with French knots of yellow, and the bud is formed of two narrower petals, each commenced with three buttonhole-stitches, placed closely side by side. The leaves may be tinted or not, as preferred, and are veined and outlined with green, the basket is also worked in outline-stitch, using brown floss, while the line unit consists of pink couching-thread, with cross- or holding-stitches of black. The pendants are worked with pink floss in satin-stitch, padded, and outlined with black. A similar design has violets instead of roses, worked as described but with violet thread; the lines are also of violet, couched with yellow, and the pendants of yellow outlined with black.

A charming adaptation of bird's-eye- or lazy-daisy-stitch is illustrated in a pillow. The work is done entirely in black and rose, which the gray tone of the background shows up admirably. Two rows of bird's-eye-stitch form the flowers, and each leaf consists of three stitches. The flower-centers are filled with French knots, of black, and the broken lines are also of the same. One could easily complete the embroidery in three or four hours, and the pillow is sure to be greatly admired, whether intended for home use or as a gift.

Two needles, one threaded with the heavy floss used for the bird's-eye-stitch, and another with the finer black floss, are required. Bring the first up on the line surrounding the center of the flower, and put it through again nearly if not exactly at the point where it emerged, drawing it down until a loop is formed about three-fourths inch long; the length of the stamped line representing the petal to be formed. Repeat around the circle, and form the outer row of petals in the same manner. The holding-stitches of black may be put in as each loop is formed, bringing the needle up inside the loop, and putting it down outside the upper loop; returning, bring the needle up outside the tip of next upper loop, take the long stitch downward between the two threads of this loop, and put the needle down inside the tip of lower loop.

To what length designers of these heavy embroideries, genuine novelties, will be able to go, it is not quite possible to state; but there is sure to be "something new" for a time, at least, and Needlecraft is bound to present it to her readers.



No. 374 D. This Centerpiece Shows the Fleur-de-lis in Oriental Couching

No. 371 D. Perforated stamping-pattern, 25 cents, Transfer-pattern, 10 cents. Stamped on tan crash, 40 cents

No. 372 D. Perforated stamping-pattern, 25 cents, Transfer-pattern, 10 cents. Stamped on tan crash with plain back, 40 cents

No. 373 D. Perforated stamping-pattern, 25 cents, Transfer-pattern, 10 cents. Stamped on tan linene, 60 cents

No. 374 D. 27-inch Centerpiece. Perforated stamping-pattern, 25 cents, Transfer-pattern, 15 cents. Stamped on tan linene, 65 cents