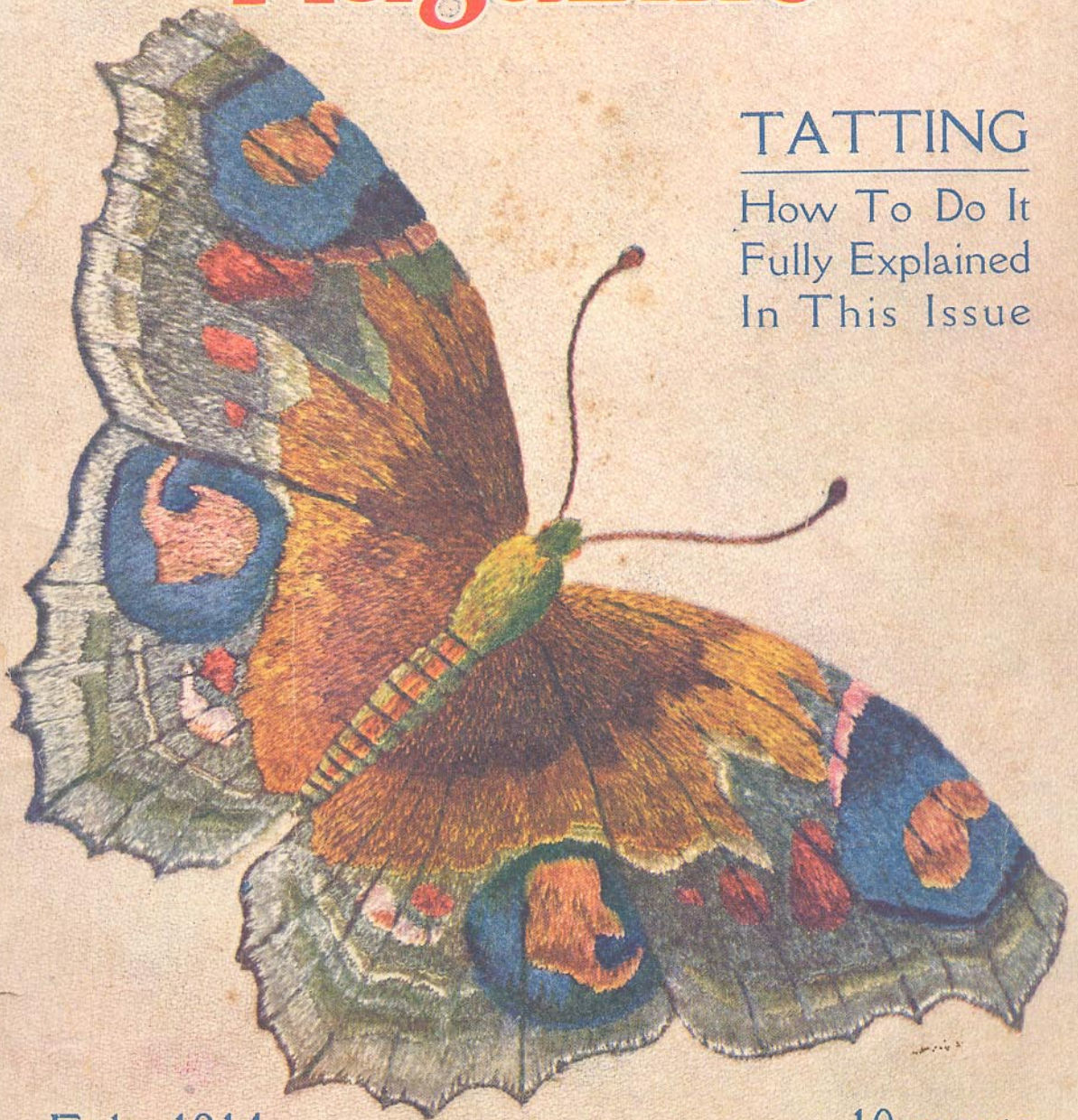


# Home Needlework Magazine




## TATTING

How To Do It  
Fully Explained  
In This Issue

Feb. 1914

10 cents





The belle of Spotless Town you see  
 Who shines in bright society,  
 Her mind is broad. Her waste is slim.  
 Her pots and pans are never dim.  
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 By polishing with

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Then rusting starts.

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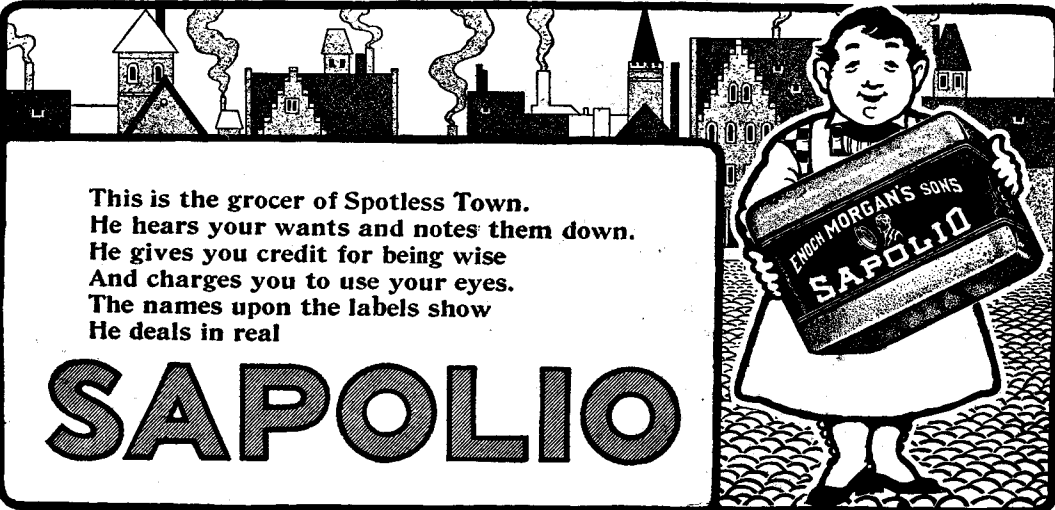
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 He hears your wants and notes them down.  
 He gives you credit for being wise  
 And charges you to use your eyes.  
 The names upon the labels show  
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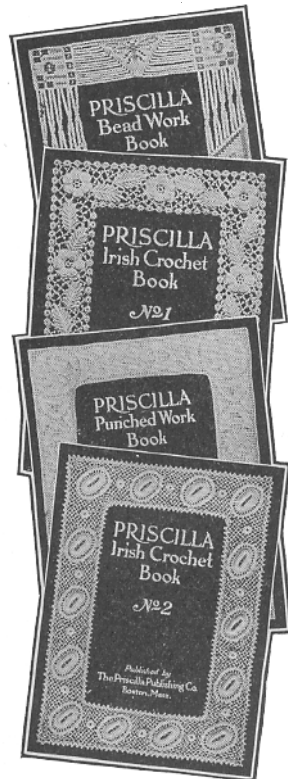
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# Home Needlework Magazine

PUBLISHED MONTHLY

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

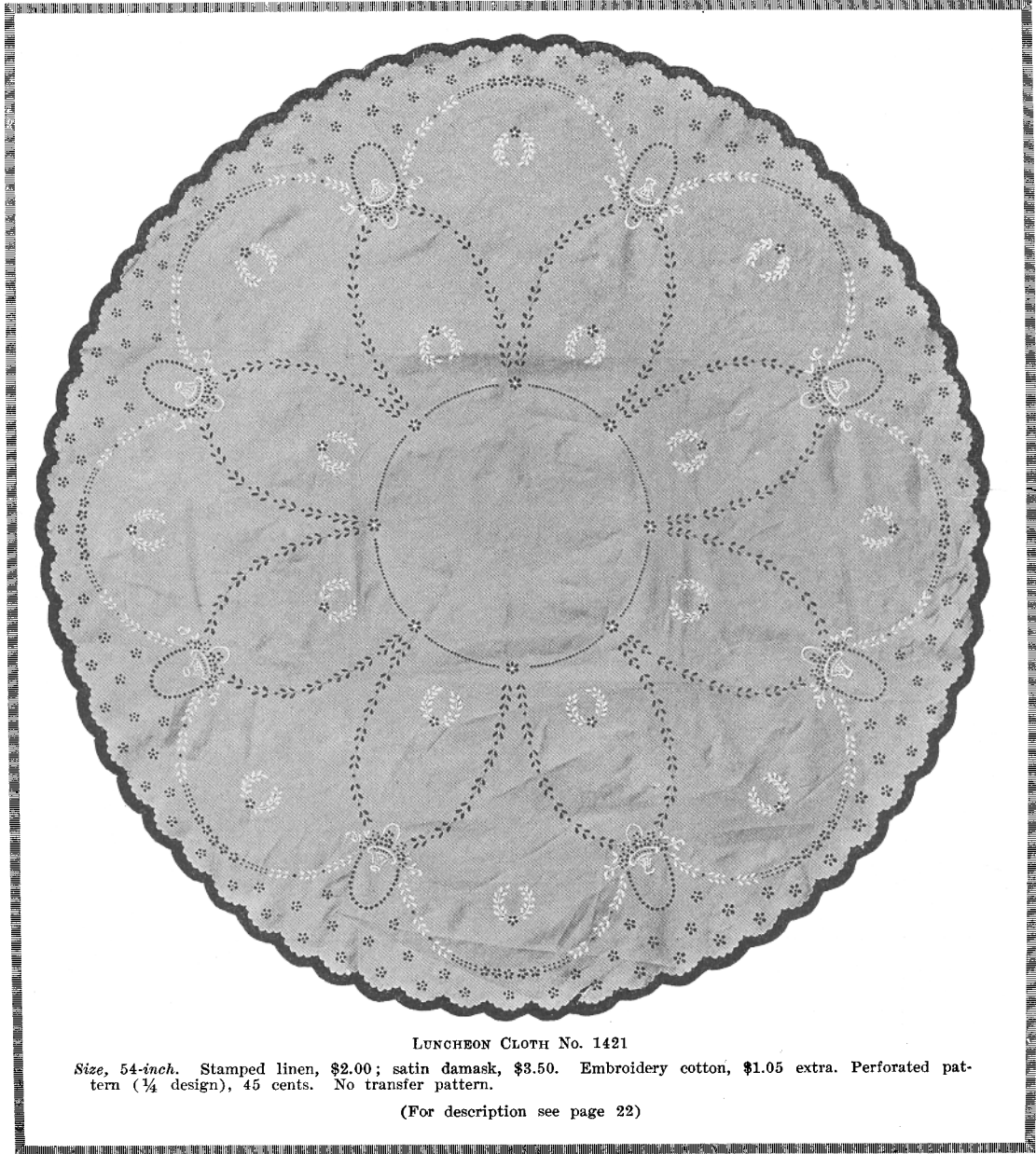
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LUNCHEON CLOTH No. 1421

*Size, 54-inch.* Stamped linen, \$2.00; satin damask, \$3.50. Embroidery cotton, \$1.05 extra. Perforated pattern ( $\frac{1}{4}$  design), 45 cents. No transfer pattern.

(For description see page 22)

# HOME NEEDLEWORK MAGAZINE

VOL. XVI

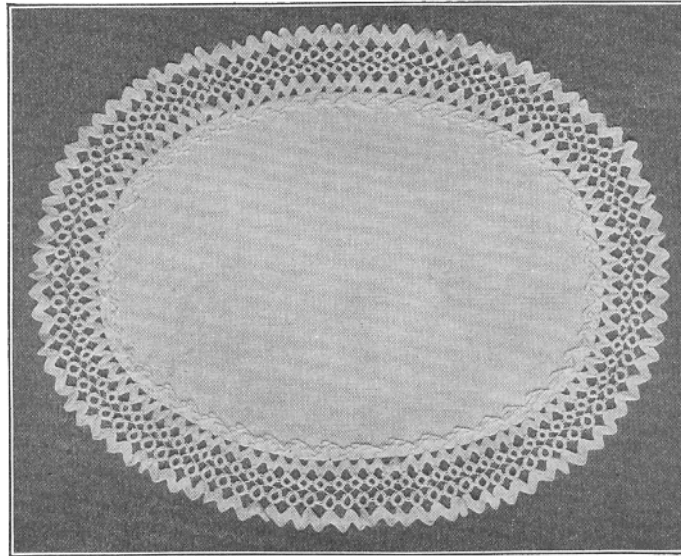
No. 2

FEBRUARY, 1914

## Tatting—and How it is Made

AT the present time there is no form of needlework, unless it be crochet, in which more interest is manifested than the tatting of our mother's and grandmother's day. The shopkeepers tell us they are now selling more tatting shuttles

hands in the making of the tatting stitch are very simple, and need only practise to become purely mechanical. There is single and double thread tatting, and the worker should first become proficient with the use of one shuttle before undertaking pat-



DOILY WITH BORDER OF TATTING AND RICKRACK BRAID No. 1422

By Gwen Keys

A pretty example of single-thread tatting which is not difficult

in a single month than heretofore in a year, and there is a call on all sides for directions, "Tell us how to do it."

To many there is something uncanny, almost miraculous, about the ease and rapidity with which the tatting shuttle is manipulated in the hands of a skilful worker, but the several motions of the

terms which require two shuttles, or spool and shuttle thread.

The materials for making tatting are a strongly twisted thread and a shuttle. The tatting shuttle consists of two oval blades, pointed at both ends, and joined together in the middle. A good shuttle contributes materially to the rapid and perfect execu-



tion of the work, and attention should be paid in its selection. In filling the shuttle, be careful not to wind on too much thread at once, or the blades will spread open at the ends and the thread become soiled by constant contact with the worker's hands.

The terms used in tatting are few and are abbreviated as follows: *Double stitch* (d s). *Picot or purl* (p). *Ring* (r). *Chain* (ch). *Long picot* (l p), *Clover-leaf* (c l).

**FIRST POSITION OF THE HANDS** (Fig. 1).—The construction of the knots or stitches appears at first sight to present great difficulties, but will be easily mastered by attention to the illustrations given. One thing to be constantly borne in mind

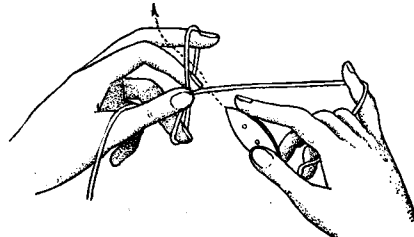


FIG. 1. FIRST POSITION OF THE HANDS

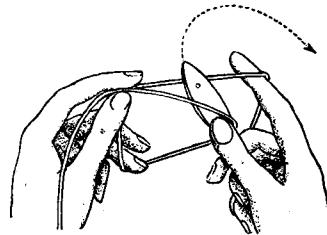


FIG. 2. SECOND POSITION OF THE HANDS

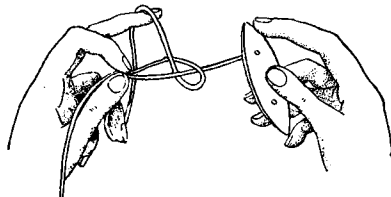


FIG. 3. THIRD POSITION OF THE HANDS

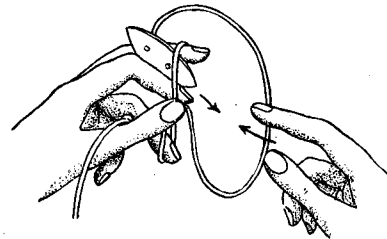


FIG. 4. FOURTH POSITION OF THE HANDS

is that when the right hand has passed the shuttle through the loop, it must stop with a sudden jerk and hold the thread tightly extended until the left hand has drawn up the knot. After filling the shuttle,

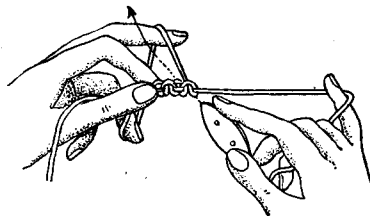


FIG. 5. FIFTH POSITION OF THE HANDS

take the end of the thread between the thumb and forefinger of the left hand, and the shuttle in the right, pass the thread over the third and fourth fingers of the left hand, bring it back toward the thumb and cross the two threads under the fingers, as indicated in

Fig. 1. Pass the thread that comes from the shuttle round the little finger of the right hand, and give the shuttle the direction shown in the illustration.

**SECOND AND THIRD POSITION OF THE HANDS** (Figs. 2 and 3).—Make the shuttle pass between the first and third fingers, in the direction indicated by the arrow in Fig. 2,

and bring it out behind the loop. Here the first difficulties arise, and until they have sufficiently mastered the movements of both hands we advise them to pay careful attention to the following instructions. As soon as you have put the shuttle through the loop, place the right hand on the table with the thread

tightly extended, leaving the left hand perfectly passive.

Then, raising the third and fourth fingers of the left hand with the loop upon them, pull up the loop, stretching the thread tightly in so doing, by extending the

fingers. By this movement a knot is formed, the first part of the "double knot," or "double stitch," which is the most common one in tatting.

Remember that the right hand must be kept perfectly still as long as the left is

in motion, and that the knot must be formed of the loop thread that is in the left hand.

The right-hand, or shuttle thread, must always be free to run through the knots; if it were itself formed into knots it would not have the free play needed for loosening and tightening the loop on the left hand, as required.

**FOURTH POSITION OF THE HANDS (Fig. 4).**—The second part of a knot is formed by the following movements: Pass the shuttle, as indicated in Fig. 4, from left to right, between the first and third fingers through the extended loop; the right hand seizes the shuttle in front of the empty loop and extends the thread; the left hand pulls up this second part of the knot as it did the first. As it is necessary to thoroughly understand making this "double knot," it is well to practise on it until it can be made rapidly.

In the directions for tatted articles, the abbreviation *ds* is used for this "double knot" or "double stitch."

**FIFTH POSITION OF THE HANDS (Fig. 5).**—When the second stitch forming the

double knot has been made, the two hands resume the position shown in Fig. 1. Figure 5 reproduces the same and shows us a few finished stitches as well.

**POSITION OF THE HANDS FOR MAKING A PICOT (Fig 6).**—Picots are introduced into tating patterns as they are into knit-

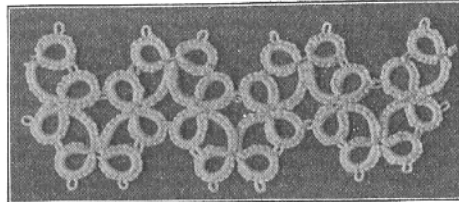
ting and crochet. They also serve to join the different parts of a pattern together, and render a great many pretty combinations possible. A little care is necessary with a beginner in getting the picots of even size. Figure 8 gives an illustration of the open picot, while Fig. 9 shows the close picot.

**TATTING WITH TWO SHUTTLES (Fig. 7).**—Two threads are used in tating when the little rings are not to be connected together at the bottom by a thread, when you want to hide the passage of the thread to another group of knots, and when threads of several colors are used.

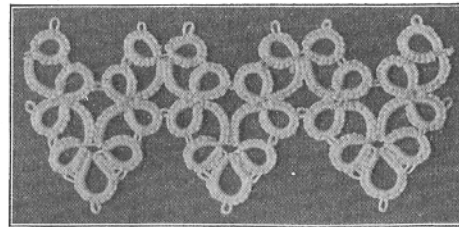
When you work with two shuttles, tie the two threads together. The best

knot for this is made thus: Place the end of thread A under end B between the left-hand thumb and finger. Take shuttle A and bring its thread up over left thumb and under end A. After stopping to bend end A back and putting left-hand middle finger on it to hold it, carry thread A down under the thumb over end B close to the crossed threads. Through the loop over the thumb made by thread A pull end B, laying it over straight to the left and putting thumb over the whole. Now draw shuttle A down until its thread is pulled tight. It will close over the threads underneath and make an indissoluble knot. Trim close.

Pass one thread over the third finger of



INSERTION No. 1423

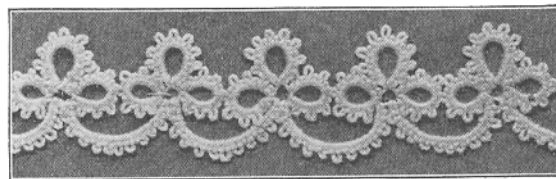


EDGING No. 1424

Examples of single-thread tating

By Mrs. T. L. McGarry

When made of fine thread, these make nice trimmings for handkerchiefs or collars; when made of coarse thread, they can be used on towels or centrepieces.



TATTED CLOVER-LEAF TRIMMING No. 1425

By Mrs. F. L. Smith

Shuttle and spool thread are used in making this pretty pattern.

the left hand, wind it twice around the fourth finger, and leave the shuttle hanging down.

Pass the second shuttle into the right hand and make the same movements with it as you do in working with one shuttle only. In working a half circle with two threads, the shuttle-thread (with which

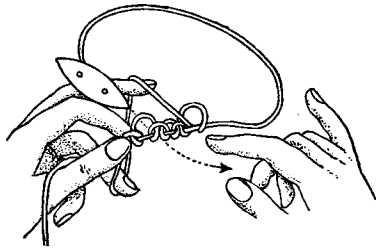


FIG. 6. POSITION OF THE HANDS FOR MAKING A PICOT

the knots are made) must lie between the two threads of the loop, so that the end of the thread laid around the hand hangs down, free in front, only held by the thumb of the left hand.

When the second thread is only used to make chains it can be used from the spool quite as handily as from a shuttle, in which case the spool thread is passed around the fingers of the left hand and held between the thumb and forefinger.

In working with two threads, remem-

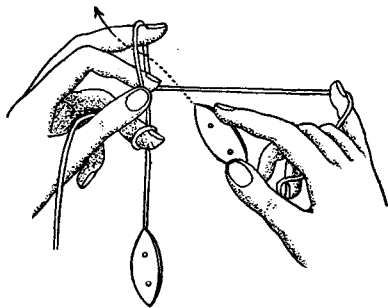


FIG. 7. TATTING WITH TWO SHUTTLES

ber that the scallops just finished should turn downwards.

OPEN AND CLOSE PICOT (Figs. 8 and 9).—These are formed of single stitches, leaving a loop on the extended thread, as shown in Fig. 8, and a short length of thread between the stitches; finish the second half stitch, and when you have

pulled it up join it to the preceding stitch. In this manner the picot represented in Fig. 9 is formed quite naturally.

In every kind of tatting, the double stitch that comes after the picot is independent of the loop. Thus, if the directions say, 2 d s, 1 p, 3 d s, 1 p, 2 d s, etc., you must count the d s that served to form the loop and not make 2 d s, 1 p, 4 d s, etc. To join the different rings, oval, etc., together by means of picots, take up the thread that runs over the left hand with a crochet needle or pin, inserting it into the picot downwards from above, draw the thread through, pass the shuttle through the loop thus formed, and pull it up like any other stitch.

SINGLE OR HALF KNOTS. JOSEPHINE PICOTS (Figs. 10 and 11).—The Josephine picot or purl, as it is also called in tatting, consists of a series of single or half knots



FIG. 8. OPEN PICOT



FIG. 11. SINGLE OR HALF KNOTS. LARGE JOSEPHINE PICOT



FIG. 10. SINGLE OR HALF KNOT. SMALL JOSEPHINE PICOT



FIG. 9. CLOSED PICOT

formed of the first knot only. These picots may be made of 4 or 5 knots, or of 10 or 12 knots.

DETACHED SCALLOPS.—Make 12 d s with one shuttle, then tighten the thread so as to draw them together into a half ring; the next d s must touch the last d s of the scallop before it.

SCALLOPS JOINED TOGETHER AT THE TOP.—With one shuttle make 4 d s, 1 p, \* 8 d s, 1 p, 4 d s, close the half ring, 4 d s, draw the thread through the p and repeat from \*.

SCALLOPS WITH PICOTS.—Make with one shuttle, 4 d s, 1 p, \* 3 d s, 1 p, 2 d s, 1 p, 2 d s, 1 p, 3 d s, 1 p, 4 d s, close the ring.

Leave sufficient length of thread, before beginning the next ring, for the rings not to overlap each other. Make 4 d s, draw the left-hand thread through the 5th picot of the preceding ring, and repeat from \*.



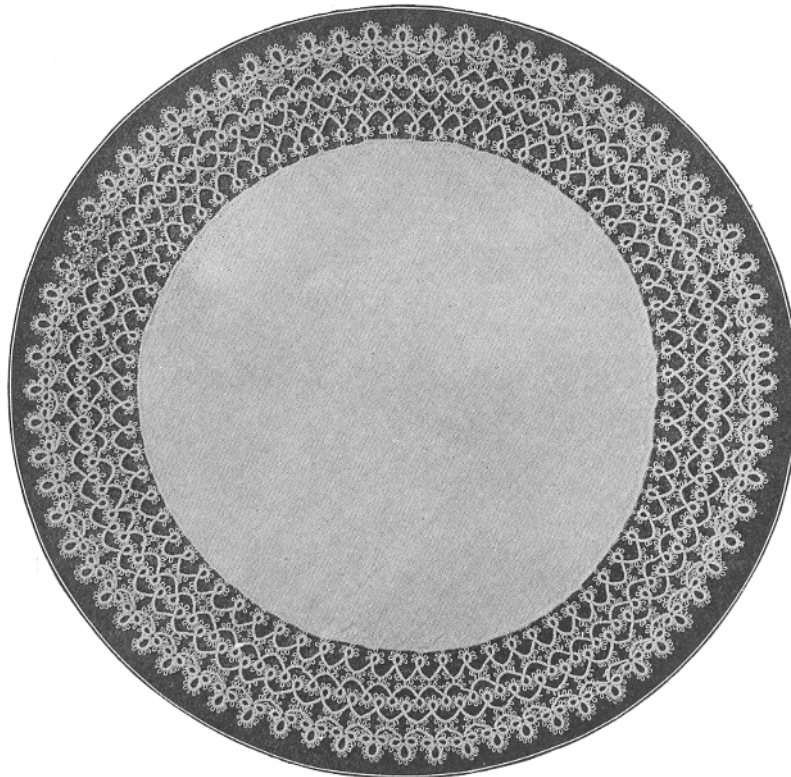
Rings are always made with one thread, chains with two. Picots are of ordinary length unless a long picot (1 p) is indicated. When the directions say "r 3 p separated by 2 d s" or ch the same, it means 2 d s, p, 2 d s, p, 2 d s, p, 2 d s; that is, there must be as many d s before the first p and after the last as there are between; but if they say r, or ch, 3 d s, 3 p separated by 2 d s, 3 d s, it means 3 d s, p, 2 d s, p, 2 d s, p, 3 d s.

It will be well for the beginner to practise on the simple edges and insertions which follow before attempting the more intricate patterns.

#### Oval Doily No. 1422

**MATERIAL.**—Two strips of rickrack braid of different sizes, No. 20 thread, and a piece of linen the required size.

Take the small braid the length required



A HANDSOME TATTED BORDER FOR CENTREPIECE No. 1426  
By Mrs. L. A. Frazier

A clover-leaf is a group of three or more rings as indicated, made close together.

When a ring or other part is to be repeated three times it means that you are to make that part three times, not counting the one already made, or that there will be four when finished.

Never tie and cut the thread if it can be inconspicuously carried to the next point, as the knots are even more unsightly.

to reach around the edge of the doily and join the ends neatly. Count the same number of points for the other strip of braid and join ends. The doily illustrated is 9 inches long and requires 96 points of braid.

Join the strips with tating made as follows: Three d s, p, 3 d s, join to a point of small braid, 3 d s, p, 3 d s, close, turn, leave  $\frac{1}{8}$  inch of thread, 5 d s, p, 5

[CONTINUED ON PAGE 38]

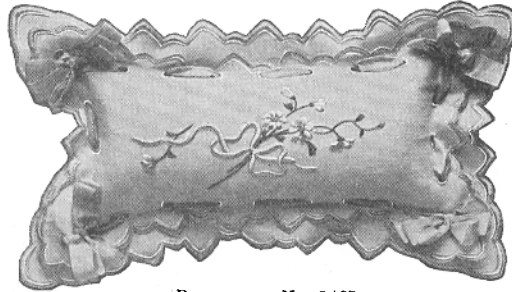
## Bed Room Embroideries

ALL of the embroideries for the bedroom, illustrated on these pages, are very simple in design, and are most desirable for this reason.

With the exception of the towel, which is of huck, the pieces are made of white linen. The dresser-set, consisting of the scarf and oblong pincushion, has a design of bow-knots and clusters of daisies. The scalloped edge is

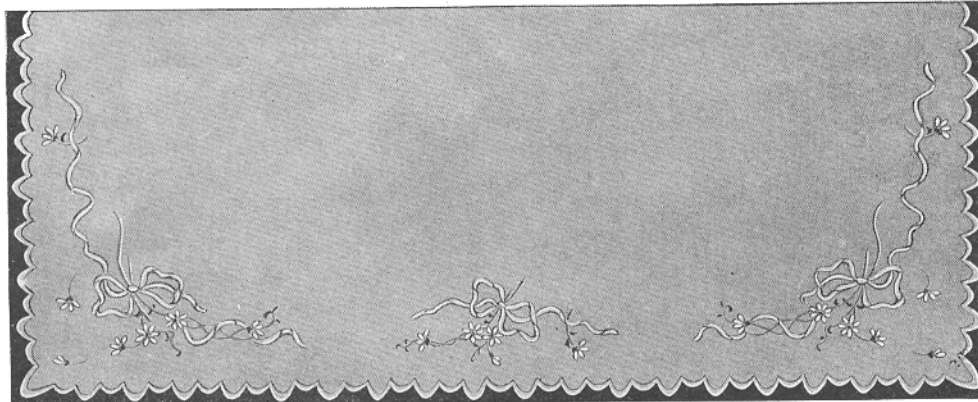
stems are of green and the ribbon is worked solid with white, with the edges outlined with pink with fine stitches.

The petals of the daisies are worked solid in long - and - short stitch, using a light shade of green at the base, shading into white, with a delicate pink on the tip. Eyelets are made on the top and bottom of the pincushion and the two pieces are laced



PINCUSHION No. 1427

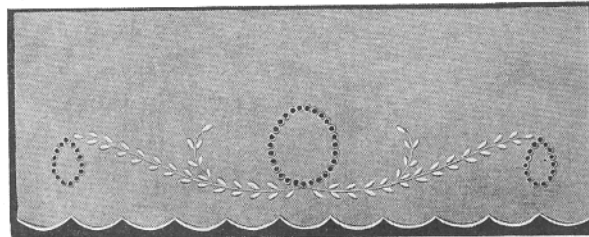
Size, 4½ x 9 inches. Stamped linen, 35 cents, or given for one new subscription. Embroidery cotton, 15 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. A color scheme is sent with each pattern.



DRESSER SCARF No. 1428

Size, 18 x 42 inches. Stamped white linen, \$1.00, or given for three new subscriptions. Embroidery cotton, 35 cents extra. Perforated pattern, 45 cents. A color scheme is sent with each pattern. Stamping compound with directions, 10 and 25 cents a box.

buttonholed with white with a line of outlining in green just inside. Make these outline stitches very short, and close to the buttonholing. The leaves and



TOWEL No. 1429

Size, 22 x 38 inches. Stamped linen huckaback, \$1.00, or given for three new subscriptions. Embroidery cotton, 14 cents extra. Perforated pattern, with one letter, 25 cents; transfer pattern, with one letter, 15 cents.

together with pink ribbon.

The other pieces are all worked in French and eyelet embroidery. The pillow-shams, sheet, and pillow-cases, are embroidered in

the same design, working the flowers solid, and the half circles of dots in eyes. In order to make these of uniform size, it is well to use a gauged stiletto. Particular attention should also be given the scallops, being careful to take the stitches exactly on the stamped lines, otherwise they will tend to be round, and spoil the pretty pointed effect. In the centre of each sham is a

pretty script monogram, or, if one prefers, the Old English can be used. Some may even prefer the single letter, but in this case, it should be somewhat larger than the ones illustrated.

The sheet and pillow-case are marked with a single initial, and this should match the style used on the shams.

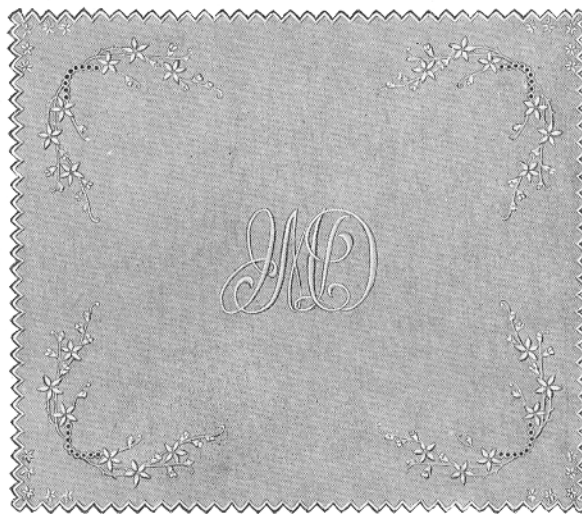
These initials or monograms are pad-

ded quite heavily, and then worked solid in satin-stitch. Be sure that on all the curved lines the stitches are taken directly across, and very close, so the padding stitches will not show. Initials and monograms are much harder to work nicely than the rest of the design, and consequently require more care.

The towel No. 1429 is made of linen huck, and measures twenty-two by thirty-eight inches, this being the regu-

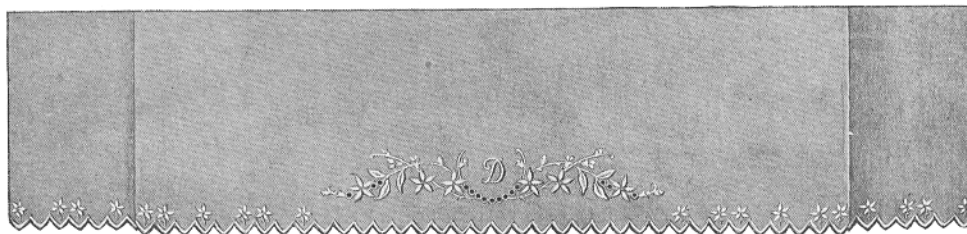
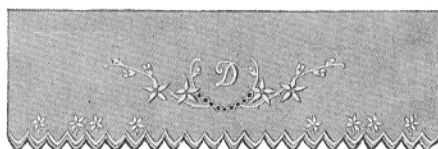
lation size. The design is worked on one end only, the other end being finished with the plain, even scallop. To give these scallops a firm edge both outlines should be run with fine stitches. Then the space

between is padded with chain-stitch before doing the buttonholing. In the large circle in the centre an initial can be used.



PILLOW SHAM No. 14210

Size, 30 x 35 inches. One pair stamped on linen, scallop and design only, \$2.25; scallop and design with one plain script or Old English letter, \$2.50, or with a three-letter monogram, \$3.25. Embroidery cotton, 70 cents extra. Perforated pattern (½ design), 45 cents.



EMBROIDERED PILLOW CASE AND SHEET

PILLOW CASE No. 14211 (upper illustration). Stamped linen (one pair), \$2.50, or English long cloth (one pair), \$1.00. Embroidery cotton, 25 cents extra. Perforated pattern, with one letter, 35 cents; transfer pattern, with one letter, 20 cents.

SHEET No. 14212 (lower illustration). Three sizes. Stamped linen sheeting, 90 x 90 inches, \$3.85; 90 x 99 inches, \$4.25; 90 x 108 inches, \$4.50. Embroidery cotton, 25 cents extra. Perforated pattern, with one letter, 45 cents. Worked commenced on any one piece, 75 cents additional.



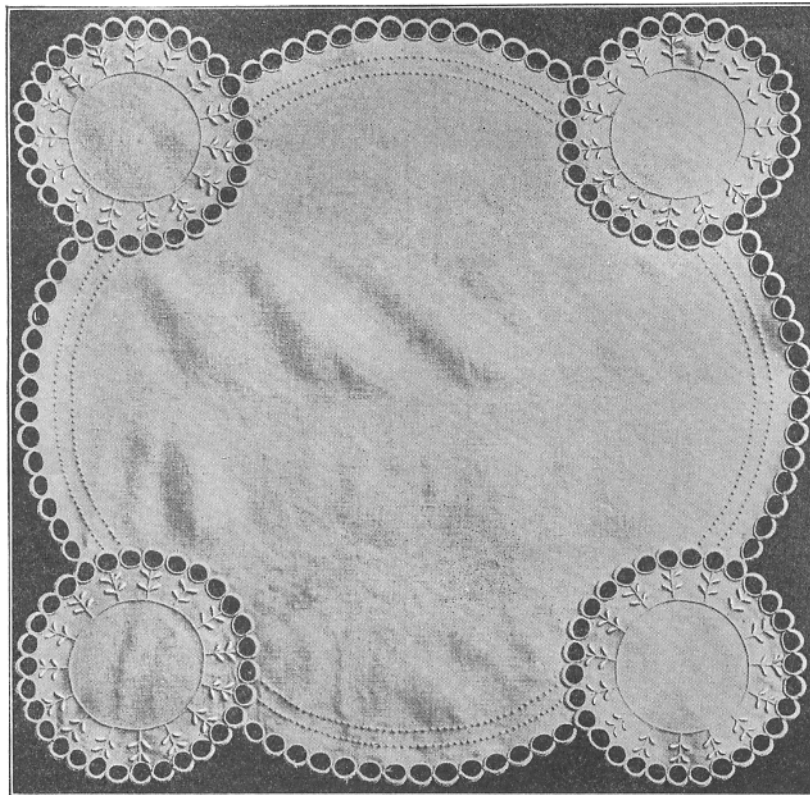
## Table Pieces Worked in Shadow Eyelets

Designs by Lilian Barton Wilson

**I**F one wishes to display her skill in fine needlework, she will have no better opportunity than on a piece of French and eyelet embroidery. For unless each stitch is taken in exactly its right position, it will show quite plainly on the finished piece.

For table pieces, such as shown in the

menced. Run the stamped lines with fine stitches, and then fill the surface of the section with padding stitches. In cases of small leaves such as are used on these table pieces, this padding is done by simply taking the stitches the length of the leaf, with short stitches taken at each end, so that the long ones will appear on the right



AN UNUSUAL CENTREPIECE No. 14213

*Size, 23-inch.* Stamped white linen, 60 cents, or given for one new subscription and 25 cents. Embroidery cotton, 35 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents.

illustrations, white linen of a fine quality is used. A special feature of these designs is the use of the shaded eyelets, which form the flowers. The solid embroidery on the pattern should be completed before the eyelet-work is com-

pleted. Particular care should be given this part of the work, for upon it a great deal of the smoothness of the embroidery depends.

The embroidery stitches are taken across the leaf, very close, but not so as to over-

lap, and the work should be done from the tip to the base. The stems and lines are all made in stem-stitch, which is really narrow satin-stitch, made over fine running-stitches. As little as possible of the material should be taken up, and the stitches taken so close that the line will appear unbroken. (See detail of oval centre-piece.)

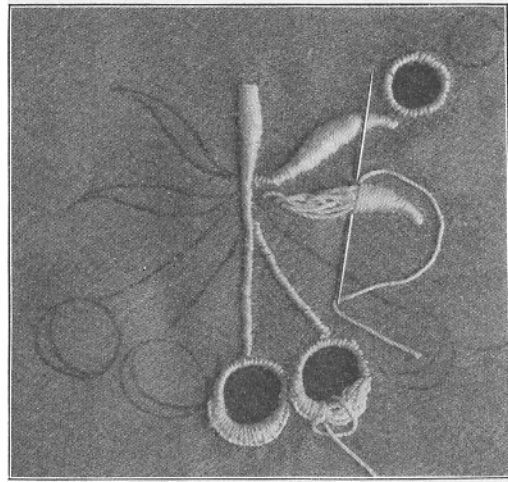
On the centre-piece No. 14213 the entire edge is made of shaded eyelets. These also extend around the circular sections in the corners, every alternate eyelet forming a flower. These are run on the stamped lines and padding stitches placed between

the double lines. Pierce the eyelet and cut away enough of the material so it will not pull when the embroidery stitches are made.

The detail shows just how these eyelets are worked, with the inner edge plain, and the outer edge padded and worked in buttonhole-stitch.

By using the perforated pattern, these small round corner sections could be transferred to smaller pieces of linen and used as tumbler doilies. The two rows of tiny dots are worked solid.

The oval tray or platter doily has a row of plain eyelets around the centre, with the shaded eyelets introduced only in the flowers.



SECTION OF OVAL DOILY IN PROCESS



OVAL TRAY OR PLATTER DOILY No. 14214

Size, 10 x 12 inches. Stamped white linen, 25 cents. Embroidery cotton, 14 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

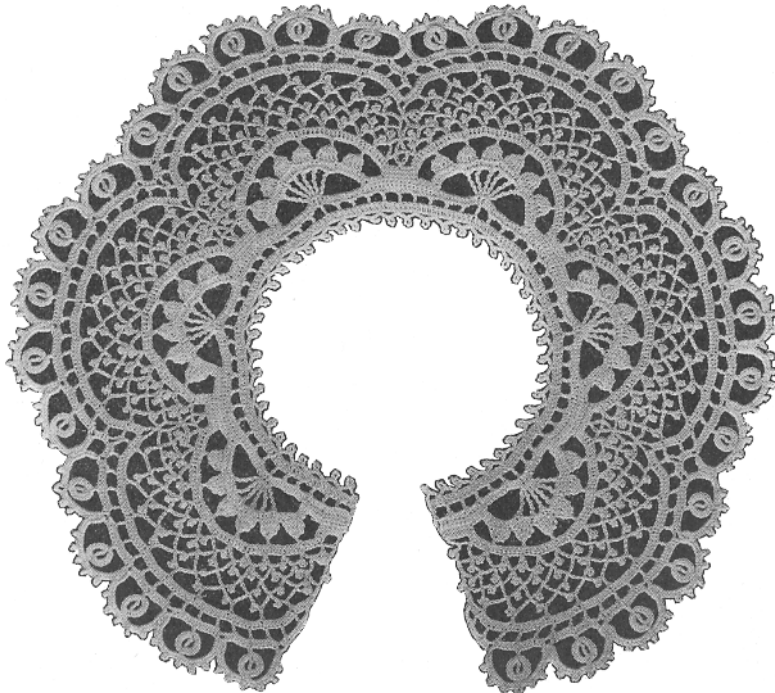
## Venetian Crochet Coat Set

**D**ESCRIPTION OF STITCHES. — *Chain* (ch). *Stitch* (st). *Stitches* (sts). *Picot* (p). *Slip stitch* (sl st). Having loop on hook, hook through work, draw thread through work and loop on hook at the same time. *Single crochet* (s). Having loop on hook, insert hook in work, thread over, and draw through, thread over, and draw through both loops on hook. *Double crochet* (d). Having loop

(h d). Same as d, except that the thread is drawn through all three loops at once. *Long treble* (l t). Having loop on hook, thread over four times, insert hook in work, thread over and draw through, thread over and work off loops by twos.

### Collar No. 14215

**MATERIAL.**—Three spools of Cordonnet



A PRETTY COLLAR IN VENETIAN CROCHET No. 14215  
By Mrs. E. L. Miles

on hook, thread over, insert hook in work, thread over and draw through, over and draw through two loops, over and draw through remaining two. *Treble crochet* (t). Having loop on hook, thread over twice, insert hook in work, thread over and draw through, thread over, draw through two loops, thread over, draw through two loops, thread over, draw through two remaining loops. *Half double*

crochet cotton No. 5 and a No. 5 steel crochet-hook.

**DIRECTIONS.**—Chain 189 sts. *1st row*—Half double in the 4th st from hook, h d in each remaining st. *2d row*—Turn, ch 6, d in 3d st of preceding row, \* ch 3, d in 3d st. Repeat from \* to end of row. *3d row*—Turn, ch 3, h d in each st of preceding row. *4th row*—Turn, s in 2d st, 12 s, \* ch 9, l t in 11th st from last s, ch 2,

1 t in same st, ch 2, 1 t in same st, ch 2, 3 1 t in next st. This forms the fan. Chain 9, s in 11th st from last 1 t, 18 s. Repeat around from \*, finishing the row with 12 s. *5th row*—Turn, 10 s, \* h d in each st around half circles, skip the 1st, 15 s. Repeat from \* around, finishing row with 10 s. Fasten with sl st, break thread and weave in, so the end will not ravel and will be invisible. *6th row*

—Begin at the other end of the collar and work 7 s, the 7th one coming between the 4th and 5th s of previous row. Chain 6, thread over twice, insert hook between 3d and 4th h d of half circle, draw thread through, over, and draw through 2 sts, over, and draw through 2 sts again. You now have two loops

on your hook. Continue in the next four stitches, leaving one more loop on the hook at each stitch, until there are six loops on hook. Thread over hook and pull through all except one loop. Slip hook out of the last loop and pick up the thread between, replace hook and draw through two loops, over and draw through last two loops. This finishes the first point. Chain 7 between each point. Make the other five points the same, except that the fourth point begins in the last st of the third point. Having finished the sixth point, ch 6 and fasten with s between the 4th and 5th s of previous row. Work 8 s between each half circle and 6 s at the end of the row. Break thread. *7th row*—Begin at other end of collar, 5 s, h d in each st of the half circle, 7 s between each half circle and 5 s at end of row. *8th row or 1st picot row*—Turn, \* ch 5, fasten with sl st between 3d and 4th h d of half circle, ch 6, fasten with sl st in 2d st of ch to form p, ch 5, fasten with sl st between 4th and 5th st of the h d. Having made the 12th picot space around the half circle, ch 5, fasten with sl st between 4th and 5th st of previous row. This makes 14 spaces around the half circle, 12 with picots and 2 plain. Repeat from \* to end of row. *9th row or 2d picot row*—

Turn, sl st in first 3 sts of preceding row, ch 6, p, ch 6, fasten with sl st in centre of next space. When there are 13 picot spaces around the half circle, fasten with sl st in second chain of next space, ch 2, fasten in 3d ch of next space, \* ch 6, fasten in centre of next space. Make 13 spaces around the half circle, 12 with picots and one 6 ch. Repeat from \* to



CUFF No. 14216 TO MATCH COLLAR No. 14215

end of row. *10th row or 3d picot row*—Turn, sl st in first 4 sts of previous row, ch 7, p, ch 6, fasten with sl st in centre of next space. Make 12 picot spaces, and one 6-ch space, fastened with sl st in centre of next space, also fasten centre of next space with sl st, ch 6, fasten with sl st in centre of next space. The first and sixth scallops have 11 picot spaces and 1 plain, while the other four scallops have 10 picot spaces and 2 plain. *11th row or 4th picot row*—Turn, sl st up to centre of next space. Around first scallop make 10 picot spaces like those of previous row. To join the scallop, ch 4 and catch in centre of next space with d, catch in centre of next space with d, ch 4, sl st in centre of next space. When the row is finished there will be 10 picot spaces around first and sixth scallops, and 9 picot spaces around the other scallops. *12th row*—Turn, sl st to centre of space just finished, ch 6, fasten in centre st of next space with d, ch 8, repeat around scallop, except that the 10th space has 6 ch joined between the 2d with a sl st. *13th row*—Turn, in the space just finished make 2 sl sts, 1 s, h d in each successive st, h d in 3 sts of the 10th space, leaving 3 sts. Skip the first 3 sts of the next scallop and proceed as before. *14th row*—Turn, sl st in 3 of the sts just finished.



Chain 4, d in the 4th st of preceding row. The 19th d will be between the 3d and 4th sts of preceding row. Make another d between the 4th and 5th sts of next scallop, which joins the scallops. There will be 19 spaces around the first and sixth scallops (not counting the joining spaces), and 18 spaces around the others. *15th row*—Turn, and in the space just finished make 3 sl sts and 5 s, 3 h d, fastening the first one directly over the 2d d, ch 1, skip 1 st, 7 h d, ch 8, fasten with t in 3d st of ch (5th st from hook), ch 5, fasten with sl st in t, 8 s on each side of the circle, fasten (in 2 of the threads) with sl st, two more sl sts down stem. Seven h d, turn, ch 11, fasten in top of circle with s, ch 11, fasten in open space with sl st, turn, 4 s, p, 4 s, p, 4 s, p, 4 s, with p at top, 4 s, p, 4 s, p, 9 s. *This finishes the first arch.* Skip 1 st, 9 s and proceed as before. The two arches are joined at the 4th st. Notice that the first and last arch of the collar have 6 p's. The second, third, and fourth arch of each scallop have 5 p's, and the fifth and first arch of each scallop have 4 p's.

**TO JOIN THE TWO ARCHES BETWEEN THE SCALLOPS.**—Having made the 4th p of the fifth scallop, make 12 s, skip 1 st, 4 h d, skip the next 4 sts, 4 h d. Skip 1 st and proceed as before. These two arches are joined at the 4th and 8th sts.

**TO FINISH THE NECK.**—With the right side of the collar turned toward you, fasten the thread in 1st st with sl st, \* ch 8, fasten back in 6th st from needle with sl st to form picot, ch 2, fasten with sl st in 4th st. Repeat from \* to end of row.

**Cuff No. 14216 to match Collar No. 14215**

**MATERIAL.**—Two balls Cordonnet crochet cotton No. 5.

**DIRECTIONS.** — Make a chain of 120 sts. *1st row*—Catch into 4th st with h d, h d in each succeeding st to end of row. *2d row*—Turn, ch 5, h d in 3d st of previous row, ch 2, h d in 3d st. Repeat to end of row. *3d row*—Turn, ch 3, h d in 1st st, and in each succeeding st to end of row. *4th row*—Turn, 10 s in the next 8 sts. Chain 9, and in the 10th st make 4 l t as described in 4th row of collar, with 2 sts

between each cord. Chain 9, and beginning in 10th st, work 20 s. Repeat to end of row. *5th row*—Turn, 8 s, h d in each st around half circle, 17 s between half circles. Repeat to end of row. *6th row*—Turn, 5 s. Then make five points as described in 6th row of collar with a ch of 7 sts between each point and 10 s between half circles. Repeat to end of row. *7th row*—Turn, 4 s, h d in each st of half circle, and 8 s between half circles. Repeat to end of row. *8th row*—Turn, 3 s, 12 picot spaces as described in 8th row of collar, with 5 s between the scallops. Repeat to end of row. *9th row*—Turn, ch 6, fasten in centre of next p space with sl st. Work 11 p spaces as described in 9th row of collar. Fasten to centre of next p space with sl st. Repeat to end of row. *10th row*—Turn, sl st to centre of space just finished. Chain 6, fasten in centre of next space. Fill half circle with p spaces as described in 10th row of collar. The 11th space of this row fastens together the centres of the next two spaces with a sl st. Chain 7 and fasten to centre of next space with a sl st. Repeat to end of row. *11th row*—Same as 10th row. *12th row*—Turn, sl st to centre of space just finished, ch 6, fasten in centre of next space with sl st, ch 7, fasten with d in centre stitch of next space. The 8th space fastens the next two centres with a sl st. Repeat to end of row. *13th row*—Break your thread and beginning with first space of 7 sts, sl st the first 3 sts, 1 s, 4 h d. The 4th h d is directly over the 1st d. Then proceed to make the arches as described in 13th row of collar; except that the foundation of each arch has only 12 h d. Finish the straight edge the same as the neck of the collar.

## A Neat Finish for Armholes

By Helen A. Lyman

A NEAT way to finish the armholes of a very fine lingerie waist, instead of binding them in the ordinary way, is to buttonhole-stitch the edges with loosely twisted embroidery cotton. This will conceal all raw edges and will be invisible from the right side.

## Sofa Pillows in Crochet and Embroidery

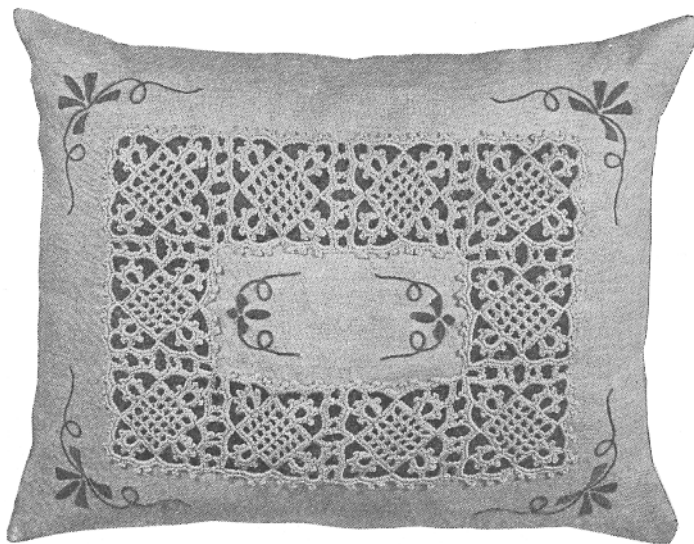
AS every one is aware, nothing is more durable than crochet, and this, made of heavy cotton and used with a somewhat heavy fabric, makes most attractive pillows, which are quite the fad at the present time. Just a touch of embroidery may also be introduced, but this is not necessary.

DESCRIPTION OF STITCHES.—*Stitch* (st). *Stitches* (sts). *Chain* (ch). *Picot* (p). *Slip stitch* (sl st.) Having loop on hook, insert hook in work, draw thread through work, and loop on hook at same time. *Single crochet* (s). Having loop on hook, insert hook in work, thread over and

through two remaining loops. *Double treble crochet* (d t). Having loop on hook, thread over twice, insert hook in work, thread over, draw through, over, and work off loops by twos. *Triple treble crochet* (t tr). Having loop on hook, thread over three times, insert hook in work, over, draw through, over, and work off loops by twos.

### Sofa Pillow with Crochet and Embroidery No. 14218

Chain 16, 1 d in 10th ch, \* ch 1, skip 1, 1 d in next, repeat until there are five



SOFA PILLOW WITH CROCHET AND EMBROIDERY No. 14218

Stamped Russian crash, with plain crash for back, 60 cents, or given for one new subscription and 25 cents. Embroidery cotton, brown, or any preferred color, 5 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents. Carpet warp for insertion, 25 cents. Postage on carpet warp, 9 cents extra. Steel crochet-hook, 5 cents.

draw through both loops. *Double crochet* (d). Having loop on hook, thread over, insert hook in work, over, draw through, over, draw through two loops, over, and draw through two remaining loops. *Treble crochet* (t). Having loop on hook, thread over, insert hook in work, over, draw through, over, draw through one loop, over, draw through two loops, over, draw

spaces. Turn. *2d row*—Chain 4, \* 1 d in d, ch 1, repeat across. Make three more rows in the same way, thus forming a square of five spaces. Turn. *6th row*—Make 2 s in first, second, and third spaces, ch 9, catch back with sl st into st above third spoke, turn, 3 s on ch, ch 3, catch into 1st ch to form picot (p), (2 s, p), repeat three times, 3 s. This finishes first big

picot loop. Make 2 s in fourth space, 5 s around corner, and repeat from beginning of row, forming four big picot loops, join with sl st. *7th row*—Chain 7, catch into

ring, fill with 12 s, ch 10, s in 4th st of ring, ch 9, s in 7th, ch 9, s in 10th, ch 9, sl st in first of ch. This forms four loops, 15 s in each loop. (Chain 9, d in top of loop, ch 9, s in space between loops.) Repeat. Working over 9 ch (3 s, 3 d, ch 4, 3 d, 6 t, ch 4; in next 9 ch, 6 t, 3 d, ch 4, 3 d, 3 s), repeat around. Make five medallions, sew together at picots in middle of petals.

Join thread in picot at end of strip; ch 5, d in 5th t, ch 5, t tr in picot at side, ch 4, catch back into 1st ch to make new picot; t tr in picot of next petal, ch 5, d in 1st t of this petal, ch 5, s in picot at top of petal. (Chain 5, d in 5th t, ch 5, t tr in picot, ch 6, s in side picot of third petal, ch 4, s in same place, ch 4, s in side picot of next medallion; ch 4, s in same place, ch 5, t in 1st st of 6 ch, t tr in side picot of next petal, ch 5, d in 1st t of this petal, ch 5, s

in top of petal), repeat across.

**INSERTION.**—Chain about 160, catch into 17th st, ch 13, s in 6th st, repeat across. Chain 10 (s in 7th st of 13 ch, ch 5),

[CONCLUDED ON PAGE 41]



**SOFA PILLOW WITH CROCHETED ROSETTE INSERTION No. 14219**  
Size, 16 x 22 inches when finished. Russian crash, not stamped for top and back, special price, 35 cents. Carpet warp for insertion, 25 cents. Postage on carpet warp, 9 cents extra. Steel crochet-hook, 5 cents.

2d p with sl st, ch 8, catch into 4th p, ch 7, catch into corner. Repeat around. *8th row*—On 1st ch make 3 s, p, 2 s, p, 3 s. On next ch make 2 s, p, 3 s, p, 3 s, p, 2 s. The third ch is like the first. Finish other corners in same way.

The ten squares when completed are joined to form an oblong. Baste on the pillow top so as to cover the stamped lines, and stitch firmly down inside the picot edge, afterwards cutting out the linen from back of the crochet.

The embroidery may be done in any preferred color, and the crochet lined with satin to match. Brown combines effectively with the linen. Use six threads of the stranded cotton.

**Rosette Insertion used on Pillow No. 14219**

**ROSETTE.**—Chain 7, join in



**SOFA PILLOW WITH CROCHETED ROSE INSERTION No. 14220**  
Size, 16 x 22 inches when finished. Russian crash, not stamped for top and back, special price, 40 cents. Carpet warp for insertion, 25 cents. Postage on carpet warp, 9 cents extra. Steel crochet-hook, 5 cents.

## A Handsome Knitted Coat Sweater

By Mrs. C. J. Matthews

**T**HE sweater illustrated is done in English vest-stitch, a simple but effective pattern, especially adapted to those not versed in sweater making.

**MATERIAL.**—A garment of 36-inch bust measure will require 1½ pounds of German knitting worsted, also one pair of medium rubber or amber knitting-needles, and one pair of very coarse steel ones.

One important new feature in the making of this sweater is that the back and fronts are made separately and joined at the shoulders, thus doing away with the awkward weight and handling that occurs when knit in one piece.

Before commencing the sweater it is well to become acquainted with the pattern employed by knitting two or three inches with only a few stitches on the needle.

To "cast on" stitches, make a loop on the left-hand needle, insert right-hand needle in loop and knit the stitch, throwing the stitch thus knit to the left-hand needle, then with right needle still in the stitch just made, knit again and pass the stitch to the left-hand needle, and so on till the number of stitches required is reached.

**PATTERN.**—Cast on number of stitches (sts) divisible by three, 15 sts will answer. *1st row*—\* Knit (k) 3, purl (p) 3, and repeat to the end of the row. *2d row*—Purl 3, k 3, and repeat to end of the row. *3d row*—Like 1st row. *4th row*—Like 1st row.

These four rows constitute the pattern.

**BACK.**—With rubber needles cast on 105 sts. Knit the pattern back and forth to the depth of 17 inches, then narrow 2 sts each end of every row till 81 sts remain.

Upon these 81 sts knit 5 inches of the pattern, then with the steel needles knit 5 ribs (once across and back forms a

"rib") in plain knitting. Again, with rubber needles, knit twice the pattern, after which, with the steel needles, knit



A CROCHETED EDGE FINISHES COLLAR AND CUFFS OF THIS PRETTY SWEATER

the first 27 sts and transfer the same to a safety-pin. Bind off the next 27 sts for the back of neck and on the remaining 27 sts knit 3 ribs, leave the needle in place for future use.

**FRONT.**—Cast on 27 sts, using the steel needles. Knit 3 ribs, then, with the rubber needles, knit once the pattern, after which, widen one stitch at the beginning of needle every 4th row, till the pattern has been knit seven times, this increase is on the neck edge.

Continue to widen as before at the neck edge and also 1 st every 4th row for the armhole, paying particular attention to keeping the edge stitches knit or purled as the added strips require.

Continue widening till there are 57 sts, then cast on 27 sts for the under arm, making 84 sts in all. Upon these 84 sts knit the pattern without change till the

will be perfect when seamed together.

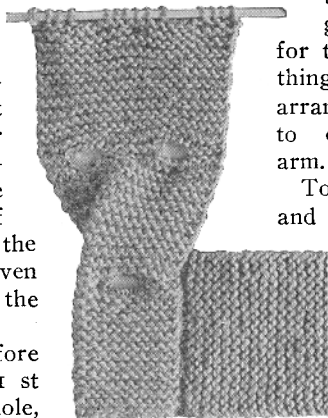
Make the second front exactly like the first. There being no right or wrong side to the work, there is no danger of getting the two pieces for the same side, and the only thing to watch out for is the arrangement of the right stripes to come together under the arm.

To join the shoulders of back and fronts proceed as follows:

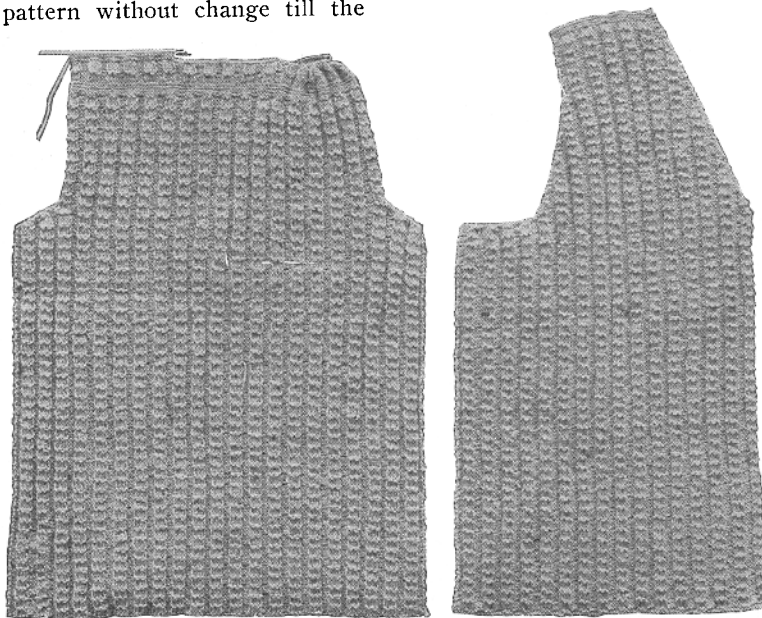
Place the proper front piece back of the shoulder needle (left with the 27 sts upon it), and with the other steel needle knit the stitches on the needle one by one with the corresponding cast-on stitch of the front shoulder, binding off as the knitting proceeds.

If properly done the face of the work will show no joining, while only a slight ridge appears on the wrong side.

For the opposite shoulder, slip the



SHOWING THE MAKING OF THE  
BUTTONHOLES AND BANDS  
ON EDGE OF SWEATER



SHOWING BACK AND ONE SIDE OF FRONT

length under the arm measures exact with that of the finished back, if the pattern spaces are counted on each, the matching

safety-pin stitches to one of the steel needles, knit 3 ribs and proceed as with the other shoulder.

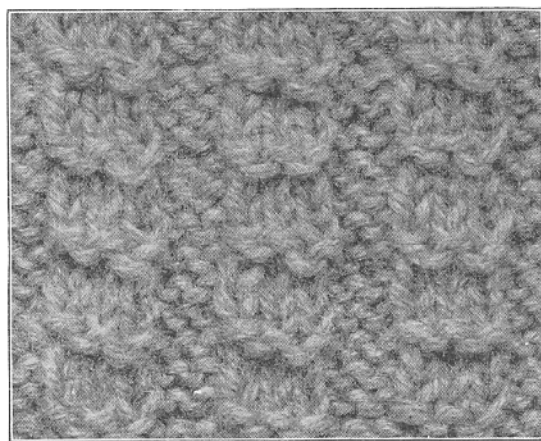


**SLEEVE.**—Cast on 54 sts for the top. Increase 2 sts at beginning and end of the row, every other time across, till there are 102 sts, then add 3 sts at each end, making 108 sts in all, paying strict attention to the carrying out in pattern of the added stitches. Knit twice the pattern (8 rows), then narrow 1 st each end of the needle every 5th row till 72 sts remain. Continue knitting without decrease till the inside edge measures 15 inches, then at regular intervals on the needle, narrow 2 sts together till 64 sts remain. Using the steel needles purl 2 and knit 2 for 4 inches. This is for the wrist or cuff and may be left plain or finished with fancy edge to match the collar.

**COLLAR.**—With steel needles, cast on 2 sts, knit 1 row plain, then increase 1 st at beginning of every 4th row till there are 13 sts on needle.

Continue in plain ribbing for 15 inches, then narrow 1 st every 4th row till 2 sts remain, bind off. The straight edge of collar is sewed to the neck band of sweater, while the outer edge is finished with any crocheted border that may suit the fancy, four rows of "crazy stitch" finish the collar illustrated.

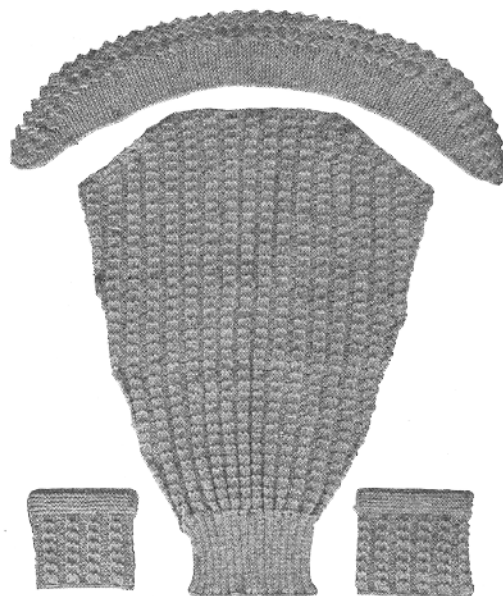
**POCKETS.**—Cast on 33 sts, knit back and



SHOWING DETAIL OF PATTERN

forth in plain ribbing about 30 times, making 15 ribs, this is for the hem or top of pocket as shown in the illustration.

To finish the hem: Fold together with edges even and knit each stitch on needle with the corresponding loop of the set-up



THIS SHOWS THE COLLAR, SLEEVE, AND POCKETS

stitches, being careful to knit the correct stitches together, else the hem will twist. With the hem complete introduce the pattern and knit till the piece is square, bind off. The smaller pocket is made the same way, using 27 sts to start.

**BAND AND STOLE.**—The band at the bottom of sweater is done on the finer needles in plain ribbing, casting on from 18 to 22 sts according to the width desired.

For the stole or piece that extends up and down the fronts and around the neck, cast on 22 sts, knit back and forth till the place for the first button and buttonhole is reached, then knit 4 sts, slip and bind 4, knit 6 sts, slip and bind 4, and knit the remaining 3 sts. Next time across, knit 4 sts, cast on 4, knit 6 sts, cast on 4, and knit remaining 4 sts.

Make the buttonholes any desired space apart, planning the last one to occur where

[CONCLUDED ON PAGE 44]

## Neckwear in White and Colored Embroidery



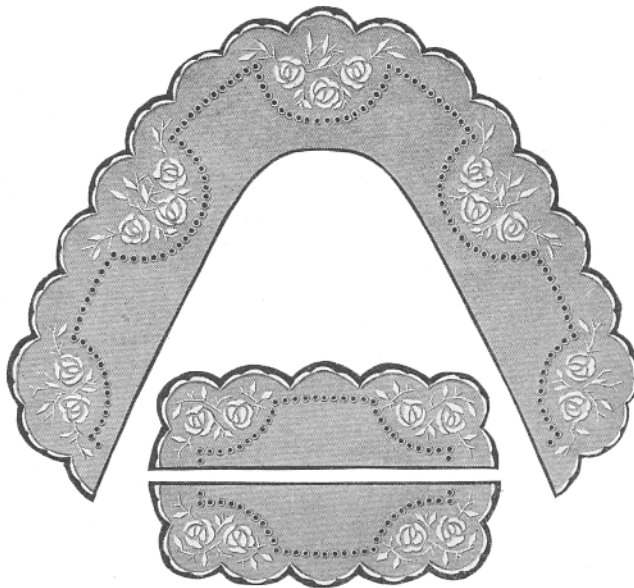
COLLAR AND CUFF SET No. 14221  
Neck measure, 13 inches. Design stamped on lawn and net, 40 cents, or given for one new subscription and 5 cents. Embroidery cotton, 25 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents.  
*A color scheme is sent with each pattern.*

THE foundation of this collar is of white lawn with sections of net inserted on the edge. Before the embroidery is commenced, the net is basted over the pattern, then the work is done through both materials, afterward cutting out the lawn and trimming the net close to the embroidery stitches on the right side. The petals of the roses on the large scallops of lawn are worked solid in three shades of pink, with small green French knots in the centre. The leaves and stems are also of green and the line of dots forming the tendrils is made of French knots in blue. The dots on the net are made with three shades of pink.

Shades of blue may be substituted for pink, if one desires.

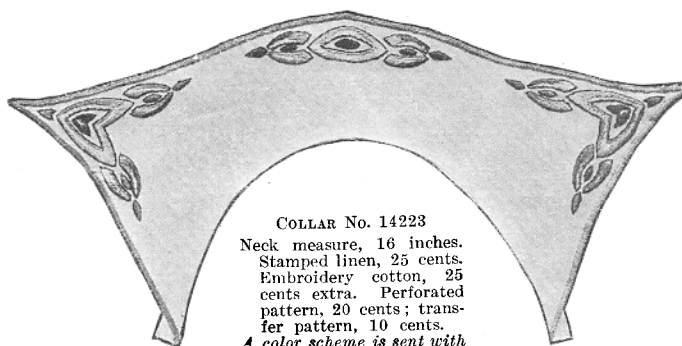
DESIGNS for neckwear in French and eyelet embroidery are always in good taste, and have an advantage in the fact that they can be worn with any color.

This set is adapted for a coat and is made of white linen, on which this kind of work looks particularly well. The scalloped edge requires very little padding, with the exception of the fine stitches, which are run on the stamped lines. The rose petals and leaves are padded and worked solid in satin-stitch, taking the embroidery stitches crosswise. The half circles and connecting lines of dots are made in eyelets, which should be uniform in size in order to preserve the beauty of the piece.

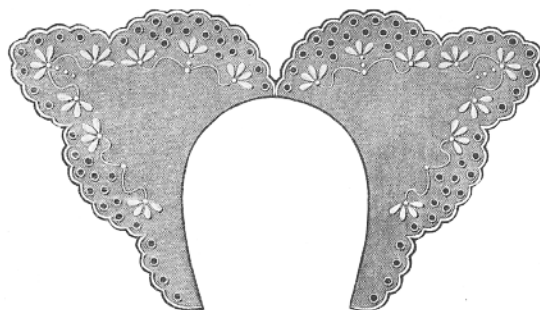


COLLAR AND CUFF SET No. 14222  
Neck measure, 28 inches. Stamped linen, 50 cents, or given for one new subscription and 15 cents. Embroidery cotton, 30 cents extra. Perforated pattern, 45 cents; transfer pattern, 15 cents.  
*Work commenced, 75 cents additional.*

**A** PRETTY collar of loose-weave linen is embroidered in Bulgarian colors, making the central motifs solid with the surrounding sections in long-and-short stitch. The entire design is outlined with black, taking very short stitches, so the line around the curves will be even.



COLLAR No. 14223  
Neck measure, 16 inches.  
Stamped linen, 25 cents.  
Embroidery cotton, 25 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.  
*A color scheme is sent with each pattern.*



COLLAR No. 14224  
Neck measure, 17 inches. Stamped batiste, 25 cents. Embroidery cotton, 10 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

**T**HIS attractive collar has a simple, yet very effective design in French and eyelet embroidery, worked on batiste. The petals of the flowers, also the flower centres and small dots extending from them, are worked solid. The stems can either be made in stem-stitch or outlining, and the dots around the edge are worked in eyelets. The collar is made in two separate pieces, joined only by the neck-band.

Use stranded embroidery cotton, working with two threads in the needle at one time.

**T**HIS collar is, as we might say, made of two collars, for the parts are made of different linen, and both might be made complete collars in themselves. The larger one is of blue linen with the dots worked solid in white, with a line of blue outlining around each. The smaller collar is of white linen with the flowers of blue with white centres. These are also outlined with the blue. The two pieces are basted together on the stamped lines and then button-holed through both thicknesses of linen.



COLLAR No. 14225  
Neck measure, 23 inches.  
Stamped blue and white linen, 50 cents, or given for one new subscription and 15 cents. Embroidery cotton, 15 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

## Valentines and Valentine Place Cards

By Lillian E. Davis

WITH February come thoughts of valentines, and here are offered several suggestions. As a tracing of each



PLACE CARD No. 14226

may be had, there is little work required to make them. Whatman's hot-pressed water-color paper, two-ply, has been used for the originals. It may be obtained in any thickness desired, but should not be too heavy, as the cutting would be too difficult. First trace the design on the paper, and then go over the outlines very carefully with black water-proof India ink, using the illustrations to help in accuracy.

The amount of painting depends upon the individual. Those who know how to use water-colors may take greater liberty than others.

For those who entertain on this occasion, a number of place-cards have also been given. The first, Cupid with the bow and arrow, is a place-card, but might be used as a valentine. Go over the face and body with a flesh-colored wash, red and a little yellow mixed with a lot of water, and then use the same, lighter, for the wings, shading the tips a deeper tone. The hair may be light or dark as preferred, and the bow and arrow dark brown or

gold. Do not attempt to cut out between the body and the string of the bow.

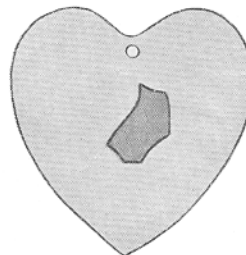
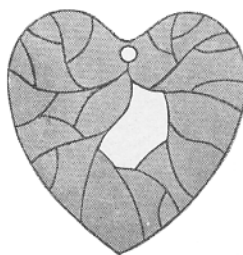
The second card is a valentine, but if desired, may be used as a place-card with the omission of the rhyme. Cupid is colored like the one just described and the hearts may be red with brown arrows. The verse may be written or printed in ink.

Often one desires an idea for matching partners, and here is one suggestion especially appropriate for Valentine's Day. Stamp the two hearts, outline the veins on one of these in ink, making twenty-four sections. If there are more than that number of guests, divide the sections again. Cover it with a wash of red and then cut out one section. Place the heart over the white one and trace around the hole. Then paste the section cut out on the white heart in the place just marked so that when one has found his partner, the two will fit together. Cut out the hearts and attach them to ribbon; give the red hearts to

the girls and the white hearts with one red section to the men.



VALENTINE No. 14227



A NOVEL VALENTINE FAVOR No. 14228

The reclining Cupid is another place-card, the Cupid being colored like those describ-

ed, and the hearts red with black strings. The crown of the Cupid below may be of a golden color, and the quiver a shade of brown. The world may be tinted in blue with the continents a brown, not too dark, so that the printing will be plain.

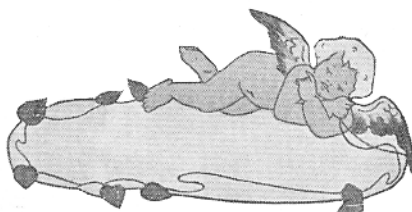
The middle valentine opens as shown in the illustration and has the printed verse inside, which may be replaced by another if desired. The place-card at the right is very simple, the coloring of the little blindfolded Cupid differing from the others only in the hair, so as to contrast with the white bandage.

At the bottom of the page

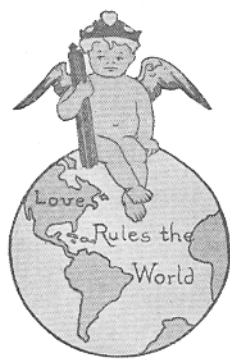
independent of other parts of the cards. As in stamping, some of the drawing is lost, much care should be taken when going over the outline to follow every detail to keep it like the original.

A suggestion for one who has some ability with pencil and brush, and who desires a set of similar place-cards, is to substitute different flowers, such as the poppy and tulip, for the rose used in the one last described, keeping

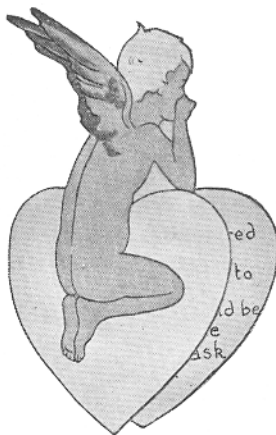
the cupids the same. The place-cards may be made to stand, if preferred, by pasting the ends of strips of cardboard to the backs and then bending them outward for the standard.



PLACE CARD No. 14229



VALENTINE No. 14230



VALENTINE No. 14231



PLACE CARD No. 14232

is shown a very pretty suggestion for a valentine place - card. The head should be painted in a very light tone to contrast with the deeper tones of the rose petals, the different values of which are shown in the illustration. Two tones of green may be used for the leaves and stems.

If one wanted simply cupids for any form of decoration, they might be cut out

Dan Cupid whispered a secret to me.  
Did he tell the same to you?  
He said you would be my Valentine  
If I would ask you to.



PLACE CARD No. 14233

Valentine letters would be made attractive by placing at the top of the note-paper any of the seven card designs shown and then cutting out around the cupid.

Designs No. 14226 to 14233 inclusive, stamped on paper for tracing, 5 cents each,

or set of eight designs, 30 cents. Blue impression paper, used for transferring the designs, 10x12 inches, 10 cents a sheet.

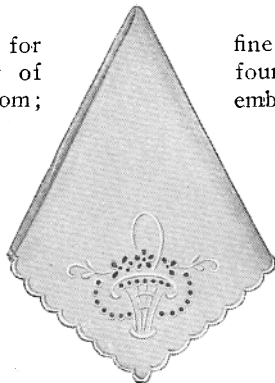


## For the Dining Room

NO room in the house calls for such an unlimited supply of embroideries as the dining-room; and no room offers such a wide range in choice of articles and designs.

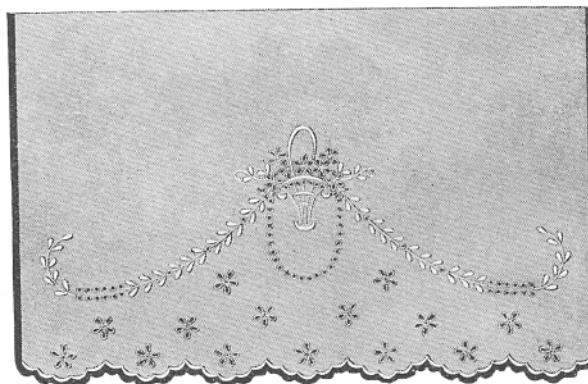
The luncheon-cloth illustrated on the frontispiece, and the napkin and scarf shown on this page, are embroidered with a pretty basket design, and together make a handsome set.

The same general directions can be followed for working any French and eyelet design. First run both stamped lines of the scallops with very fine stitches, and make padding stitches in between. These should be laid very smoothly, for upon this depends a great deal of the smoothness of the embroidery stitches. The buttonhole-stitches should be taken very close, but not enough to overlap. The long eyelets require more care than the round ones, to keep perfect shape, but they are both made in the same way. Before punching the eyelet run the stamped lines with



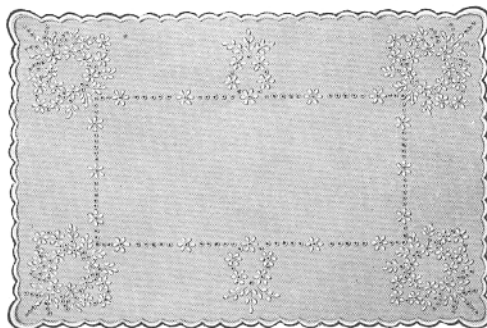
NAPKIN No. 14234

*Size, 15-inch.* Stamped white linen, 30 cents each; \$1.70 for set of six. Stamped satin damask, 35 cents each; \$2.00 for set of six. Embroidery cotton, 7 cents extra for one napkin; 21 cents extra for six napkins. Perforated pattern, 20 cents; transfer pattern, 10 cents.



SCARF No. 14235

*Size, 20 x 54 inches.* Stamped linen, \$1.00, or given for three new subscriptions. Embroidery cotton, 28 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.



TRAY CLOTH No. 14236

*Size, 16 x 24 inches.* Stamped linen, 50 cents, or given for one new subscription and 15 cents. Embroidery cotton, 28 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. *Work commenced, 75 cents additional.*

fine stitches, as this makes a firm foundation on which to make the embroidery stitches. It is usually necessary to cut the centre of the round eyelets a trifle with sharp scissors after they are punched, so that the threads will not pull. The solid work should be well padded, taking the stitches lengthwise, with the embroidery stitches taken across.

The tray-cloth No. 14236

and doily No.

14237 are worked in the same way, while doily No. 14238 is worked in solid embroidery only, although the dots may be worked in eyelets if one prefers.

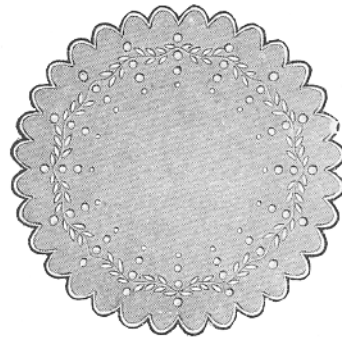
The thirty-four-inch luncheon-cloth No. 14239 has tiny seed-stitches made in the petals and on one side of the leaves, which gives an additional touch of beauty to the cloth.

The doily No. 14240 is worked in shades of green and blue. Work the leaves and outside petals of the larger flowers solid with the darker shade of blue, using the lighter shade on the



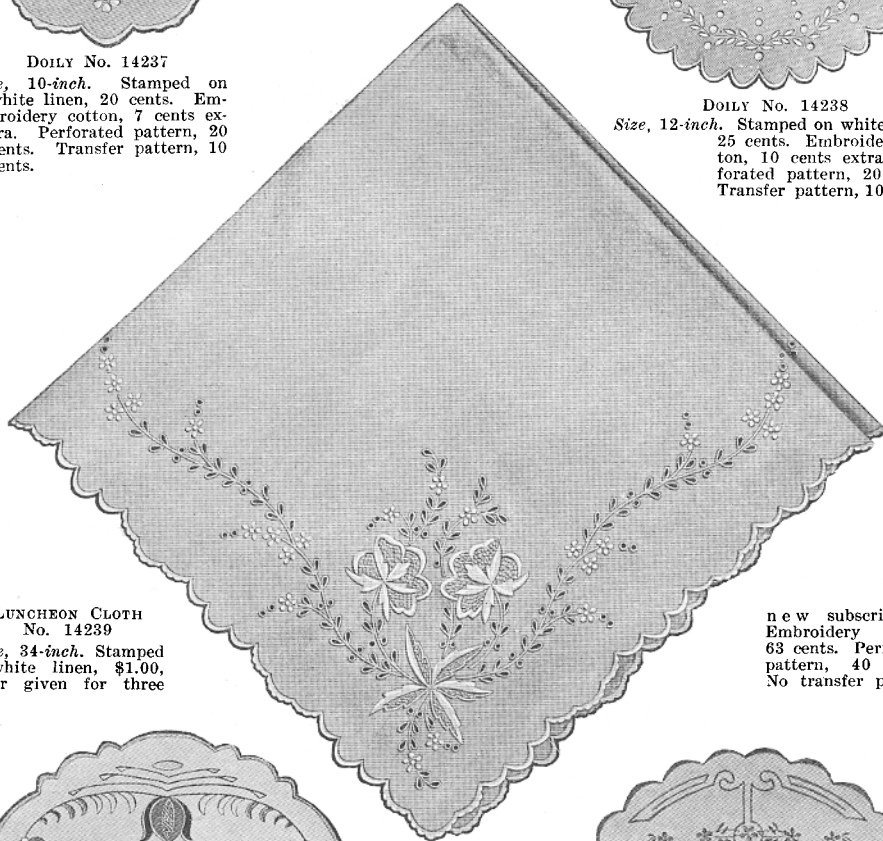
DOILY No. 14237

Size, 10-inch. Stamped on white linen, 20 cents. Embroidery cotton, 7 cents extra. Perforated pattern, 20 cents. Transfer pattern, 10 cents.



DOILY No. 14238

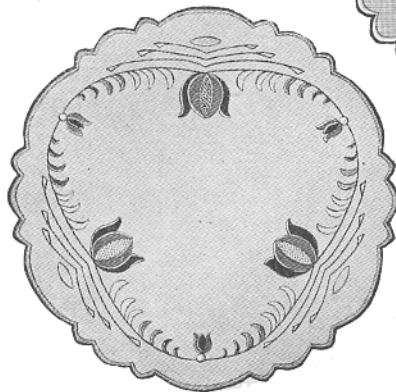
Size, 12-inch. Stamped on white linen, 25 cents. Embroidery cotton, 10 cents extra. Perforated pattern, 20 cents. Transfer pattern, 10 cents.



LUNCHEON CLOTH  
No. 14239

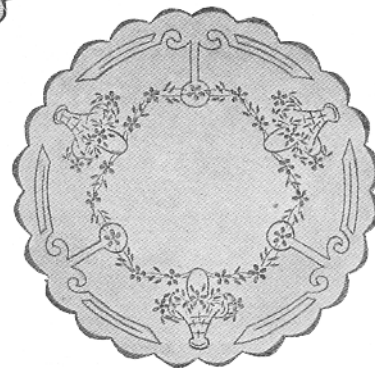
Size, 34-inch. Stamped white linen, \$1.00, or given for three

new subscriptions. Embroidery cotton, 63 cents. Perforated pattern, 40 cents. No transfer pattern.



DOILY No. 14240

Size, 12-inch. Stamped white linen, 25 cents. Embroidery cotton, 15 cents extra. Perforated pattern, 20 cents. Transfer pattern, 10 cents. A color scheme is sent with each pattern.



DOILY No. 14241

Size, 9-inch. Stamped white or tan linen, 20 cents. Embroidery cotton, 13 cents extra. Perforated pattern, 20 cents. Transfer pattern, 10 cents. A color scheme is sent with each pattern.

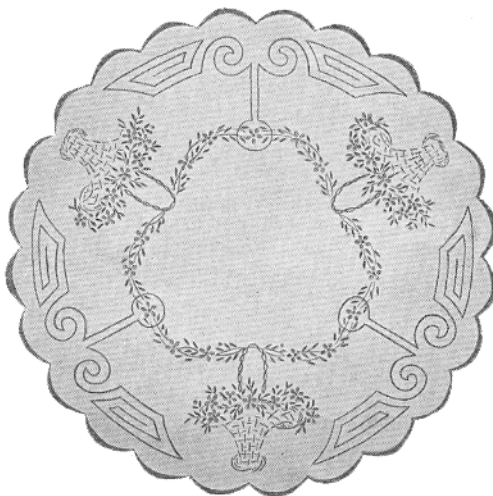
adjoining ones. Fill the centre with French knots made of the medium shade of green. The smaller flowers are also made with blue, and the lines are outlined with green. Use the medium shade of blue on the buttonholed edge.

Doilies Nos. 14241 and 14242 are made of tan linen and embroidered with the same design in pink, brown, yellow, and two shades of green. The edge is buttonholed, the lines forming the basket and the scroll lines are outlined, the flowers are made of French knots and the leaves are worked in lazy

daisy stitch. A color scheme, which is furnished with each pattern, shows just where the different shades are used so the worker will encounter no difficulty.

### Platter Doily with Crocheted Border No. 14243

With a lead pencil mark the oval on Hardanger cloth. Go over the outline several times with the sewing-machine with the stitch set short. For the crocheted border, Pearl crochet cotton is used. Use a steel crochet-hook and take up a scant half-inch of the edge and work over it closely with single crochet (s). Do not crowd, but make just enough to give a smooth, even edge.

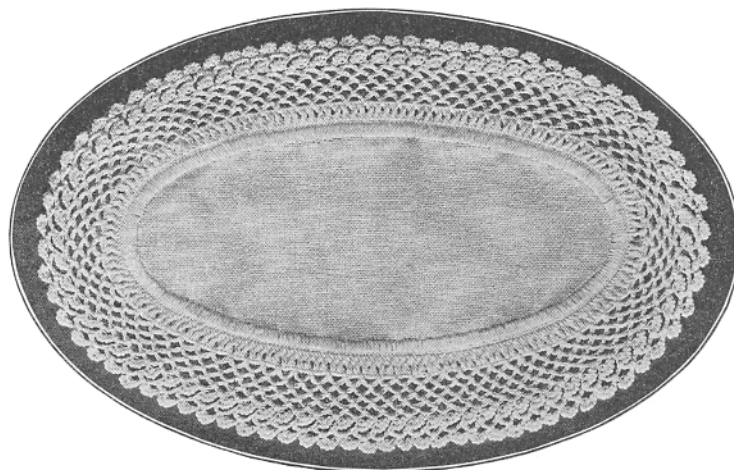


DOILY No. 14242

Size, 15-inch. Stamped on white or tan linen, 35 cents, or given for one new subscription. Embroidery cotton, 23 cents extra. Perforated pattern, 30 cents. Transfer pattern, 10 cents. A color scheme is sent with each pattern.

*1st row*—Make 5 chain (ch) for a treble (t). This row is made of crossed t. \* Make a t (twice over needle) in the second st ahead, now one into the st just missed, working from the back \*.

[CONCLUDED ON PAGE 44]



PLATTER DOILY WITH CROCHETED BORDER No. 14243

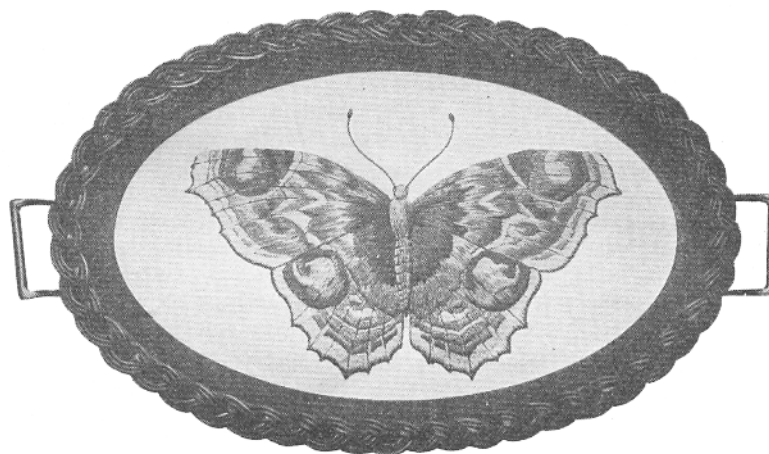
By Mrs. A. O. L. Wertman

Hardanger cloth, 48 inches wide, \$1.25 a yard. No. 5 Pearl crochet cotton, 25 cents a ball. No. 6 crochet-hook, 5 cents.

## Butterfly Embroidery for Serving Tray

Worked by Blenda Norrman

(See Cover)



SERVING TRAY No. 14244

Stamped white linen for base decoration, 25 cents. Embroidery silk, \$2.00 extra. Perforated pattern, 35 cents; Transfer pattern, 10 cents. Number 3 reeds, for frame, 75 cents a pound; No. 4 reeds, 65 cents a pound. Oval tray frame, 11½ x 17½ inches, fitted with brass handles and rubber nails, \$3.30. *Work commenced, 75 cents additional.*

THERE is perhaps no better way of displaying handsome pieces of lace or embroidery than under the glass bottoms of the tea and serving trays which are now so popular, and certainly there is no way whereby they can be put to more practical use. When the trays are not in service they can be placed against the wall on the top of serving-table or sideboard, where they are quite as much an ornament to the dining-room as a beautiful picture, and perhaps more in keeping with the nature of the room.

Mahogany frames or tray mounts are to be had in different sizes, and trays with reed rims are very popular. Such a tray as the one illustrated is easily made by the basketry worker. There is a wooden frame with an adjustable back into which the spokes or standards of the reed rim are secured, and the whole is then stained.

### Directions for Reed Rim

The model illustrated is of this style.

All necessary materials are furnished for making this tray, and the oval wooden tray frame is bored with holes into which to insert the reeds for the standards or stakes.

Cut forty-eight pieces of No. 4 reed thirteen inches long. Moisten the reeds by dipping them in lukewarm water for a few minutes and straighten well. Dip one end of the stakes into a bit of glue and force them well into the holes in the tray-frame. Select four No. 3 weavers, moisten well, and place four weavers in each of four consecutive spaces and work as follows:

Take the left-hand weaver, bring to the right in front of two stakes, throwing weaver through first open space to inside; then back of two stakes to outside of tray. Take the next left-hand weaver, bring to the right in front of two stakes to inside and back of two stakes to outside. Continue this process of weaving with each weaver until one inch of weaving has been worked. Be very careful

you have the same number of rows all the way around the tray, in order that the height of weaving may be uniform. Finish by throwing weavers to inside of tray and cut off.

The next step is the border, and the one best suited to this style of tray is the regular flat plait border, which is worked as follows: Moisten the stakes well and pinch with flat-nose pliers, so that the stakes may be bent easily without breaking.

Take any given stake, numbering it No. 1, and bring down to the outside; next bring down No. 2 stake in the same direction. (Be very careful not to bend these down too sharply.)

Take No. 1 stake, bring to the right and throw into first open space to inside of tray; bring down No. 3 stake in the same space. Take No. 2 stake, bring to right and throw into next open space to inside of tray. Bring No. 1 stake out in same space and bring down left-hand standing stake parallel (which is No. 4). Take No. 3, bring to right and throw into next open space; bring No. 2 out in the same space; bring down No. 5 parallel. Note you now have pairs. Take the left-hand pair, bring to right, throwing them into first open space to inside of tray; bring inside back stake out in the same space and bring back standing stake down parallel. Next take the outside left-hand pair of stakes and bring to the right, throwing them through first open space; bring left-hand pair from inside of tray out in same space and bring left-hand standing stake down parallel. Next, bring the three stakes on outside of tray to right one space, throwing them to inside of tray; bring the two right-hand reeds of the inside back set to outside of tray in the same space, bringing down back standing stake parallel. Continue this method of working until the last standing stake has been brought down. You have now encircled the tray, and we will finish the border by interweaving the reeds as follows:

Note the two sets of three reeds on the outside of tray and one set of three reeds inside. Note also the two long loops at the right, which were the first

two stakes turned down. Take the three left-hand reeds from left-hand set and place them through the first long loop to inside of tray. Note the second long loop which was the second stake turned down, and bring the three reeds left in the outside of tray through this loop to inside of tray. Note you now have left on inside of tray three sets of reeds. Take the extreme left-hand pair, bring to outside by laying the reeds in their natural course beside the one diagonal reed, which you will discover is alone. Take the two right-hand reeds of this pair and bring upward through the single scallop loop. This last stroke produces the triple scallop to complete the outside of the border. Take these same reeds which have been brought upward through the loop and carry them to the right one stroke in their natural course to inside of tray. Finish the remaining sets in exactly the same way. Note you still have three pairs reeds left unfinished on inside of tray. These three reeds are now brought to the right (in their turn) one stroke at a time, and to the right one stroke up through the scallop to inside of tray, which completes the model. After the work has become thoroughly dry, it may be finished by giving the tray a coat of thin white shellac, made by mixing a solution one-third white shellac and two-thirds wood alcohol. Apply with a brush.

If you desire the tray colored, use ordinary wood stains, and we might add that a very pleasing color may be obtained by combining equal quantities of dark mahogany and medium brown, which produces a very handsome shade of reddish brown. This is also applied with a brush and allowed to stand for a few hours. The tray should then be given a thin coat of varnish or shellac to prevent the stains from bleeding in case liquids are spilled on the tray. To reduce the gloss, go over the tray lightly by using a prepared wax in paste form and rub briskly with a soft brush.

Brass handles are now added, and are held in place by means of ordinary brass screws, which add much to the tray.



## A Breakfast Set in Violet Design

By Gertrude S. Twichell

THE breakfast-set illustrated consists of a cup and saucer, cereal bowl, and cream pitcher. Plates and other pieces may be added if desired. The set makes a most charming gift, or it can be made for the various fairs or Spring sale if you paint china to sell. The entire set may be used, or one or two pieces painted separately.

The first thing to do in making this pretty set is to "clean up." A clean palette, clean brushes, and a nice little heap of clean paint-rags is as good as an "inspiration" to the china painter. The only colors you will need are apple-green, deep violet of gold, deep blue green, and a tiny bit of yellow brown. The tube paints come ready to use, with the addition of a drop of turpentine for thinning. If the powder paints are to be used take out a small quantity on the point of a clean palette-knife and deposit it on the palette. Then take about two drops of balsam of copaiba and mix thoroughly with the powder to the consistency of tube paints. The violet petals are painted with violet, while the rest of the design is carried out in apple-green, except the eye of the violet, which is yellow brown. The green is used pure, and the violet is a mix-

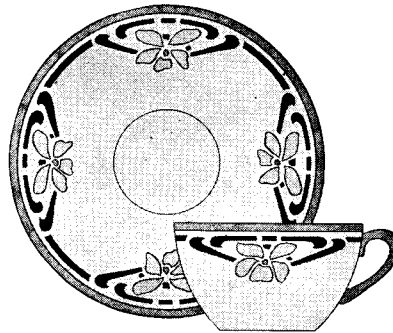
ture of one part deep violet of gold and two parts deep blue green.

Wash the china, then wipe it all over with a clean paint rag dipped in denatured alcohol. The alcohol will dry in a second, and will leave the china so it can be marked upon with a common lead-pencil. Some teachers use turpentine instead of alcohol, but I think the alcohol much cleaner. The turpentine is apt to be sticky.

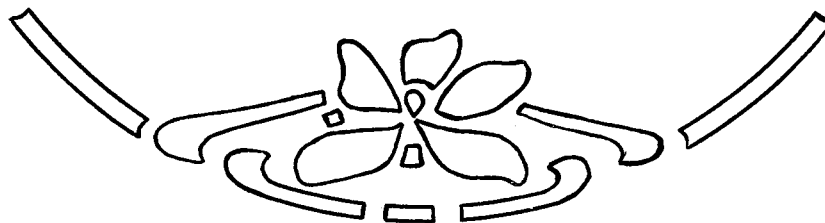
Trace the design with lead-pencil. Then hold the paper against a window and trace the design through on the other side. Then turning the paper right side toward you the design may be laid on the china and gone over with a sharp pencil, and a clear tracing will be made on the china. This is much quicker and easier than the usual way of tracing with carbon paper.

Carefully space off the china, dividing the saucer into four parts and the bowl and plate into five or six parts, as may be necessary to balance the design prettily. The little straight line connecting the four figures may be lengthened or omitted entirely, depending on the size of the china. Then trace the design to the china.

The line around the edge for the gold band is made by putting the pencil-point



THIS DESIGN LOOKS WELL ON A CUP AND SAUCER

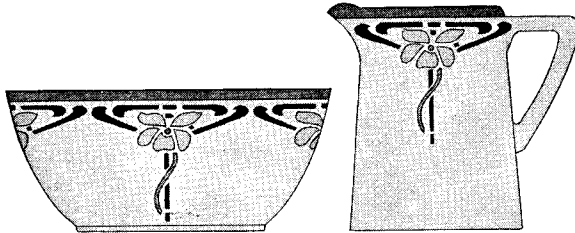


ACTUAL SIZE OF TRACING PATTERN USED ON CUP AND SAUCER

at the right distance from the edge of the china, holding it firmly while resting the fingers on the edge of the dish, and then turning the china with the other hand, so the pencil makes an even line all around the edge. If you prefer, the design may

with the finest of sandpaper to remove tiny rough particles. The sandpaper must not touch the gold or it will scratch it.

Another pretty way of working up the design would be to make the violets in gold and to tint the china with ivory. The tinting is done after the first firing, putting the paint on over the entire surface with a large brush and then padding it smooth with a pad made of soft wool covered with China silk. The tinting color must be carefully wiped out from the green and gold parts of the design with a clean brush dipped in alcohol and dried against a paint-rag. When doing this be



SHOWING APPLICATION OF THE DESIGN TO CEREAL BOWL AND CREAM PITCHER

sure there is not moisture enough in the brush to run into the tint and leave white places. If the green needs strengthening, it may be painted over again after the tinting is dry. Then the gold is given a second coat and the china is ready for the second and final firing.

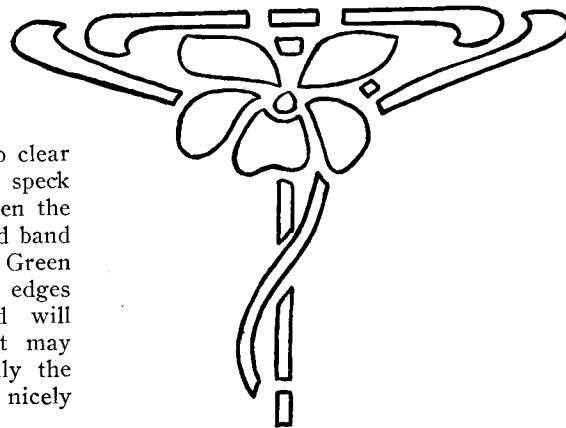
Other ways of working out this design will suggest themselves to the painter. For instance, the entire design might be done in gold with ivory background, placing the design near the edge of the china and omitting the plain gold band, putting

be outlined with gold. This makes a very dainty finish to the work, although it is not necessary. If the gold outline is used it must be done first and allowed to thoroughly dry before going on with the work. Otherwise the rest of the work is ready for painting. Dip the brush, a medium-sized one, into the turpentine, lay it against the paint-rag a second to get off extra turpentine, then work the brush into the apple-green, filling the brush evenly. Next paint in the design very smoothly, being extremely careful to get the edges even and clean-cut, as this is one of the most important parts of the work. If the whole set is to be done, paint all of the green spaces first. Then do the violet petals and then the centres of the violets. If the gold outline is used, go clear up to the gold, but do not allow a speck of paint to go *over* the gold. When the design is all painted in, put the gold band on the edges of the different pieces. Green may be used for the band at the edges instead of the gold. The gold will require two firings, while the set may be completed in one firing, if only the colors are used and the work very nicely done.

Before the china is fired, it should be examined all over for finger-marks, and any extra dabs of paint that may be "where they shouldn't." After firing, the gold must be burnished and the painted parts should be very lightly rubbed over

just a tiny edge around in its place.

If the plates used are very large, the design on the creamer might be used instead of the one shown on the saucer.



ACTUAL SIZE OF TRACING PATTERN USED ON CEREAL BOWL AND CREAM PITCHER



Home  
Needlework  
Fashions

Peerless Patterns

For back views and prices of embroidery designs see page 36

No. 6514, Ladies' Coat—(15 cents) and No. 6486, Ladies' Skirt—(10 cents.)—The coat pattern is cut in sizes thirty-four to forty-two inches bust measure, the medium size requiring two and one-fourth yards of forty-four-inch material. The skirt is cut with three gores and a centre front seam, also a small yoke. This pat-

tern is cut in sizes twenty-two to thirty-two inches waist measure, the medium size requiring four yards of twenty-seven-inch material. The embroidery design which is used on the collar, cuffs, and vest is worked solid with any preferred color.

[CONTINUED ON PAGE 36]



**No. 6510, Girls' Dress.**—(10 cents.)

This dainty frock has a front opening showing a loose vest, a drop shoulder above the plain sleeve or a kimono sleeve if preferred. The three-gore skirt has a front panel continuing the vest. The pattern is cut in sizes from six to fourteen years, the medium size requiring two yards of forty-four-inch material. For a wash dress the collar, cuffs, and front panel would look well of white linen, with the embroidery design worked in two shades of pink and green. The flower petals and leaves are padded and worked solid.

**No. 5964, Girls' Dress.**—(15 cents.)

This pattern is suitable for wash materials or woolen goods, and has a plain three-gore skirt, joined to an under-waist with a coat blouse over it. It has a panel front and high or low neck with a wide collar. The pattern is cut in sizes from six to twelve years, the medium size requiring two and three-fourths yards of forty-four-inch material. On the cuff, shield, and sailor collar is an embroidery design of clusters of dots, worked in delft blue or any preferred color. These dots are worked solid, with the lines around the edge worked in outline-stitch.

**No. 6481, Girls' Dress.**—(10 cents.)

This dress has a very plain blouse, with front closing, joined to a two-piece skirt. It will make up nicely in serge, cheviot, velveteen, or even a wash material. The pattern is cut in five sizes from six to fourteen years, the medium size requiring two yards of forty-four-inch material. For use with wash material the collar and cuffs would look well made of white linen worked with a pretty French and eyelet embroidery design. Work the flowers and dots in eyelet and the leaves solid. This same design worked solid on Momie cloth would look well with serge, or the pattern could be used on the material like the dress, in which case it would be more desirable to use silk for embroidering.

Peerless  
Patterns

For prices of embroidery designs,  
see page 39



6507  
 garment. The pattern is cut in sizes from thirty-two to forty-two inches bust measure, the medium size requiring four and one-eighth yards of forty-four-inch material.

No. 6507, Ladies' Dress.—(15 cents.) This pattern is cut in sizes from thirty-four to forty-four inches bust measure, the medium size requiring three and seven-eighths yards of forty-four-inch material. The dress can be made of serge, cheviot, cashmere or any wash material, with collar and cuffs of linen or voile embroidered in Bulgarian colors. The sections are worked solid in satin-stitch.



No. 5630, Ladies' Apron or House Dress.—(10 cents.) This garment can be used either as an apron or a house dress. It is fitted all around, and closes at the side of the front. Gingham, linen, or chambray are suitable for making up this

No. 5292, Ladies' Work Apron.—(10 cents.) This apron fastens at the shoulders by tab extensions of the back gores. The pattern is cut in thirty-two, thirty-six, forty, and forty-four inch bust measure, the medium size requiring four and three-fourths yards of twenty-seven-inch material.



For prices of embroidery designs, see page 39

Peerless  
 Patterns

5292



No. 6497, Ladies' Princess Slip.—(15 cents.) This slip can be made of nainsook or linen cambric, with high or low neck. The pattern is cut in sizes from thirty-four to forty-four inches bust measure, the medium size requiring seven yards of thirty-six-inch material. A daisy design in French and eyelet embroidery is used on the front, and around the flounce.

No. 6493, Ladies' Nightgown.—(10 cents.) This nightgown can be made of nainsook or linen cambric, and has seamless shoulder and low neck to be slipped on over the head. The pattern is cut in sizes from thirty-four to forty-two inches bust measure, the medium size requiring



6497

Peerless  
Patterns

6493

6440

three and five-eighths yards of forty-five-inch material. The embroidery design is of French and eyelet work.

No. 6440, Ladies' Combination.—(15 cents.) This garment is made with open drawers and is left open at the back. The pattern is cut in sizes from thirty-four, thirty-eight, and forty-two inches bust measure, the medium size requiring two and one-fourth yards of thirty-six-inch material. A pretty French and eyelet embroidery design is used on the front, with buttonholing around the neck and sleeves. The drawers are finished with buttonholing and a row of eyelets.

*For prices of embroidery designs, see page 39*

## Lessons in Home Dressmaking

BY AMY M. NANKIVELL



LADIES' REST GOWN No. 6353  
The pattern is cut in 5 sizes, 34 to 42 inches bust measure. Size 36 requires  $4\frac{7}{8}$  yards of 36-inch, or  $4\frac{1}{2}$  yards of 44-inch material.  
Price of pattern, 15 cents.

THIS dainty little rest gown would be just the thing for a girl who is not very strong and spends a good deal of her time lying down. It would also be nice for a girl who comes home tired in the evenings after a long day's work, and wants to slip into something soft and cozy. You need not wear any corsets under it, and yet there is a certain amount of trimness about the shape which prevents it from having an untidy, dressing-gown look.

### Materials

Make it up in soft cashmere, woolen crêpe, delaine, or wool-backed satin, with a sash of prettily colored oriental ribbon, and frills of hemstitched lawn or plaited net. I should like lawn frills best on a gray or pastel colored gown, and cream net frills on material more decided in coloring.

When you get the pattern you will find enclosed with it a list of the different quantities of goods that you will need for the different sizes. Buy your pattern first, as it would be a pity to get a wrong width or quantity, and so waste your material.

### The Cutting

Fold the edges of the material together and put the pattern on it in the way shown by Diagram 1. Notice that all edges marked by three perforations must go on folds. Three-eighths of an inch is allowed on all edges for seams.

There is a collar included with the pattern, which you can use if you like. It is not shown in this diagram, as it does not appear in the sketch. But it is put in

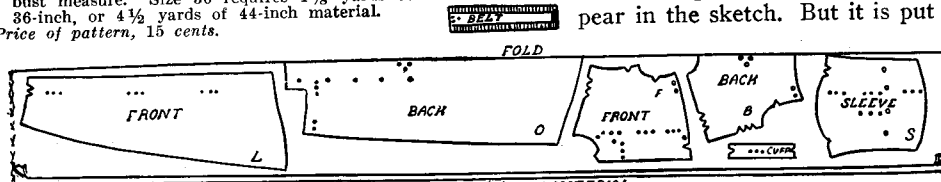


DIAGRAM 1

for the convenience of those who do not care for frills. If you like short sleeves, cut off the pattern at the cross line of four large perforations. If you like a long skirt without any train, cut off the lower edges of the skirt gores at the large perforations.

If you use the collar, you will have to cut out the neck edges of the waist fronts at the small perforations. But you will have no difficulty about this, as even if you do not do it at first, you will be able to snip away the stuff afterwards when the waist is fitted.

#### How to Make the Waist

Stitch the underarm and shoulder seams by French sewing. A French seam is stitched first at the right side of the goods, then turned over and stitched again at the wrong side, so that the raw edges are enclosed between two rows of stitching.

Turn in the fronts to double hems about one and one-quarter inches deep at the wrong side of the material. Stitch these hems and sew on patent clips to fasten them. Turn in the shoulder edge to a narrow, single hem at the wrong side of the material and baste it. Baste up the sleeve seam, set the top

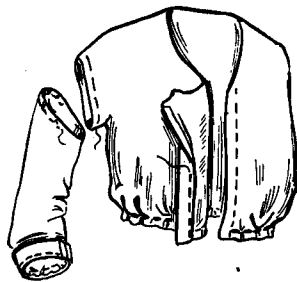


DIAGRAM 2

edge of the sleeve under the armhole hem with the notches matching and stitch them together. Bind the raw edge inside the arm with a piece of Prussian binding to make it neat. Run a gathering thread round the bottom of the sleeve, put the

gathers in between the double edges of the cuff (Diagram 2). Do not stitch on the frills just yet; a thing of this kind is always best done when the dress is completely finished.

#### How to Make the Skirt

Run up the hip seams singly at the wrong side of the material; press them and

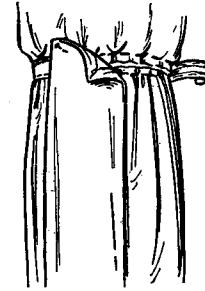


DIAGRAM 4

overcast their edges to prevent them from fraying. Make an outward-turning plait at each side of the centre back, by creasing the back gore at the row of large perforations, and bring the crease over to the small perforations at the top of the skirt. Baste these plaits from the top right down to the hem. Lay a damp cloth on them at the wrong side of the skirt, and press through it with a very heavy iron. This will make the creases stay in place without any stitching.

There are two ways of finishing the front, which must be used according to the kind of gown you want. If you are going to have a real dressing-gown, which opens all the way from waist to hem, you must turn in both the skirt fronts to

narrow double hems at the wrong side of the goods, and stitch them very neatly by machine. If, on the other hand, you are going to have a seamed-up skirt, you must turn in the right-hand front only and lap it down over the left front. Stitch them together from the bottom to a point about ten inches from the waist. From this point upwards, they must be left separate in order to make a placket. Face up this placket with narrow strips of material and sew on patent fasteners to close it.

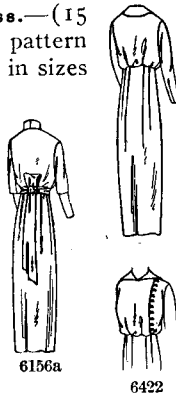
DIAGRAM 3

[CONCLUDED ON PAGE 40]

[CONTINUED FROM PAGE 29]

**No. 6491, Ladies' Shirt-waist.**—(15 cents.) (See page 29.) This attractive waist pattern is cut in sizes thirty-four to forty-two inches bust measure, the medium size requiring two and one-eighth yards of forty-four-inch material. Crêpe de-chine or voile would look particularly well for this pattern, with a narrow border on the vest, embroidered in three shades of rose pink, or any preferred color.

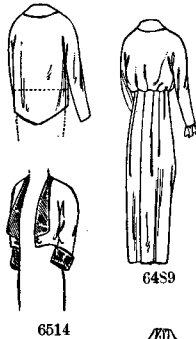
**No. 6489, Ladies' Dress.**—(15 cents.) (See page 29.) The pattern for this attractive gown is cut in sizes from thirty-four to forty-two inches bust measure, the medium size requiring four and three-eighths yards of forty-four-inch material. For the collar, cuffs, and vest, a pretty combination would be écreu momie cloth, embroidered with three shades of brown and one of yellow.



6156a

6422

**No. 6422, Misses' Dress.**—(15 cents.) (See page 30.) This pattern is cut in sizes fourteen to eighteen years, the medium size requiring three and seven-eighths yards of thirty-six-inch material. The conventional embroidery design used on this dress is worked in two shades of brown and one of yellow.



6489

6514

**No. 6156a, Misses' Dress.**—(15 cents.) (See page 30.) This dress pattern is cut in sizes from fourteen to eighteen years, the medium size requiring three and one-fourth yards of forty-four-inch material. A small daisy design is used on the front of the waist, working the petals solid with a light shade of delft blue, with a darker shade for the dots.



6491

**No. 6474, Misses' Dress.**—(15 cents.) (See page 30.) The pattern is cut in sizes from fourteen to twenty years, the medium

size requiring three and three-eighths yards of forty-four-inch material. A simple forget-me-not design is embroidered on the collar, cuffs, and vest. For use with heavy material, Momie cloth would look well worked in blue, pink, green, and yellow.

## Fashion Embroideries

ILLUSTRATIONS ON PAGE 29

**No. 6514, LADIES' COAT.** Perforated pattern of design for collar, cuffs, and vest, 50 cents; transfer pattern, 15 cents. Brown, yellow, and green embroidery cotton, or any preferred colors, 30 cents extra. *A color scheme is sent with each pattern. Please state colors desired or those mentioned will be sent.*



6474

**No. 6491, LADIES' SHIRT-WAIST.** Stamped mercerized cotton voile (2½ yards), \$1.60. Embroidery cotton, 8 cents extra. Perforated pattern, 15 cents; transfer pattern, 10 cents. *A color scheme is sent with each pattern.*



6186

**No. 6489, LADIES' DRESS.** Design for collar, cuffs, and vest stamped on white or écreu Momie cloth, 65 cents, or given for one new subscription and 30 cents. Embroidery cotton, 30 cents extra. Perforated pattern, 45 cents; transfer pattern, 15 cents. *A color scheme is sent with each pattern.*

ILLUSTRATIONS ON PAGE 30

**No. 6422, MISSES' DRESS.** Perforated pattern of embroidery design, 45 cents; transfer pattern, 15 cents. Embroidery cotton, 30 cents extra. *A color scheme is sent with each pattern.*

[CONCLUDED ON PAGE 39]

**No. 243.**  
Size 17x22 in. To be embroidered in shades of Rose, Green and Brown.

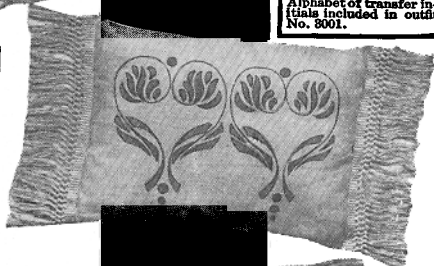


**No. 3001.**  
Size 17x22 in. To be embroidered in shades of Yellow and Green.

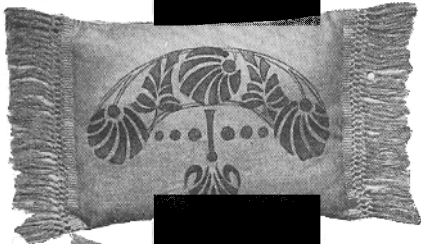


Alphabet of transfer initials included in outfit No. 3001.

**No. 3006.**  
Size 17x22 in. To be embroidered in shades of Red, Green and Yellow.



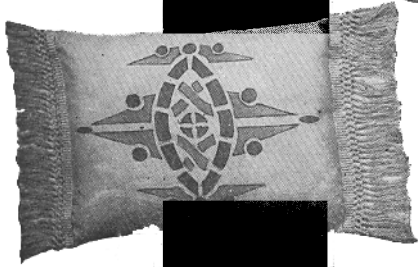
**No. 3007.**  
Size 17x22 in. To be embroidered in shades of Brown, Green and Yellow.



**No. 3008.**  
Size 17x22 in. To be embroidered in shades of Yellow, Green and Brown.



**No. 3009.**  
Size 17x22 in. To be embroidered in shades of Blue, Rose and Gold.



# 25¢

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FOR only 25c you may get any one of these splendid pillow outfits, including an illustrated diagram lesson that will teach you how to take each stitch. Each outfit is worth 50c—the newest designs—made of Pure Linen (natural tan) and are stamped and hand tinted ready to be embroidered. Take your choice of any or all of them. You take no risk. We will refund your money if you are not absolutely satisfied. Each outfit consists of:

- 1 Pillow Top and Back .....worth 25c
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- 1 New Premium Art Book..... “ 5c
- 6 Skeins Richardson’s R. M. C. Mercerized Cotton Floss..... “ 15c
- Total Value, 50c**

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- All 5 Scarf Outfits ..... \$1.75

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- Design No. 3001  Design No. 3008
- Design No. 3006  Design No. 3009

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Name .....

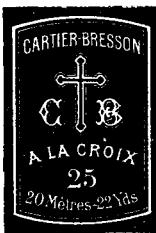
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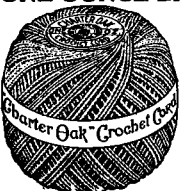
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## TATTING — AND HOW IT IS MADE

[CONTINUED FROM PAGE 5]

d s, join to point of the large braid, 5 d s, p, 5 d s, close. Alternate the large and small rings, joining those in each row by the first p (see illustration), until the points of braid are all fastened. Join the last ring of each row to the first one. In this manner the border curves to fit the edge of the doily.

Hem the linen with a roll hem, and sew the border to the edge by the points of braid. Make a row of feather-stitching on the hem.

This border may be used for round doilies and of different sizes.

### Tatted Insertion No. 1423

Ring 6 d s, p, 6 d s, p, 6 d s, close, turn. Chain 8 d s, turn. Ring 6 d s, join in last p of first r, 6 d s, p, 6 d s, close, turn. Ring 6 d s, p, 6 d s, p, 6 d s, close, turn. Chain 8 d s, turn. Ring 6 d s, join in last p of last r, 6 d s, p, 6 d s, close. Do not turn here, but repeat, joining to the picots that are left.

### Tatted Edging No. 1424

Ring 6 d s, p, 6 d s, p, 6 d s, close, turn. Chain 8 d s, turn. Ring 6 d s, join in last p of first r, 6 d s, p, 6 d s, close, turn. Ring 6 d s, p, 6 d s, p, 6 d s, close, turn. Chain 8 d s, turn. Ring 6 d s, join in last p of last r, 6 d s, p, 6 d s, close. Ring 6 d s, join in last p of last r, 6 d s, p, 6 d s, close. Repeat up the side to form scallops.

### Clover-Leaf Tatting No. 1425

The clover-leaf edging is made with shuttle and spool, and works up effectively in colored silk for dress trimming as well as in white.

The clover-leaf is made with shuttle.

*1st leaf of clover*—Two d s, 7 p separated by 2 d s, 2 d s, close. *2d or middle leaf*—Two d s, join to nearest p of first leaf, then 2 d s, 8 p separated by 2 d s, 2 d s, close. *3d leaf*—Two d s, join to nearest p of second leaf, 2 d s, 6 p separated by 2 d s, 2 d s, close. Now take the spool thread, pass it around the left hand, hold

[CONCLUDED ON PAGE 40]



**FASHION EMBROIDERIES**

[CONCLUDED FROM PAGE 36]

No. 6156a. MISSES' DRESS. Perforated pattern of embroidery design, 15 cents; transfer pattern, 10 cents. Embroidery cotton, 5 cents extra.

No. 6474. MISSES' DRESS. Collar, cuffs, and vest stamped on white Momie cloth, 60 cents. Embroidery cotton, 15 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents. *A color scheme is sent with each pattern.*

ILLUSTRATIONS ON PAGE 31

No. 6510. GIRLS' DRESS. Perforated pattern of design for collar, cuffs, and skirt panel, 30 cents; transfer pattern, 10 cents. Embroidery cotton, 10 cents extra. *A color scheme is sent with each pattern.*

No. 5964. GIRLS' DRESS. Perforated pattern of design for collar, cuffs, and shield, 25 cents; transfer pattern, 15 cents. Embroidery cotton, blue or a preferred color, 8 cents extra.

No. 6481. GIRLS' DRESS. Design for collar and cuffs stamped on white linen or Momie cloth, 35 cents. Embroidery cotton, 8 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

ILLUSTRATIONS ON PAGE 32

No. 6507 LADIES' DRESS. Collar and cuffs stamped on white linen or mercerized cotton voile, 40 cents. Embroidery cotton, 30 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. *A color scheme is sent with each pattern.*

ILLUSTRATIONS ON PAGE 33

No. 6497. LADIES' PRINCESS SLIP. Perforated pattern of design, including repeating pattern for flounce, 40 cents. Embroidery cotton, 35 cents extra.

No. 6493. LADIES' ONE-PIECE KIMONO NIGHTGOWN. Stamped nainsook (3¾ yards), \$1.75. Embroidery cotton, 10 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents.

No. 6440. LADIES' COMBINATION. Perforated pattern, 45 cents. Embroidery cotton, 20 cents extra.



Design No. 2706-15

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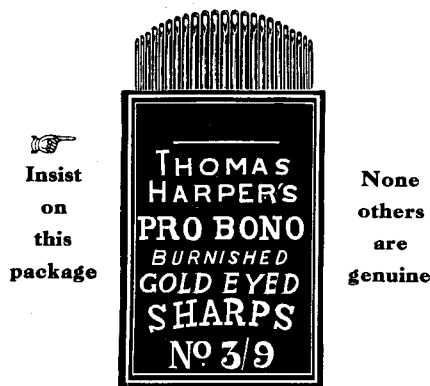
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## TATTING—AND HOW IT IS MADE

[CONCLUDED FROM PAGE 38]

it firmly with thumb and first finger. With shuttle make 2 d s, 11 p separated by 2 d s, 2 d s. Repeat, joining each three-leaved clover to the preceding one.

### Border for Centrepiece No. 1426

*1st row clover-leaf*—Five d s, 5 p with 2 d s between, 5 d s, close, \* 5 d s, join to p of first r, 2 d s, 7 p with 2 d s between, 5 d s, close, 5 d s, join to last p of r, 2 d s, 4 p with 2 d s between, 5 d s, close. With spool thread, 5 d s, 5 p with 2 d s between, 5 d s. With shuttle, 5 d s, 2 p with 2 d s between, join to 3d p of clover-leaf, 2 d s, p, 2 d s, p, 5 d s, close \*. Repeat from \* to \*, making 72 clover-leaves, join and tie threads. *2d row*—With shuttle, \* 5 d s, 5 p with 2 d s between, 5 d s, close. With spool thread, 5 d s, 2 p with 2 d s between, join to 3d p of 1st row, 2 d s, 2 p with 2 d s between, 5 d s \*. Repeat around from \* to \*. *3d row*—\* With shuttle, 5 d s, join to p of r in 2d row, 2 d s, 3 p with 2 d s between, join to r in 2d row, 5 d s, close. With spool thread, 5 d s, 5 p with 2 d s between, 5 d s \*. Repeat around from \* to \*. *4th row*—\* With shuttle, 5 d s, 5 p with 2 d s between, 5 d s, close. With spool thread, 5 d s, 2 p with 2 d s between, join to third p of 3d row, 2 d s, p, 2 d s, p, 5 d s \*. With crochet-hook chain 6 stitches, catch in 3 p of r. Buttonhole to linen centre. Make small feather-stitch inside.

## LESSONS IN HOME DRESSMAKING

[CONCLUDED FROM PAGE 35]

Take the extension at the centre back, turn in its edges to narrow double hems at the wrong side of the material, and baste them. (Diagram 3.)

Run a gathering thread round the top of the skirt and put it on to the lower edge of a piece of webbing banding which fits your waist line (Diagram 3), leaving the extension loose.

Run a gathering thread round the lower edge of the waist, and join it to the upper part of the webbing belt which already holds the skirt. Stitch down the belt to hide the raw edges (Diagram 4), and then sew the upper edge of the skirt extension to the bottom of the waist (Diagram 4), finishing it off with large fancy buttons.

Advertising offers money-saving opportunities

## SOFA PILLOWS IN CROCHET AND EMBROIDERY

[CONCLUDED FROM PAGE 14]

### Rose Insertion Used on Pillow No. 14220

ROSE.—Chain 9, join, ch 2, 15 s in ring, sl st in 2 ch to join. Chain 10, skip 1, 1 d t in next st, (ch 5, skip 1, 1 d t in next st,) 6 times; ch 5, sl st in 5th of 10 ch. Chain 2, \* 7 s on 5 ch, ch 6, 1 s in top of d t; repeat from \* around, making eight loops in all. Slip stitch to fourth of 7 s, \*\* 11 d in the 6-ch loop, sl st in fourth of next 7 s; repeat from \*\*. Chain 10, (s in sixth of 11 d, ch 5, 1 t tr into st between petals, ch 5, 1 d in top of next petal, ch 3, 1 d in same place, ch 5, t tr in space between petals, ch 5), repeat around, fastening last 5 ch into 5th of 10 ch, and fasten off.

In working second and succeeding flowers, they must be joined in the last row to the preceding rose with a sl st (after working 2 ch, following a d in top of petal), to the 2d st of 3 ch between 2 d, then ch 2, etc. Or the roses may be made separate and sewed together by the 3-ch picots. Make as many as required for length desired. Join thread to third of 5 ch at end of strip, ch 3, skip 1, 1 d in next st (ch 1, skip 1, 1 d in next), repeat twenty-two times, bringing last d into second of the 5 ch before joining of medallions; d into third of 5 ch on next medallion, and repeat across, making 24 d across each half of rose. Continue round end and other half of strip, and join to first 3 ch.

Chain 5, d in third space (sp), ch 5, 1 t tr in 3d sp from last st, ch 7, 1 t tr in same space, ch 5, d in 3d sp, ch 4, s in 2d sp, ch 3, s in 2d sp (which is one sp to left of centre of medallion). (Chain 4, d in 2d sp, ch 5, t tr in 3d sp, ch 7, t tr in same sp, ch 4, d in 3d sp; d into 3d sp in next medallion, ch 4, t tr in 3d sp, ch 3, sl st into 4th of 7 ch in previous rose, ch 4, t tr in same sp with last t tr, ch 5, d in 3d sp, ch 4, s in 2d sp, ch 3, s in 2d sp), repeat.

INSERTION.—Chain 9, join, 8 s, making half of ring, ch 15, catch back into 6th st, 8 s in this ring, repeat across, making 16 s in end ring; sl st in each st of 6 ch, 8 s to complete next ring, repeat across. If one desires, insertion made in this way can be used on Pillow No. 14219 with equally good effect.

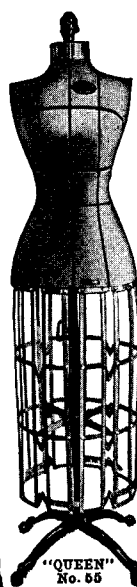
## Bust and Hips

Every woman who attempts to make a dress or shirt waist immediately discovers how difficult it is to obtain a good fit by the usual "trying-on-method," with herself for the model and a looking-glass with which to see how it fits at the back.

## Hall-Borchert

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do away with all discomforts and disappointments in fitting, and render the work of dressmaking at once easy and satisfactory.



These forms are not limited to a few sizes and shapes.

They are the only forms on the market which can be separately adjusted in each and every part, thereby insuring 100% adjustable efficiency.

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Very easily adjusted, cannot get out of order, and will last a lifetime.

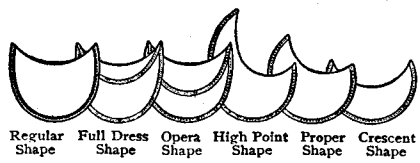
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Kleinert's GEM Dress Shields, service considered, are the most economical dress shields made.

Interlined with pure deodorized rubber—covered with fine nainsook on both sides.

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*All* in ten sizes and six shapes.  
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**Dress Shields Chart**

### BUTTERFLY EMBROIDERY FOR SERVING TRAY

[CONCLUDED FROM PAGE 26]

In order to prevent the trays from scratching any polished surface on which it may be used, insert small rubber nails by pressing them firmly into the bottom of the tray base.

#### The Embroidered Butterfly

While one can use for the bottom of such a tray any handsome embroidery which she may chance to possess, she can, if she is an ambitious needleworker, display her skill in the reproduction of the gorgeous butterfly shown in color on the cover. It need hardly be said that silk is the only proper medium for work of this character, and while perhaps the fine thread of Filo Silk would more nearly reproduce the silken texture of the butterfly wings, a somewhat coarser silk than this has been used for the embroidery and is the material which will be furnished for working.

The color reproduction on the cover shows the way the different colors are combined and also the stitch direction. The irregular edges of the wings are first worked in a single row of long-and-short stitch with deep olive-green, and the sections or ribs are outlined with it. Then each section is worked in long-and-short stitch between the lines of outlining, letting the lines of dark green run across the splashes of brilliant colors which spot the wings.

The wings are unpadded save for a few stitches laid across the width of the sections, between the ribs, when each new color is added, but the body is very highly raised, the padding stitches being placed across from side to side, and then covered with overlapping rows of long-and-short stitch, shades of green, brown, and red being skilfully blended into one another. The lower part of the body is then wrapped with threads of dark green, laid at equal distances apart. The head is done in satin-stitch, lengthwise, with dots in bright red on either side of eyes, and the antennae are outlined with brown.

Such a piece of work as this should be done in an embroidery frame. When completed and pressed it should be mounted on an oval cardboard, cut to fit inside the frame under the glass.

Form the habit of reading the advertisements. It pays

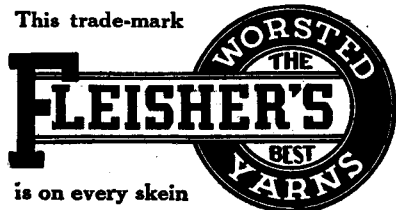


### Princess Luise Scarf

Distinctly out of the ordinary. Made of the soft Fleisher's Highland Wool with a border of the rich Fleisher's Silkflake Wool. The effect is charming! Very easy to make—inexpensive, too. Send to-day for complete directions. They are free.

### Fleisher Yarns

This trade-mark



is on every skein

**S. B. & B. W. FLEISHER**  
Dept. 19 M Philadelphia

### A HANDSOME KNITTED COAT SWEATER

[CONCLUDED FROM PAGE 17]

the neck slant begins. Knit in plain ribbing till the piece reaches around the neck and down the opposite front, fold and baste this piece lengthwise and press carefully under damp cloth.

To PUT THE SWEATER TOGETHER.—Match stripes and pattern spaces under the arm and with wool in needle pick up a stitch first on one side of the work and then on the other ("ball-stitch"), the seam thus handled will hardly show on either side.

Again with the wool, proceed to "whip" the arm-scye edge picking up the loops very closely and adjusting stitches very evenly. This strengthens the arm-scye and gives a firmer edge to sew the sleeve to. The same may be done to the neck edge before adjusting stole and collar.

Sew the band to bottom of sweater, press the seam flat, sew stole into place the same way, press neatly and fell the loose edge to the seam and press again.

Place the middle of collar (wrong side) to the middle of neck band, and sew into place, letting the ends of collar reach the point just above the first button and buttonhole.

Sew the pockets into place, matching the stripes to those of sweater body, and lastly set in the sleeves, being careful to neither full nor draw them in the sewing.

### FOR THE DINING ROOM

[CONCLUDED FROM PAGE 24]

Repeat around from \* to \*, and join on top of 5 ch. *2d row*—If your edge is even and flat it will not be necessary to increase in any row. If tight the curves will have to be increased in this row. Chain 5, s between two crosses, repeat around. Join at the base of 5 ch and slip stitch (sl st) up to the centre. (To increase, work between t of one cross.) *3d row*—Chain 5, s in the centre of each 5-ch space. Join to the base of the first 5 ch and sl st up to the centre. Repeat this row three times. *7th row*—A picot row. Chain 7, draw a loop through each of 6 sts of ch, thread over and draw through the seven loops on the hook, 1 ch, s in centre of 5 ch. Repeat around. Join at the bottom of picot, and sl st to the top. *8th row*—Like 3d row, catching the singles into the ends of the picots. *9th row*—Like the 7th row.

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For Women  
and Misses

\$4.00 a pair

Oxfords \$3.50

# Jordan Foot Talk

## For The Woman Who Wants Perfect Shoes And Painless Feet

**N**INE-TENTHS of all foot trouble comes from wearing improperly shaped, made or fitted shoes.

A child starts life with feet as perfectly formed and as little liable to be the cause of pain and discomfort as are his hands. But look at the feet of the average adult and see how little resemblance they bear to the feet of childhood. The toes are cramped and crooked; the joints enlarged; corns, bunions and ingrowing nails cause constant suffering; callouses are a continual source of annoyance; and in many cases even the very bone and muscle structure of the foot itself has given way.

What's the cause? In the vast majority of cases the cause is SHOES — **bad shoes**. What's the remedy? In a very large number of cases the **remedy** is shoes — **properly shaped, properly made, properly fitted SHOES**.

### It's Queer About Shoes

It is strange that so many shoes are made with so little seeming regard for the shape and natural position of the human foot.

No one ever thinks of changing the shape of **gloves**; but judging by the number of different shapes in which **shoes** are made, one might suppose that human feet **had** no particular shape of their own; or that they were made of some plastic material that could be fitted into one shape as well as another.

As for **heels**, what with high heels, low heels, broad heels, narrow heels, heels at the back of the foot and heels half way under the foot, one might suppose that there was no such thing as a right and natural way for a person to stand or walk.

### Variety and Vanity

Aside from the desire of manufacturers to give **variety** to their product, and to have something different from their competitors, perhaps **human vanity** has been the largest contributing cause to these conditions. But to paraphrase an old proverb, when vanity has come in at the door, comfort has flown out at the window.

Has it ever occurred to you how utterly foolish such a situation is? Have you ever thought

what a poor bargain it is to exchange **comfort** for something you are told is "**style**" — to sacrifice normal, healthy feet for an erroneous conception of good looks?

The sad part of it all is that nothing of the kind is necessary. For what we know as "**style**" can be combined with **comfort**; and real **beauty** may be had in shoes that leave feet as Nature made them.

Walter F. Jordan is a **foot specialist**. As the oculist studies eyes, so Dr. Jordan has studied **feet**. Not only does he know the structure of the normal foot as a watchmaker knows a watch, but he is equally familiar with feet that are **not** normal. Not only does he know the **causes** of abnormal feet, but he knows the **cure**. Not only does he know how feet should **not** be clad, but he knows how they **should** be clad.

All this he has learned from twenty years and more of study and experience. He has cured all manner of foot trouble by all sorts of original methods, and finally he has perfected a shoe that not alone has **style** and **genuine good looks**, but possesses also all the qualifications that make for **COMFORT**. This shoe is made for women and misses and for **men** as well, and is known as the

## Jordan Hygienic Shoe

Are you tired of having your feet fitted to shoes, and would it be a comfort to have shoes that really **fit your feet**—even the **bottoms** of them?

Are you ready for shoes that **prevent, relieve** and **cure** foot trouble, and at the same time are all you could ask in style, workmanship and good looks?

If shoes like these interest you, write to-day for catalogue and price list, with which is combined Dr. Jordan's treatise on **The Care of the Feet—Home Cure of Corns, Bunions, etc.** A postal card will do.

**Dr. Jordan is an authority on Trusses, Belts, Supporters and all kinds of Elastic Goods. If interested, write us for 40-page catalogue or expert advice. Both are free.**

## Walter F. Jordan & Company

120 H Boylston St., Boston, Mass.



"The Layette"



# ROYAL SOCIETY EMBROIDERY FLOSS

Nowhere does woman's handiwork reveal more painstaking care, more exquisite daintiness, than in the beautiful little things for baby. This is especially true when they are made in "The Hand Embroidered Way" with rich and enduring Royal Society Embroidery Floss.

All is made simple and easy by *Royal Society Embroidery Package Outfits*, which contain material for a wide variety of pretty things for infants and children, all stamped ready for working, together with complete instructions and

sufficient Royal Society Embroidery Floss to finish. Royal Society Outfits for shirt-waists, lingerie, dressing sacques, household articles, etc., are also obtainable; likewise made-up lingerie stamped ready for embroidery.

Insist upon Royal Society products — Royal Society Embroidery Floss in all sizes; Pure White and Colors. Celesta Twist, the only complete line of artificial silk absolutely fast color and washable. Royal Society Crochet Cotton, etc.

**Royal Society Embroidery Package Outfits are sold by dealers generally — 25c and up**