



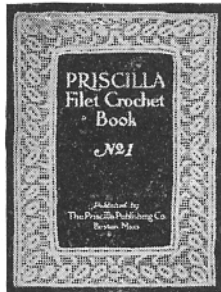
Home Needlework Magazine

May 1915
10 Cents

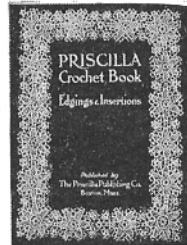
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Each book is profusely illustrated, showing a choice collection of original designs, together with complete instructions

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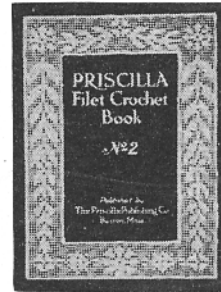


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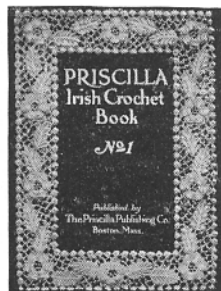


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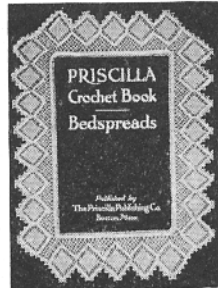
This new Book is one of the most popular ever brought out. Over 125,000 copies already sold. Contains over 100 designs for beautiful crochet edgings and insertions which can be put to a multitude of uses. Full directions.



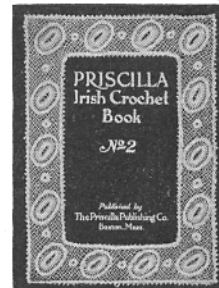
This Book contains over eighty illustrations from work, the designs being adapted to a variety of uses. The new Cameo Filet Crochet is illustrated and described, and workers will find this collection one of the most desirable in the series.



This Book shows just how to make all the stitches and fillings used for Irish Crochet. Also illustrates a large assortment of Floral Motifs. Full directions for working are given.



Contains a large number of beautiful and original designs for Crochet Bedspreads. This new book is fully illustrated and contains complete directions. A striking novelty is a motto insertion in the new Priscilla Cameo Crochet—a most handsome form of work—fully explained.



This second Priscilla Book on Irish Crochet supplements the first very nicely. It shows a large variety of beautiful motifs and finished pieces, together with clear and simple directions for working.

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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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A HANDSOME CASHMERE NEGLIGÉE
DESIGN No. 155-1
(For description, see page 40)

HOME NEEDLEWORK MAGAZINE

VOL. XVII

MAY, 1915

No. 5

Marking Household Linens

THE marking of household linens is usually a matter of personal taste, rather than the result of fixed rules. Seldom do we find two housewives with exactly the

or may be on the top in the centre between the plate line and centrepiece. These same rules also apply to luncheon cloths. Napkins to complete the



A GOOD MONOGRAM FOR BEDROOM LINENS

DESIGN No. 155-2. Perforated pattern of three-letter monogram, as illustrated, in sizes, 5-inch and 6-inch, 75 cents each; 7-inch and 8-inch, \$1.00 each; 9-inch and 10-inch, \$1.25 each; 11-inch and 12-inch, \$1.50 each. *Stamping compound, with directions, 10 and 25 cents a box.*

same ideas, and it is this touch of individuality that adds charm to the linens.

However, a few general rules may not come amiss. Table-covers are commonly marked in from one corner, diagonally,

set should have the same style lettering in a smaller size.

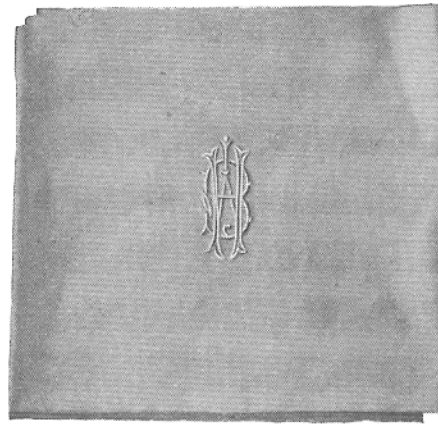
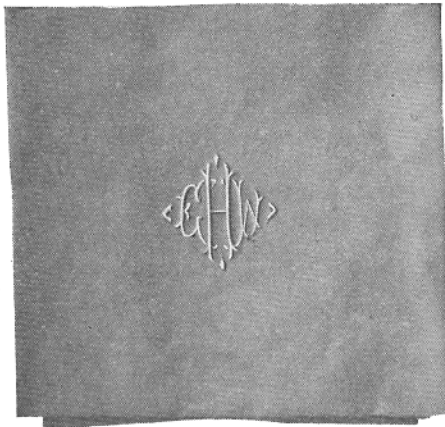
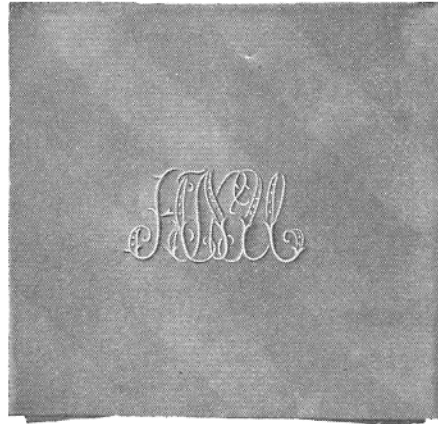
Sheets are commonly marked in the centre of the width, just far enough from the hem, so it will show when the edge is

turned over. Pillow-slips should correspond in style of marking, and should be marked just above the hem in the centre of the fold.

Towels are marked just above the hem

article or to be enclosed in a wreath.

When working letters of any kind, special attention should be given the padding or filling stitches, as this is of great importance in the appearance of the fin-



DESIGN No. 155-5

DESIGN No. 155-6

THESE MONOGRAMS ARE ESPECIALLY GOOD FOR TABLE LINEN

No. 155-3 to No. 155-6, INCLUSIVE. Perforated pattern of any one monogram, as illustrated, in sizes, 1-inch or 1½-inch, 50 cents each; 2-inch, 2½-inch, 3-inch, or 4-inch, 60 cents each.

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

in the centre of the fold also. If small letters are used they may be made in a monogram, otherwise a single letter is preferable. Except on towels, the use of colors for marking is considered very bad taste.

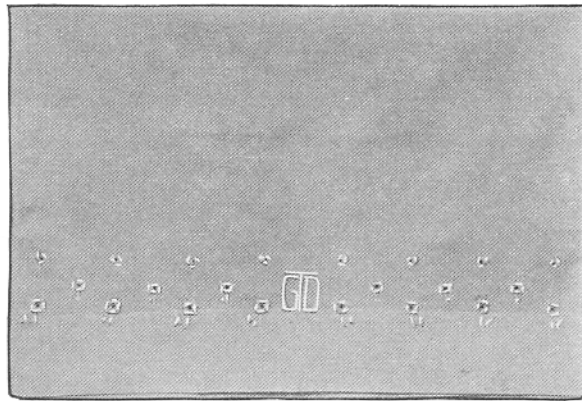
Several different styles of monograms are shown, any of which may be varied in size to adapt itself to some special

ished work. Successive rows of outlining usually prove most satisfactory, although where a wide surface is to be filled, chain-stitches are occasionally used. These stitches should always follow the direction of the outline of the letter, and the embroidery stitches worked directly across, completely covering both stamped lines. Make these stitches very close, so

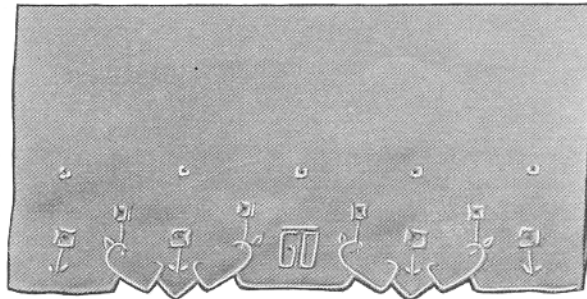
the padding will not show through, but not too close to overlap. Running-stitches along the outline of each letter serve as a good guide in placing the embroidery stitches. Be very careful at the intersection of the letters, as these lines should be kept very distinct.

Some of the designs on pages 3 and 4 show the application of the monogram, also single letters, while others show the placing of the design suitable for lettering.

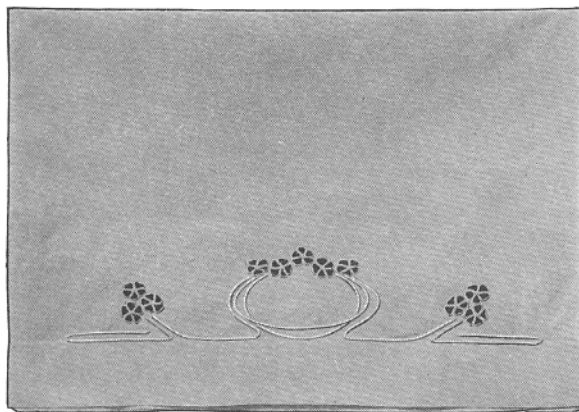
All these designs may be used for sheets, pillow-slips, and towels, and make beautiful sets. Design No. 155-10 may all be done in satin-stitch, or have the ribbon made of ladder-stitch. When making this, run both edges with fine stitches, then beginning on one edge, work buttonhole-stitches over these running-stitches, all



FOR SHEETS AND PILLOW SLIPS
DESIGN No. 155-7
(For prices, see page 4)



A TOWEL FOR THE SET
DESIGN No. 155-7
(For prices, see page 4)



DESIGN IN EYELET EMBROIDERY
DESIGN No. 155-8
(For prices, see page 4)

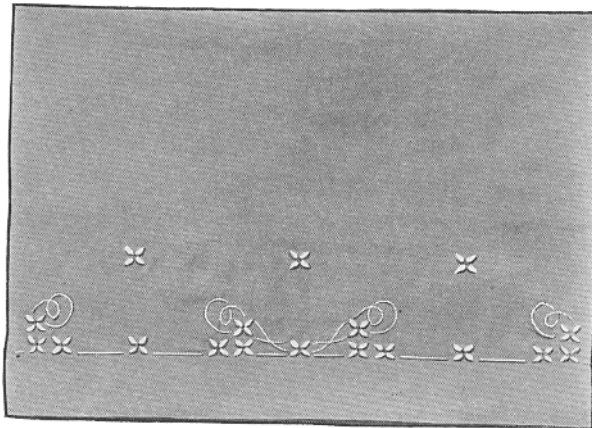
along one side, making the purling on the inside, so the material will not ravel when cut away. Commencing on the other side, work until you come to a cross bar, then carry the thread over, back and over again, making

three threads, over which work buttonhole-stitches. Instead of this buttonholing, very close over-and-over stitches are sometimes used. Proceed with the buttonholing and work the next bar in the same way. Be sure the bars are entirely free through the centre, and cut away the material beneath.

Designs Nos. 155-9 and 155-7 are worked solid throughout, with the exception of the flower centres. Pad each section, so it will stand up well from the material, and work crosswise. The scroll lines and stems may be worked in outlining, but the stem-stitch would correspond

much better with the rest of the design. Take short running-stitches along the stamped line, then cover these with narrow satin-stitches, taking up only as much

a good foundation over which to make the embroidery stitches. Make the over-and-over stitches very close and draw them down well. When fastening, run the needle along on the back under two or three stitches.



A PRETTY SET IN FRENCH EMBROIDERY
DESIGN No. 155-9
TOWELS, SHEETS, AND PILLOW CASES

DESIGNS No. 155-7 to 155-10 INCLUSIVE. Any one design with one Script or Old English letter stamped on fine linen huckaback, for ONE TOWEL, \$1.10; on linen sheeting, for ONE SHEET, 90 x 99 inches, \$4.75; 90 x 108 inches, \$5.00; on white linen, for one pair of PILLOW CASES, \$2.50, on linen-finished cotton, 75 cents. EMBROIDERY COTTON for working one towel or one sheet, 9 cents extra; for working one pair of pillow cases, 15 cents extra. PERFORATED PATTERN of any one design and one letter, 25 cents. TRANSFER PATTERN of any one design and one letter for one sheet or one towel, 10 cents each, for one pair of pillow-cases, 15 cents. MONOGRAM. Perforated pattern only, two letters, size 1½-inch, as illustrated on design No. 155-7, 40 cents.
NOTE.—If desired, we will stamp a two or three letter plain Script monogram in place of the single letter, on any one of the articles mentioned, for 40 cents in addition to price quoted.
Stamping compound, with directions, 10 and 25 cents a box.

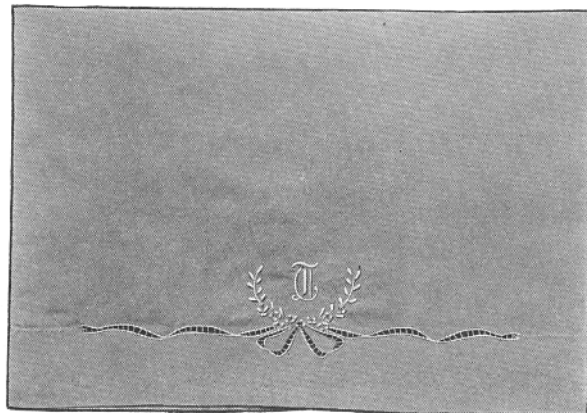
of the material as is necessary. Make the stitches very close, so the line will appear unbroken. When an extra heavy line is desired, a foundation is made of a line of outlining instead of running-stitches.

Small eyelets used for flower centres are very easily made, but it is more difficult to keep the perfect shape of large irregular ones, as used in design No. 155-8. Make fine stitches all along the stamped line, then go over it a second time, making stitches over the spaces, so there will be a continuous line. Pierce the eyelet with a stiletto, then cut the threads of the material with sharp embroidery scissors. Turn back the edges to the stamped line, as this makes

The designs for sheets and pillow-slips as shown are made with a plain hem, the designs just overlapping it. However, these may be hemstitched, using the double hemstitching, as it launders so much better. In this case, the design is set just above the hem. Only one of the towels is finished with a button-holed scallop, the others having either a plain hem or hemstitching.

Different styles of monograms and letters may be used in the wreaths, but when combined with an embroidery design the plainer lettering is preferable.

Be sure the needle is of suitable size to carry the thread easily, for if it is too small it will pull the threads of the material, while if too large it will leave small holes, either of which will give the finished

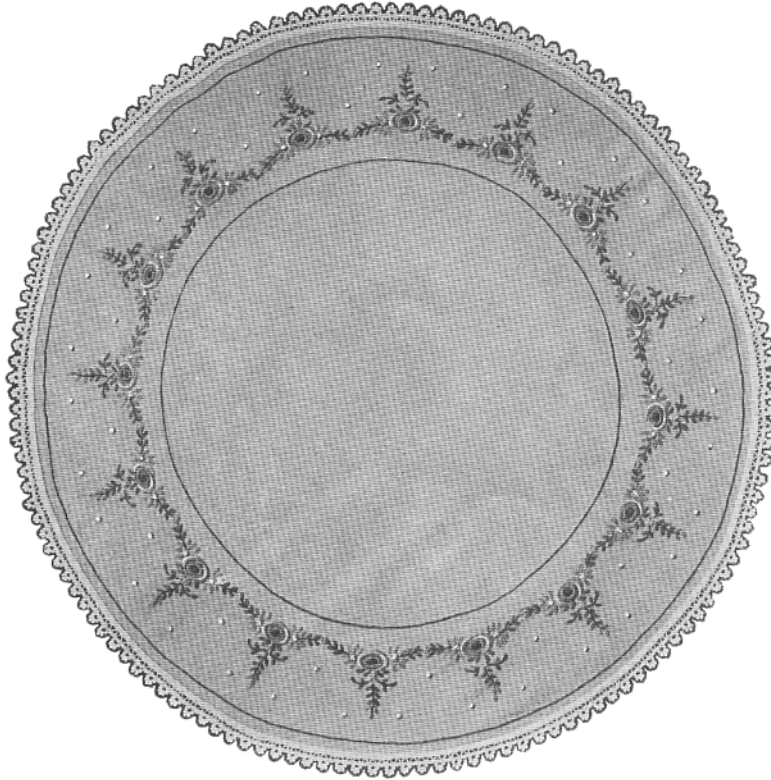


SHEET AND PILLOW SLIP IN LADDER-STITCH
DESIGN No. 155-10

embroidery a very rough appearance.

Any of these designs, monograms, or letters may easily be stamped at home.

A Pompadour Rose Centrepiece

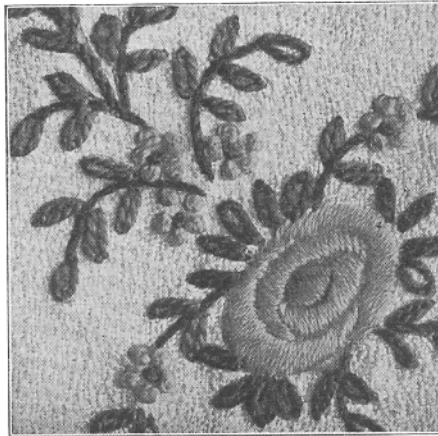


CENTREPIECE EMBROIDERED IN SHADES OF ROSE, BLUE, AND GREEN

DESIGN No. 155-11. *Size, 22-inch without lace edge.* Stamped medium oyster-white linen or tan linen, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 33 cents extra, or silk, 90 cents extra. Cluny lace, 75 cents. Perforated pattern, 40 cents; transfer pattern, 15 cents. *Work commenced, 75 cents additional.*

NOTE.—*The lace we supply is a very attractive pattern, but not the same as illustrated.*

THIS centrepiece measures twenty-two inches without the lace, and is made of tan linen. Three shades of rose, two of green, one of blue, and one of yellow are used for working. All of the dots are of the lightest shade of rose, while the darkest is used in the centre of the flower, shading lighter toward the outer petals. The detail at



THE DETAIL SHOWS THE STITCHES WELL.

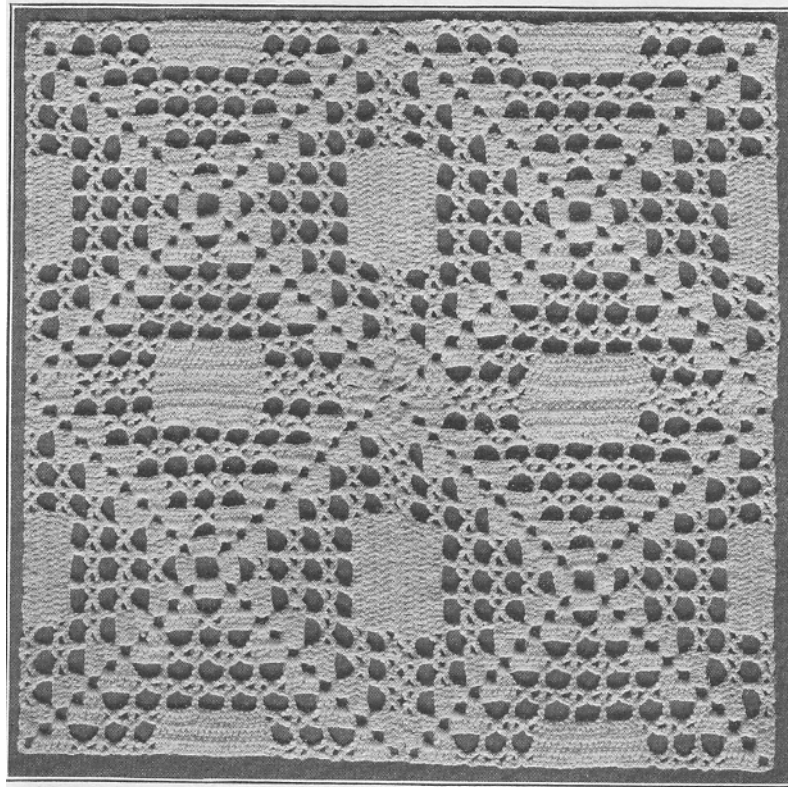
the bottom of the page shows very clearly the stitch direction.

The forget-me-nots are of blue French knots with a yellow one in the centre. Work the leaves in lazy-daisy stitch in green, using three threads of the stranded cotton.

Turn the edge on the right side and sew on the lace to cover it.

A Crocheted Bedspread

By Mrs. A. O. L. Wertman



SHOWING JOINING OF FOUR SQUARES FOR BEDSPREAD No. 155-12

THIS simple and effective pattern is made in small squares, each measuring six inches, and each joined to the one previously made, when working the last row.

MATERIAL.—Seven pounds or 14 reels carpet warp, at 30 cents a reel.

Square for Bedspread

DIRECTIONS.—Begin in the centre with 16 chain joined in a ring.

1st row—ch 8 for first corner (three of the ch stand for a t), 6 t in the ring; 5 ch for second corner, 6 t in the ring; 5 ch for third corner, 6 t in the ring; 5 ch for fourth corner; 5 t in the ring and sl st on

the 3d ch of the 8. Slip stitch up 3 more ch to centre of corner. *2d row*—ch 8 for first corner, 3 t in the corner space where the 8 ch starts; (5 ch, a shell in the next corner space of 6 t with 5 ch in the centre;) repeat twice. Finish last side with 5 ch and 2 t in the first corner to finish shell, join with a sl st on 3d of 8 ch. Slip stitch up 3 sts. The beginning and ending of each row is the same as this one. *3d row*—Begin with the 8 ch and the (half shell in the corner, and in this row make a t on each of the t, which makes 6 t in a row; 2 ch and sl st in centre of 5 ch, 6 t in a row, 3 being on the shell and 3 in the corner space, 5 ch for second corner). Repeat so that the sides are all like the first, end

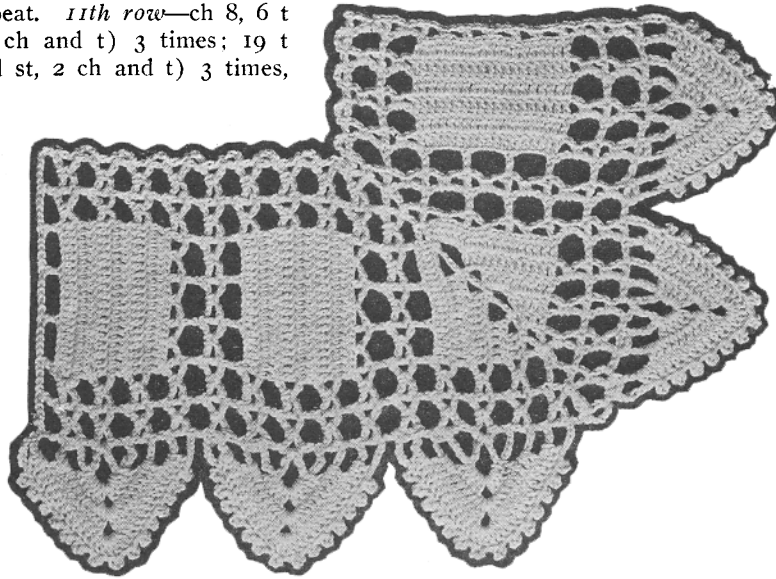
with the 2 t in the corner to finish the shell, and join on the 3d ch and sl st up 3 sts to the corner. *4th row*—The details will not be repeated. Begin with 8 ch, half shell; 5 ch, t on the last of the 6 t; 5 ch, a t on the first of the 6 t; 5 ch, shell in corner with 5 ch in centre. Repeat for each side, excepting the 8 ch. *5th row*—ch 8, 6 t (2 ch and sl st on centre of 5 ch; 2 ch, t on t) 3 times, 6 t, 5 ch for corner. Repeat for each side. *6th row*—ch 8, half shell, 5 ch, t on last t; (5 ch, t on next t) 3 times; 5 ch, shell in corner. Repeat for each side. *7th row*—ch 8, 6 t in a row; (2 ch, sl st on centre of 5 ch, 2 ch, t on t) 4 times, 6 t, 5 ch for corner. Repeat for each side. *8th row*—ch 8, half shell; (5 ch and t) 7 times, shell in corner. Repeat for each side. *9th row*—ch 8, 6 t (2 ch, sl st, t) twice, then over the three 5 ch work 19 t; (2 ch, sl st, 2 ch and t) twice; 6 t, 5 ch. Repeat. *10th row*—ch 8, half shell, three 5 ch and t; 19 t on 19, three 5 ch and t, shell on corner. Repeat. *11th row*—ch 8, 6 t (2 ch, sl st, 2 ch and t) 3 times; 19 t on 19, (2 ch, sl st, 2 ch and t) 3 times, 6 t, 5 ch. Repeat. After making the second square, join it to the first in making the last row; this is done by taking out the needle and inserting in the place where it is wished to join, then draw the loop through. The corners are joined in the centre and the 6 t at two places, and all the other t on the side.

Lace with Corner for Bedspread

Make a ch of 48 sts.

1st row—A t in the 5th ch from needle:

(5 ch, a t in the next 6th ch) repeat 7 times. This makes seven large spaces. *2d row*—ch 5, a d under the centre of 5-ch space, 2 ch, a t on next t; (2 ch, a d under the centre of next 5-ch space; 2 ch, a t on next t). Repeat 5 times. *3d row*—ch 4, t on first t; (5 ch, a t on next t.) Repeat 6 times. This makes seven large spaces. *4th row*—ch 5, a d under centre of 5 ch; 2 ch, a t on next t; 2 ch, a d under centre of 5 ch; 2 ch, a t on next t, a t on each st over 3 large spaces, making 19 t in a row; 2 ch, d under centre of 5 ch; 2 ch, a t on t; 2 ch, d under centre of 5 ch; 2 ch, t on t. *5th row*—ch 4, t in very first t; (5 ch and t) twice, t on t over the 19. Next two 5-ch spaces. *6th row*—ch 5, d under centre of 5 ch; 2 ch, a t on t; 2 ch, a d under centre of 5 ch; 2 ch, t on t; t on each of 19 t; 2 ch, d under centre of 5 ch, 2 ch, t on t; 2 ch, d under centre of 5 ch; 2 ch, t on t. *7th row*—Same as 5th row, and in the last

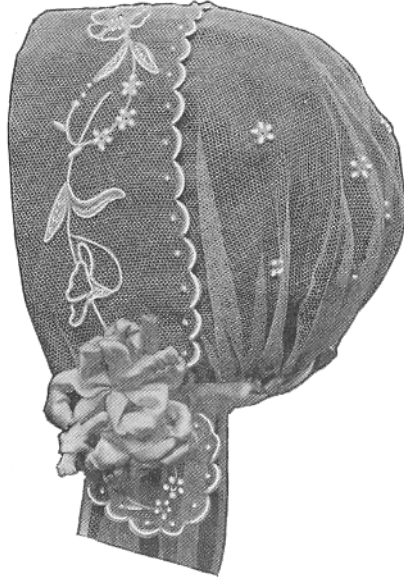


LACE FOR EDGE OF BEDSPREAD, SHOWING MITRED CORNER

place where t was worked make the scallop with 5 ch and d t in the space; 5 ch, t in same place; 5 ch and fasten down on next row; ch 2, fasten on next row, turn. *8th row*—ch 5, t on d t and 4 t in the centre space of scallop; 3 ch, 4 t in same

[CONCLUDED ON PAGE 36]

Embroideries for Little Folks



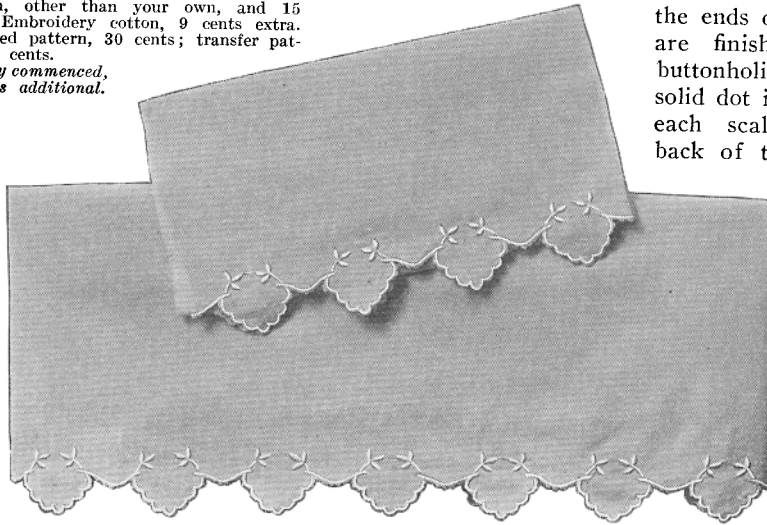
BABY'S BONNET OF EMBROIDERED NET
By Mrs. M. L. Williams

DESIGN No. 155-13. Stamped lawn and white wash blonde net, not stamped, for bonnet and strings, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 9 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.
*Embroidery commenced,
75 cents additional.*

AMONG the many dainty articles to be made for the baby, the little caps seem to be the most interesting.

The one at the top of the page is made of embroidered net and is unusually attractive. Of course, the net must have a foundation for working, so the design is stamped on a very thin lawn. Over this, baste the net, taking stitches well around each motif, so there will be no chance for it to get out of position when working. When working take the stitches through both materials. Pad the flowers and one side of the leaf and work them solid. The opposite edge of the leaf is worked in stem-stitch, while this half is filled with seed-stitches. These seed-stitches are merely successive running stitches, the stitches of one row being taken opposite the spaces of the preceding row. The edge of the petals of the large flowers, also the stems, are worked in stem-stitch. Run the stamped line with fine stitches, then cover them with narrow satin-stitches, taking up only as much of the material as is necessary. Make the stitches close, so the line will appear unbroken. The edge of

the face piece and the ends of the ties are finished with buttonholing and a solid dot is made in each scallop. The back of the cap is



SHEET AND PILLOW SLIP FOR THE BABY'S CRIB
By Carol Cox

DESIGN No. 155-14. SHEET. *Size, 44 x 60 inches.* Stamped English longcloth, 70 cents, or given for two subscriptions, of which your own may be one. Embroidery cotton, 6 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.

DESIGN No. 155-15. PILLOW SLIP. *Size, 11 x 24 inches.* Stamped English longcloth, 30 cents. Embroidery cotton, 6 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.
Stamping compound, with directions. 10 and 25 cents a box.

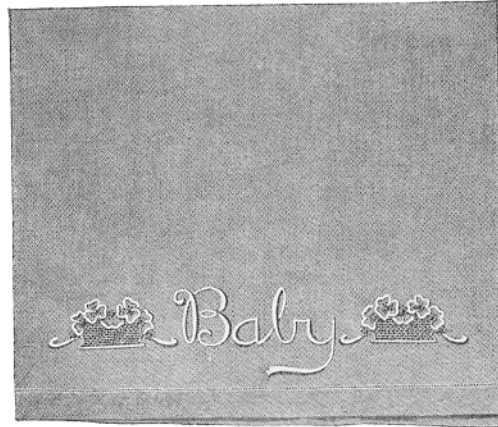
fulled into a band to fit the neck, and over this is twisted ribbon extending it to each side of the front, where pretty little rosettes are made. After the work is complete, carefully cut away the lawn, leaving the embroidery on the net.

One of the neatest patterns for a baby's crib pillow-case and sheet is shown in design No. 155-14. Long-cloth, which is most suitable for this purpose is used for both articles. The deep scallops are subdivided into seven small scallops, which should be worked very carefully to keep them distinct. Five small scallops also connect the large deep ones. Very little padding can be used, as the scallops are so very narrow, but possibly a few stitches might be put in. The ends of each large scallop are extended into tiny leaf sprays which are padded and worked solid. The buttonholing on the sheet extends around the two corners, making an attractive finish.

The baby towel No. 155-16 is very quickly made as the design is stamped on a hemstitched towel, which saves a great deal of work. The darning is done with the darker shade of rose. When doing this, run the needle along under the raised threads of the material. This same shade is used for the solid dot in the centre. The rolled edges of the petals are padded and worked solid in the lighter shade and the word "Baby" is worked in the same way. The stamens are of yellow French knots.

The laundry-bag, also for the baby's use, is made of huck. The back of the bag is made

somewhat longer than the front, this extension being turned up onto the front and buttonholed to it. The space between



BABY TOWEL

DESIGN No. 155-16. Size, 16 x 24 inches. Stamped linen hemstitched towel, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 12 cents extra, or silk, 25 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

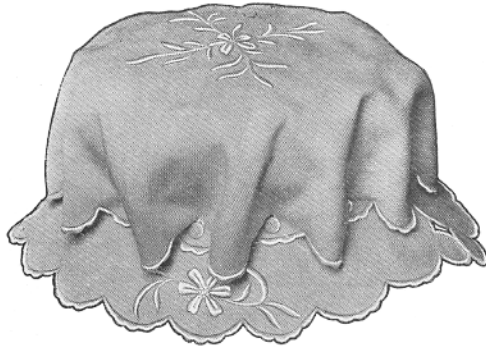
the buttonholing and the bottom of the bag is darned with the darker shade of rose. Work the scallops of roses with the darker shade and the remaining petals and long scallops with the lighter. The word "Baby" is worked solid in white with an outline of the darker shade of rose. The little forget-me-nots are blue.

The sun hat, boot-ees, and coat are all made of piqué. The hat is one of the most practical shapes, as it can be taken apart and laid perfectly flat when laundering. The crown is buttoned onto the brim, which is open in the back.



LAUNDRY BAG FOR BABY

DESIGN No. 155-17. Stamped huckaback, 75 cents, or given for two subscriptions, of which your own may be one, and 5 cents. Embroidery cotton, 24 cents extra, or silk, 60 cents extra. Perforated pattern, 35 cents; no transfer pattern. Embroidery commenced. 75 cents additional.



SUN HAT FOR A TWO-YEAR-OLD

By Jennie B. Day

DESIGN No. 155-18. Stamped white piqué, 40 cents, or given for one subscription, other than your own, and 5 cents. Embroidery cotton, 12 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.

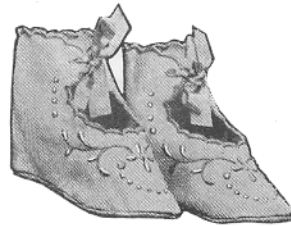
The design is padded and worked solid.

The bootees may be worked solid in white, or any preferred color.

The coat is one of the nicest of its kind, and is worked in white. The cuffs, edge of the front, and the deep collar are all finished with buttonholing, with a

solid dot in each scallop. One half of each leaf is filled with seed-stitches, and the outline of the design is done in narrow satin-stitch.

As a foundation for this satin-stitch make a row of small running-stitches along the stamped line. When covering them, take up only as much of the material as is necessary. Make the stems in the same way. This coat may be used for a child two or three years old by altering the hem, to make it longer or shorter.



BABY'S BOOTEES

Harriet Webb

DESIGN No. 155-19. Stamped white piqué, 20 cents. Embroidery cotton, white or any desired color, 6 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.



CHILD'S PIQUÉ COAT

By Mrs. M. L. Williams

DESIGN No. 155-20. Stamped piqué, \$1.00, or given for three subscriptions, of which your own may be one. Embroidery cotton, 9 cents extra. Perforated pattern of design and outline for cutting, 45 cents; no transfer pattern.

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

New Patterns in Filet Crochet

FILET crochet is becoming more and more popular, but in order to have the work appear to the very best advantage, it should be made perfectly accurate; that is, each block and space should be square.

True filet is made in blocks and spaces, a block (bl) consisting of t on t, 2 t in ch, t on t; when more than one bl appears, the number of t should be 3 times the number of spaces, plus 1 t. A space is made by t on t, ch 2, t on t. Always ch 5 to turn at the end of a row.

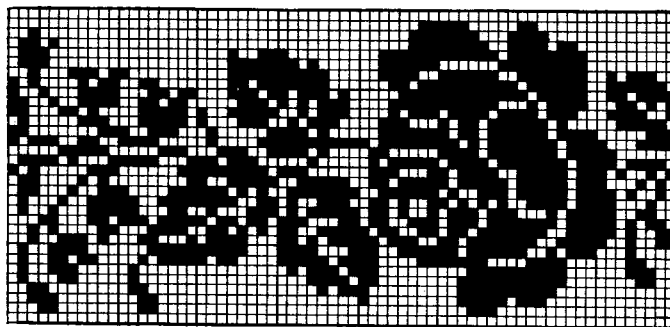
For description of stitches, see page 44.

Towel No. 155-21

After this design is once started, it can be very easily worked from the black and white block pattern shown at the bottom of the page.

Chain 102 sts for the foundation.

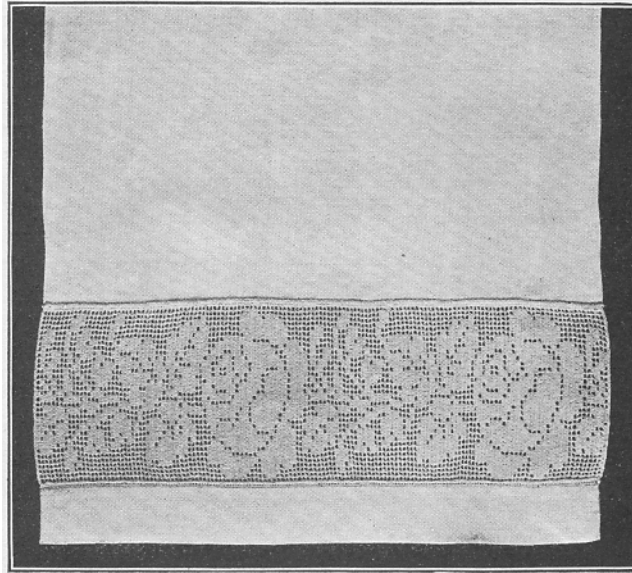
1st row—8 sps, 3 bls, 1 sp, 2 bls, 2 sps, 1 bl, 5 sps, 2 bls, 8 sps. *2d row*—



BLOCK PATTERN FOR TOWEL No. 155-21

8 sps, 3 bls, 2 sps, 2 bls, 1 sp, 1 bl, 1 sp, 3 bls, 2 sps, 2 bls, 7 sps. *3d row*—6 sps, 4 bls, 1 sp, 3 bls, 1 sp, 2 bls, 2 sps, 3 bls, 4 sps, 2 bls, 4 sps. Continue following pattern until desired length is reached.

The size of crochet cotton will, of course, depend upon the quality of huck used for the towel. To use as a hem,



TOWEL WITH ROSE INSERTION

By Mrs. C. M. Clay
DESIGN No. 155-21

take a piece of the huck three inches wide, double lengthwise and crochet the edges together with double crochet. Turn one-fourth-inch hem on towel and crochet with double crochet just inside the hem. Whip the insertion to both crocheted edges.

Baby Bib No. 155-23

INSERTION. — Chain 63. *1st row*—19 sps. *2d row*—14 sps, 1 bl, 4 sps. *3d row*—4 sps, 1 bl, 3 sps, 3 bls, 8 sps. *4th row*—3 sps, 1 bl, 3 sps, 7 bls, 1 sp, 1 bl, 3 sps. *5th row*—4 sps, 11 bls, 4 sps. *6th row*—3 sps, 1 bl, 3 sps, 4 bls, 8 sps. *7th row*—8 sps, 7 bls, 4 sps. *8th row*—3 sps, 1 bl,

3 sps, 4 bls, 8 sps. *9th row*—7 sps, 2 bls, 1 sp, 2 bls, 7 sps. *10th row*—7 sps, 1 bl, 3 sps, 2 bls, 6 sps. *11th row*—5 sps, 2 bls, 3 sps, 2 bls, 7 sps. *12th row*—7 sps, 1 bl, 1 sp, 1 bl, 3 sps, 1 bl, 5 sps. *13th and 14th rows*—10 sps, 1 bl, 8 sps. *15th and 16th rows*—Same as 1st row. Repeat from 1st row for desired length.

EDGE.—Make a ch the desired length, turn, t in 6th st, * ch 1, skip 1 st, t in next; repeat across from *, turn, * 2 d in first 3 loops, 1 d in next, ch 4, turn, skip 1 t, sl st in next t, ch 4, skip 1 t, sl st in end, turn, 3 d in 4 ch, ch 3 (for a p), 3 d in same ch, 3 d in next 4 ch, 4 ch, turn, sl st in st just before p, turn, 3 d, p, 3 d,

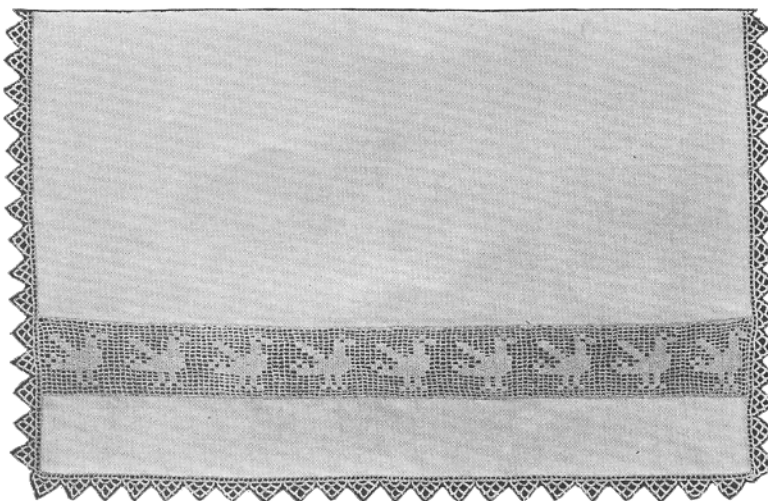
p, 6 d in loop, 6 d in next loop, ch 8, turn, sl st in st just before p in next loop, turn, 6 d, p, 6 d in loop, ch 3, 6 d to finish next loop, ch 3, 6 d to finish last loop, 3 d in next loop; repeat across from *.

Bag No. 155-24, in Tea Rose Design

MATERIAL.—One ball Cordonnet crochet cotton No. 30, at 23 cents a ball, and a steel crochet-hook No. 14, at 5 cents.

Make a chain of 111 sts.

1st row—35 spaces. Continue for 5 rows. *6th row*—30 sps, 3 bls, 2 sps. *7th row*—3 sps, 4 bls, 28 sps. *8th row*—27 sps, 2 bls, 1 sp, 1 bl, 4 sps. *9th row*—4



SCARF IN BIRD DESIGN
By Carol Cox
DESIGN No. 155-22

in 4 ch, 3 ch, finish last loop with 3 d; repeat across from *.

Scarf No. 155-22

INSERTION.—Same as for bib.

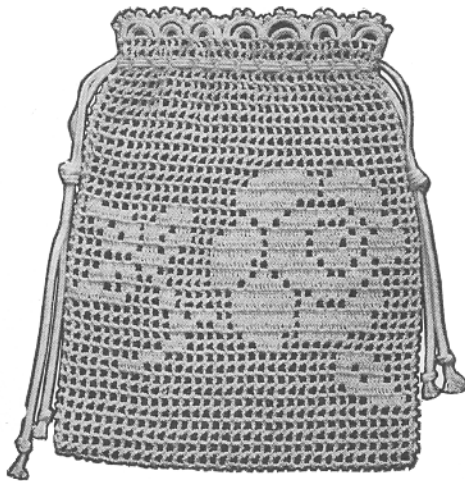
EDGE.—Make ch desired length, turn, t in 9th st, ch 2, skip 2 sts, t in next; repeat across, turn, * 3 d in first 6 loops, ch 8, turn, (sl st in 2d t) 3 times, turn, 6 d (3 ch for picot), 6 d in 8-ch loop; repeat once, 6 d in next loop, ch 8, turn, sl st in centre of middle loop, ch 8, sl st in st just before p in next loop, turn, 6 d,

2 bls, 1 sp, 1 bl, 19 sps, 2 bls, 6 sps. *10th row*—8 sps, 2 bls, 17 sps, 3 bls, 5 sps. *11th row*—4 sps, 2 bls, 7 sps, 2 bls, 10 sps. *12th row*—11 sps, 1 bl, 6 sps, 3 bls, 2 sps, 4 bls, 8 sps. *13th row*—6 sps, 6 bls, 1 sp, 5 bls, 1 sp, 1 bl, 2 sps, 2 bls, 11 sps. *14th row*—11 sps, 1 bl, 1 sp, 2 bls, 2 sps, 5 bls, 1 sp, 6 bls, 6 sps. *15th row*—5 sps, 3 bls, 3 sps, 1 bl, 1 sp, 5 bls, 6 sps, 1 bl, 4 sps, 5 bls, 1 sp. *16th row*—2 sps, 2 bls, 2 sps, 1 bl, 3 sps, 1 bl, 6 sps, 5 bls, 2 sps, 3 bls, 1 sp, 2 bls, 5 sps. *17th row*—5 sps, 1 bl, 1 sp, 6 bls, 1 sp, 3 bls, 1 sp, 2 bls, 5 sps, 1 bl, 2 sps, 1 bl, 1 sp, 2 bls, 3 sps. *18th*

row—4 sps, 3 bls, 1 sp, 1 bl, 6 sps, 3 bls, 1 sp, 1 bl, 1 sp, 3 bls, 2 sps, 2 bls, 6 sps.
 19th row—4 sps, 1 bl, 1 sp, 1 bl, 1 sp, 2 bls, 1 sp, 4 bls, 2 sps, 3 bls, 5 sps, 3 bls, 7 sps. 20th row—4 sps, 3 bls, 1 sp, 1 bl, 1 sp, 1 bl, 4 sps, 4 bls, 1 sp, 3 bls, 1 sp, 4 bls, 1 sp, 3 bls, 3 sps.
 21st row—3 sps, 4 bls, 1 sp, 1 bl, 1 sp, 2 bls, 1 sp, 3 bls, 1 sp, 4 bls, 3 sps, 2 bls, 1 sp, 1 bl, 1 sp, 1 bl, 1 sp, 1 bl, 4 sps.
 22d row—3 sps, 1 bl, 1 sp, 2 bls, 1 sp, 2 bls, 1 sp, 1 bl, 4 sps, 3 bls, 1 sp, 3 bls, 1 sp, 3 bls, 1 sp, 1 bl, 1 sp, 2 bls, 3 sps.
 23d row—4 sps, 2 bls, 1 sp, 1 bl, 3 sps, 3 bls, 1 sp, 1 bl, 1 sp, 1 bl, 5 sps, 3 bls, 3 sps, 4 bls, 2 sps. 24th row—2 sps, 1 bl, 7 sps, 2 bls, 6 sps, 3 bls, 1 sp, 5 bls, 1 sp, 2 bls, 5 sps. 25th row—5 sps, 3 bls, 5 sps, 5 bls, 17 sps. 26th row—17 sps, 7 bls, 1 sp, 5 bls, 5 sps. 27th row—6 sps, 4 bls, 1 sp, 6 bls, 18 sps. 28th row—19 sps, 4 bls, 3 sps, 2 bls, 7 sps. 29th row—35 sps. Repeat 29th row 10 times.

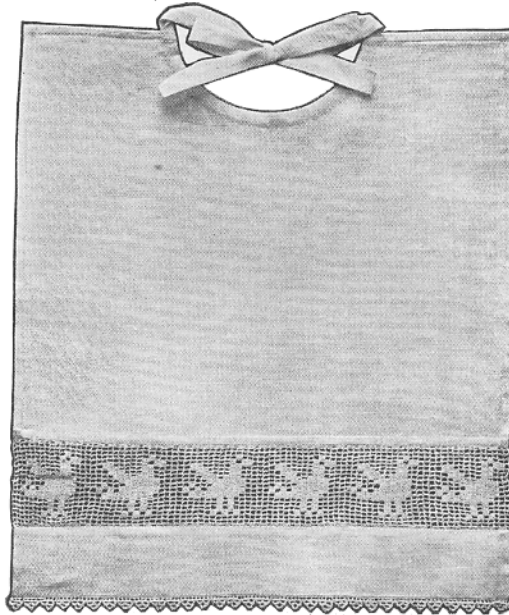
This completes the design for the right side of the bag. To make the reverse side attach the thread at the lower edge and make as many rows of plain filet as you have rows in the design and sew the two edges together to form the bag.

FINISH FOR EDGE.—Make one extra



BAG IN TEA ROSE DESIGN
 By Mrs. W. F. Gloeckner
 DESIGN No. 155-24

row around the top as follows: 4 spaces, chain 6 and fasten back across the top of the last 2 spaces made, then cover the



BIB TO MATCH SCARF No. 155-22

By Carol Cox

DESIGN No. 155-23

chain with 10 double crochet, proceed with 1 space, and then 11 chain and fasten back with a slip stitch across the top of the loop just made and 1 space beyond, cover this chain as follows: 4 d, 1 picot (of 4 ch), 3 d, 1 p, 2 d, 1 p, 3 d, 1 p, 4 d. Then proceed as before: 4 spaces, etc.

To close run a cord in the 3d row of spaces from the top.

Table Runner No. 155-25

MATERIAL.—Linen thread No. 40, at 15 cents a spool, and a rather heavy white linen.

DIRECTIONS.—The scarf, when complete, measures 16 x 45 inches.

INSERTION.—Chain 86, turn, t in 13th st from hook, * ch 5, skip 5 sts, t in next; repeat across from *. 2d row—ch 6, d in middle of 5 ch, ch 3, (t on t, * ch 3, d in middle of 5 ch, ch 3, t on t), this makes a festoon (f); repeat across from *. 3d row—Like 1st row. 4th row—Like 2d row. 5th row—Like 1st row. 6th row—4 f,

13 t on 13 sts,
1 f, 13 t on 13
sts, 4 f. *7th row*
—4 sps (sps)
(t on t, ch 5, t
on t), 13 t on
13 t, 1 sp, 13 t
on 13 t, 4 sps.
8th row—3 f, 7
t in 7 sts, 2 f,
7 t in 7 sts, 2 f,
7 t in 7 sts, 3 f.
9th row—3 sps,
7 t in 7 t, 2 sps,
7 t in 7 t, 2 sps,
7 t in 7 t, 3 sps.
10th row—3 f,
7 t in 7 t, 2 f,
7 t in 7 t, 2 f,
7 t in 7 t, 3 f.
11th row—3 sps,
7 t in 7 t, 2 sps,
7 t in 7 t, 2 sps,
7 t in 7 t,
3 sps. *12th and*
13th rows—Like
6th and 7th
rows. The next
12 rows are al-
ternate festoon
and spaces.

The next fig-
ure is made the
same as the first one, only repeated to
make it twice the size. Continue follow-
ing the illustration until the insertion is
the desired length and making a single
motif at the opposite end.

C O R N E R
S Q U A R E S.—
Make the same
as insertion, us-
ing only one
figure.

Sew the two
crocheted cor-
ners to small
square, forming
the end of run-
ner. Make a
row of spaces
on the side next
the runner, and
sew completed

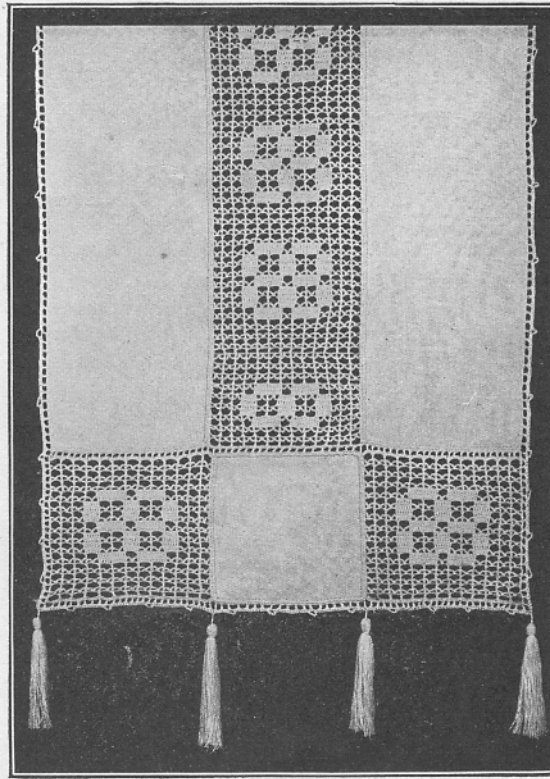
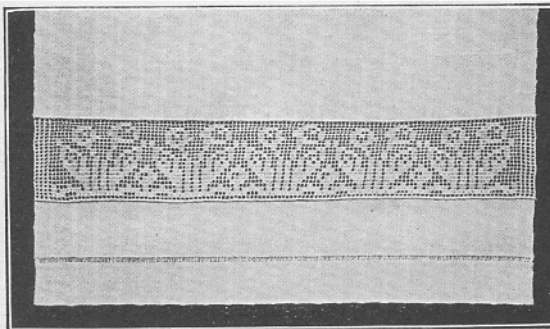


TABLE RUNNER WITH CROCHET INSERTION
By Mrs. F. W. Kettelle
DESIGN No. 155-25



TOWEL WITH TULIP INSERTION
By M. L. Fiske
DESIGN No. 155-26

end to runner.

Work a row
of spaces
around entire
runner. Follow
with d and picot
every seventh
space.

Towel
No. 155-26

Chain 72. *1st*
row—1 sp, 3 bl,
18 sp. *2d row*—
6 sp, 2 bl, 12 sp,
1 bl, 1 sp. *3d*
row—1 sp, 2 bl,
7 sp, 4 bl, 8 sp.
4th row—8 sp, 1
bl, 3 sp, 2 bl, 5
sp, 1 bl, 2 sp.
5th row—2 sp,
2 bl, 3 sp, 2 bl,
1 sp, 1 bl, 1 sp,
1 bl, 9 sp. *6th*
row—3 sp, 4 bl,
2 sp, 1 bl, 2 sp,
4 bl, 3 sp, 1 bl,
2 sp. *7th row*—
1 sp, 2 bl, 2 sp,
2 bl, 4 sp, 1 bl,
2 sp, 2 bl, 2 sp,
2 bl, 2 sp. *8th row*—2 sp, 1 bl, 1 sp, 1 bl,
2 sp, 1 bl, 3 sp, 7 bl, 2 sp, 1 bl, 1 sp. *9th*
row—1 sp, 7 bl, 5 sp, 3 bl, 3 sp, 1 bl, 2 sp.
10th row—3 sp, 4 bl, 2 sp, 2 bl, 9 sp, 1 bl,
1 sp. *11th row*—1 sp, 10 bl, 5 sp, 1 bl,
5 sp. *12th row*
—20 sp, 1 bl, 1
sp. *13th row*—
1 sp, 9 bl, 12 sp.
14th row—3 sp,
2 bl, 4 sp, 3 bl,
8 sp, 1 bl, 1 sp.
15th row—1 sp,
7 bl, 5 sp, 7 bl,
2 sp. *16th row*
—1 sp, 2 bl, 2 sp,
2 bl, 4 sp, 7 bl,
2 sp, 1 bl, 1 sp.
17th row—1 sp,

[CONCLUDED
ON PAGE 41]

Neckwear and Waists

SUCH a lot of handsome neckwear is being shown and worn, one can hardly choose any one as the really newest model.

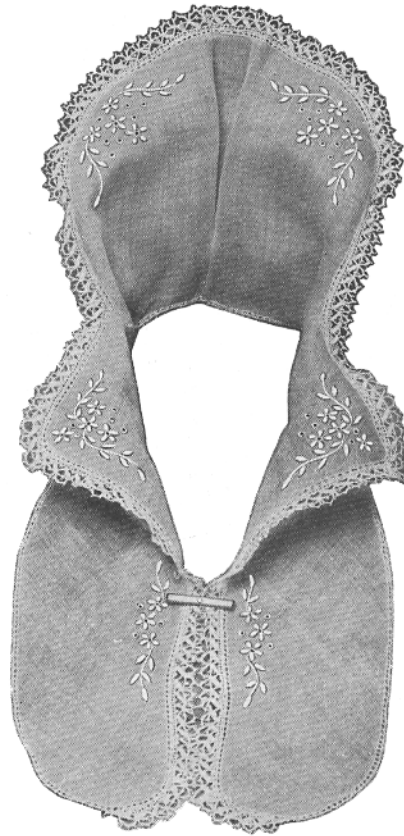
There are collars both high and low, embroidered and lace trimmed, some made of fine net and others of Persian lawn, organdy, or similar materials. Nearly all neckwear this season is sheer. Vestees are an almost indispensable accessory, and one can hardly manage without one or more chemisettes for the waists and coatees which open to the waist line.

The first illustration is a net chemisette with a design worked on the collar and front. Embroidery on net is not at all difficult, but requires a little practise before one is able to do it with accuracy. The most satisfactory way is to stamp the design on paper, then over this carefully



CHEMISETTE OF NET
By Carol Cox

DESIGN No. 155-27. Embroidery design stamped on paper and white net, not stamped, 90 cents, or given for two subscriptions, of which your own may be one, and 20 cents. Embroidery cotton, 18 cents extra. Perforated pattern, 35 cents. Design and outline for cutting stamped on paper, 20 cents. *Stamping compound, with directions, 10 and 25 cents a box.*



VESTEE OF PERSIAN LAWN

DESIGN No. 155-28. Stamped Persian lawn, 35 cents, or given for one subscription, other than your own. Embroidery cotton, 3 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. *Embroidery commenced, 75 cents additional.*

baste the net. The stitches should be made around each motif, so the net will not pull when the embroidery is being done. The button-holing extends around the collar and down each side of the front. All of the motifs are padded and worked solid, taking the embroidery stitches across. The stitches are taken through both net and paper, the paper being carefully pulled away when the work is finished.

No sleeves are used in this gar-



BATISTE BLOUSE

DESIGN No. 155-29. Two sizes, 34 and 38 inches bust measure. Either size stamped on batiste, \$1.75; on cotton lawn, \$1.25. Embroidery cotton, 12 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. Paper cutting pattern No. 7001, sizes 34 to 44 inches bust measure. Price of pattern, 15 cents.

ment, the armholes being finished with a narrow hem. A hem is also turned around the bottom, and a tape run in for gathering around the waist.

The vestee No. 155-28 is made of Persian lawn and has a simple French and eyelet design. It is made in one piece which necessitates working the collar and revers on the right side and the vest on the wrong. This is not hard to do, as Persian lawn is very thin and the stamped design will show through very plainly. A box plait is taken at the back of the neck and this makes the flare at the top of the collar.

The vestee is finished all around with double hemstitching done by machine, and a narrow Cluny lace edge.

One of the newest waist

models is shown in design No. 155-29. The material used is batiste, which is of very soft texture. The embroidery appears on the collar, cuffs and fronts, the design being worked solid with the exception of the flower centres, which are made in eyelets. Pad each section very carefully, taking the stitches lengthwise, then cover them with satin-stitches taken across. These stitches should not be taken too close or they will overlap, but should completely cover the padding. One of the popular roll collars is used, and this is lined with the plain material. Use either short or long sleeves with cuffs.



VESTEE OF PERSIAN LAWN

DESIGN No. 155-30. Stamped Persian lawn, 30 cents. Embroidery cotton, 3 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

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

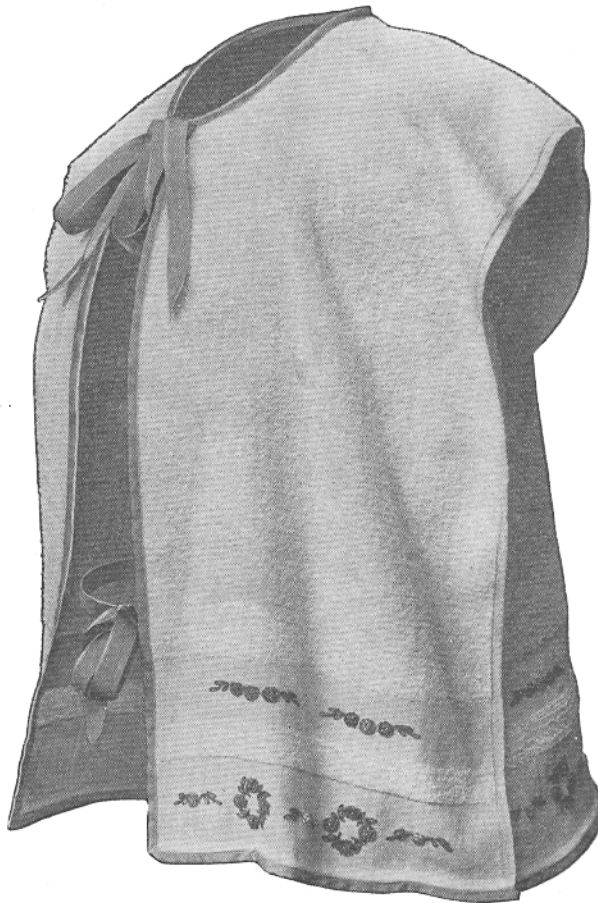
For the Shampoo

THE illustration at the top of the page shows one of the newest and most convenient little jackets to use when taking a shampoo.

This is made of the ordinary Turkish toweling, the back and front being in one piece, with the opening in the front and a circular piece cut for the neck. Bind all these edges with tape, either in white or pink, matching the color in the embroidery.

The embroidery design is stamped on the plain bands, and is worked in French knots and lazy-daisy embroidery. On the lower section the flowers are made in alternate blue and rose, with the single flowers of yellow and the leaves green. The clusters at the top have a yellow flower in the centre, with a blue one on each side.

On the towel the French knots in the centre are of rose, using the lighter shade on the inside. The lower row fol-

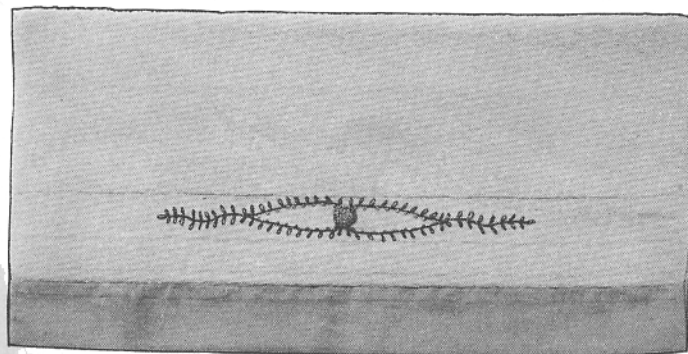


SHAMPOO JACKET

DESIGN No. 155-31. Design stamped on a large-sized Turkish towel, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 12 cents extra, or silk, 45 cents extra. Perforated pattern, 40 cents; no transfer pattern.

DESIGN No. 155-32. *Size, 23 x 44 inches.* Design stamped on a Turkish towel and pink linen, not stamped, for hem, 55 cents, or given for one subscription, other than your own, and 20 cents. Embroidery cotton, 9 cents extra, or silk, 15 cents extra. Perforated pattern, 10 cents; no transfer pattern.

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



TRKISH TOWEL WITH PINK LINEN HEM
DESIGN No. 155-32

lowing the stem is of the darker and the upper row of the lighter.

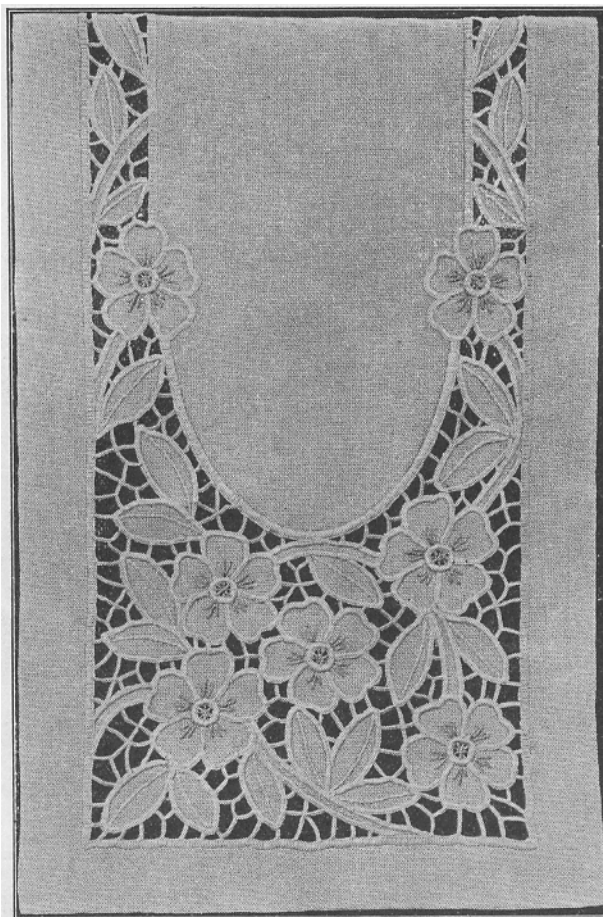
The hem is of pink linen to match the embroidery. Turn a hem on both edges of the linen, then fold it in the middle, lengthwise, and insert the towel. Baste in place and then stitch, or outline across.

A Handsome Cut-Work Scarf

THIS scarf has a cut-work design of unusual beauty. The detail at the bottom of the page shows very clearly how the different parts of the work are done. The bars in the background should be made first, then the outlines of the design are run with fine stitches and worked in buttonhole-stitch.

Before commencing the work, baste the material firmly on canvas or heavy paper.

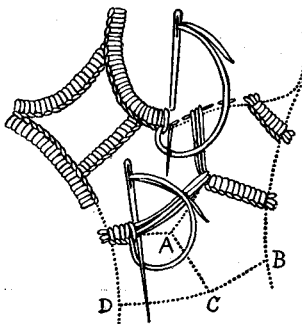
The short bars are made by carrying the thread



CUT-WORK SCARF. (See Cover)

DESIGN No. 155-33. Size, 16 x 60 inches. Stamped Eskimo canvas, \$1.80. Embroidery cotton, 88 cents extra. Perforated pattern, one-half of design (reversible), 40 cents; no transfer pattern. Embroidery commenced, 75 cents additional.

across the space three times, then covering with buttonhole-stitches. Where several bars intersect, the threads of the first bar should be carried across very loosely, then buttonhole back half way, carry the thread across to the next edge, back and over again, making three threads, which form the



foundation of every bar. Now buttonhole as far as A, carry the thread loosely to B, back to A and to B again; buttonhole to C, lay the threads to D, buttonhole back to C, then to A, from there to the first intersection, then finish the first bar. In this way a section may be made without breaking the thread.

The purling should always come on the outside or cut edge. The buttonhole-stitches on each bar should be made entirely free from the

material, and do not attempt to cut away the material until finished.

In the space in the centre formed by a circle of buttonholing, make a spider. Carry the thread across four times, each time crossing in the centre, then beginning in the centre by fastening, weave over and under two or three times.

Dress with Filet Crochet Panel

By Mrs. Fred M. Odom

QUITE an original application of filet crochet is shown in its use as a panel for this dress.

Although some who are familiar with the work may be able to copy the design from the illustration, others will find difficulty, and for them a block pattern has been prepared.

The foundation chain will be 201 sts, or three times the number of sps, plus 1, plus 5 to turn. The first row is of blocks, made by 1 t (see description of sts on page 44) in each st of ch. When a space is on the edge, as in cuff, always ch 5 to turn; but on the panel a block is on the edge, so ch 3 is made to stand for a t. A space (sp) consists of 2 t with 2 ch between, and a block (bl) is made by t on t, 2 t on ch, t on t. Where there is more than 1 bl, the number of t should be three times the number of bl, plus 1 t. The border of the panel extends around the back of the neck and forms a narrow yoke. A somewhat wider band, matching this border is used for cuffs.

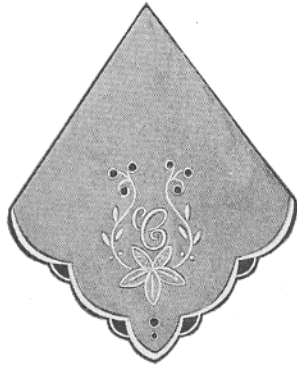
EDGE.— Make a row of sp around as far as the edge is to extend. Make 4 d in each of the first 4 sp, ch 6, catch back 2 sp, ch 6, catch back 2 sp. Cover 1st loop with 5 d, p, (made of 3 ch) 5 d, make 5 d in 2d loop, ch 6, catch back in centre of 1st loop, cover this loop with 5 d, p, 5 d, and finish 2d loop with d, p, 4 d. Continue in the next 4 sps.

LADIES' DRESS

DESIGN No. 155-34. Embroidery design stamped on white linen (6 yards), \$5.00; on cotton lawn, \$2.50. Embroidery cotton, 6 cents extra. Cordonnet crochet cotton, 3 balls, a steel crochet-hook, and a black-and-white block pattern of filet cuff and panel, 95 cents. Black-and-white block pattern alone, 10 cents. Perforated pattern of embroidery design, 25 cents; transfer pattern, 10 cents.



Dining-Room Embroideries



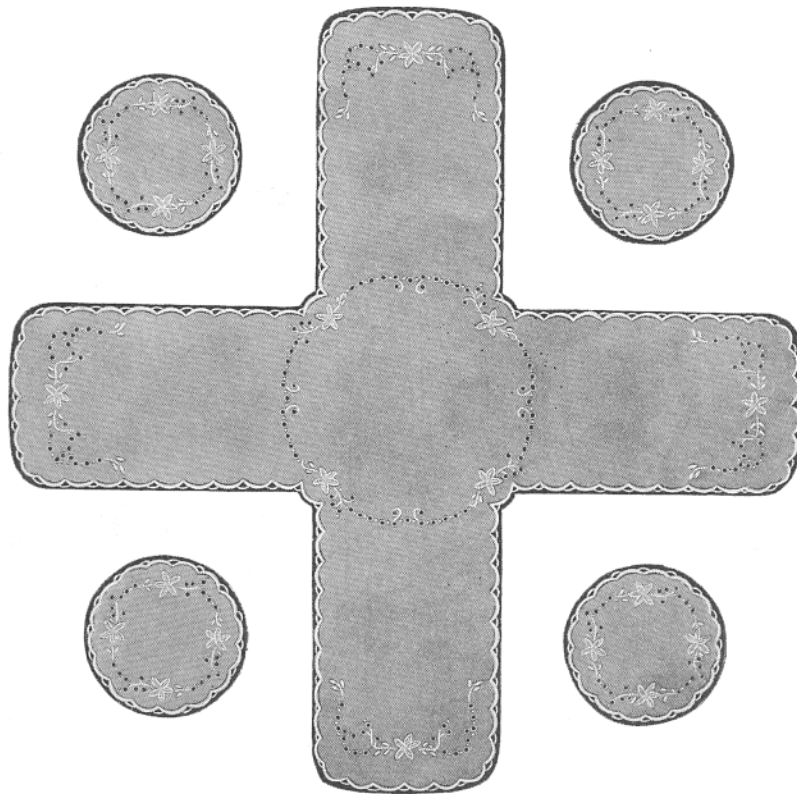
NAPKIN TO MATCH LUNCHEON SET
DESIGN No. 155-35

ONE of the newest and most attractive pieces for dining-room use, is the bungalow luncheon - set, as illustrated on this page.

The general idea is for convenience, as the one

large piece takes the place of five in an ordinary luncheon-set. This piece measures forty-five inches, and comes just on top of the average dining-room table. The centre, of course, takes the place of the regular centrepiece, and the extensions take the place of four of the plate doilies. Between these extensions are used separate plate doilies, matching in design. The illustration shows how these are to be used. A napkin is also shown, which is to be used with the set.

The edge has quite an unusual finish, which adds to the beauty of the set. But-



BUNGALOW LUNCHEON SET

DESIGN No. 155-36. *Size, 45-inch Cloth and 10-inch Doily.* Design for cloth and four doilies stamped on medium oyster-white linen, \$1.75. Embroidery cotton, 70 cents extra. Perforated pattern of one-half of cloth and one doily, 60 cents; no transfer pattern.

NAPKIN TO MATCH CLOTH. DESIGN No. 155-35. *Size, 13-inch.* Design and one letter stamped on medium oyster-white linen, 30 cents each; \$1.70 for set of six. Embroidery cotton for one napkin, 14 cents extra; for six napkins, 42 cents extra. Perforated pattern of design and one letter, 25 cents; transfer pattern, 10 cents. *Stamping compound, with directions, 10 and 25 cents a box.*

to n hole the full length of one scallop, and as far as the line on the next one, then carry the thread back along this line and fasten in the scallop, over and back again, making three threads, over which make button-hole - stitches. Finish this scallop and continue with the next. These loops should be entirely free, so the material can easily be cut away.

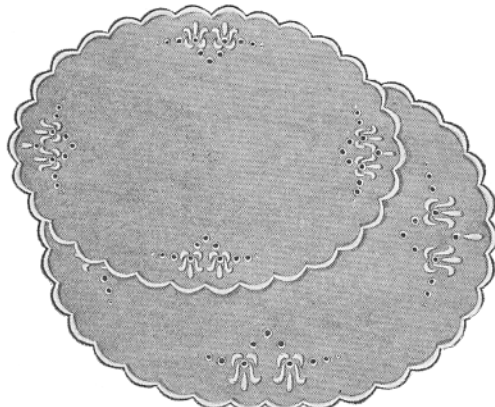
Work the



LUNCHEON SET

DESIGN No. 155-37. CENTREPIECE. *Size, 22-inch.* Stamped white linen, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 35 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents. DOILIES. *Size, 12-inch.* Stamped white linen, 30 cents each; \$1.70 for set of six. Embroidery cotton for one doily, 14 cents extra; for six doilies, 49 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. *Size, 7-inch.* Stamped white linen, 15 cents each; 80 cents for set of six. Embroidery cotton for one doily, 7 cents extra; for six doilies, 14 cents extra. Perforated pattern, 15 cents; transfer pattern (6), 15 cents. *Size, 5-inch.* Stamped white linen, 12 cents each; 65 cents for set of six. Embroidery cotton for one or six doilies, 7 cents extra. Perforated pattern, 10 cents; transfer pattern (6), 10 cents.

Embroidery commenced, 75 cents additional.



TWO OVAL PLATTER DOILIES

DESIGN No. 155-38. *Two sizes. Size, 9 x 12 inches.* Stamped white linen, 25 cents. Embroidery cotton, 6 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents. *Size, 11 x 14 inches.* Stamped white linen, 30 cents. Embroidery cotton, 9 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

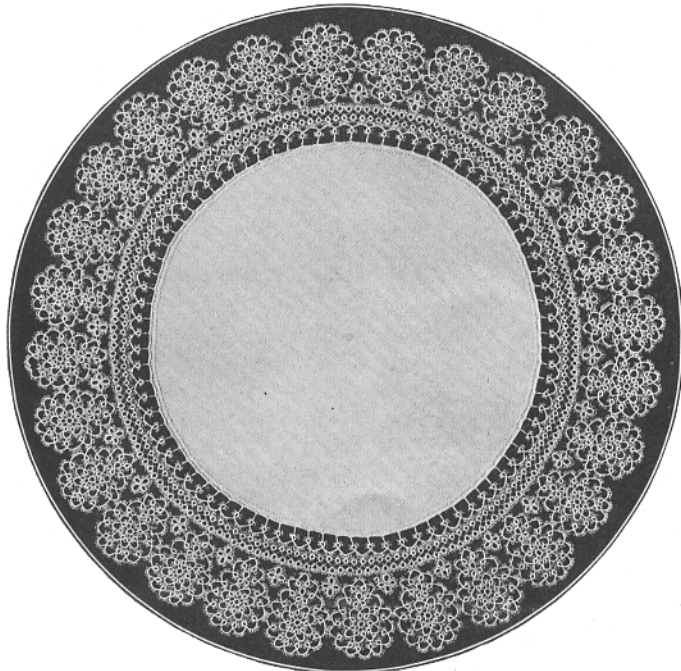
Stamping compound, with directions, 10 and 25 cents a box.

small dots and leaves solid. The edge of each flower petal is worked in stem-stitch, the surface of two of them being filled with seed-stitches. All of the larger dots are made eyelets.

Another luncheon-set, consisting of a large centrepiece and three sizes of doilies, has a very attractive semi-conventional design. White linen is used, and the embroidery is done in white, padding the solid sections and working

[CONCLUDED ON PAGE 29]

Tatting for Household Use



CENTREPIECE WITH TATTED BORDER
By Mrs. L. A. Frazier
DESIGN No. 155-39

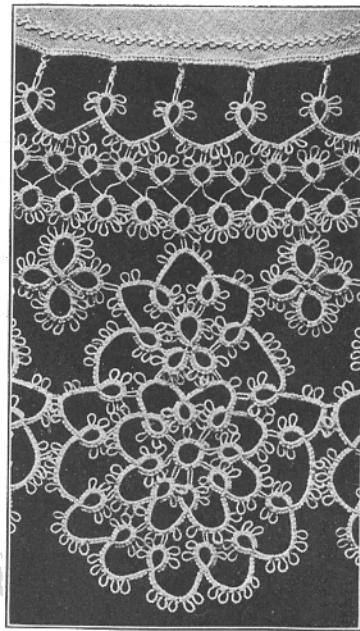
ABBREVIATION OF TERMS.—*Stitch* (st); *stitches* (sts); *chain* (ch); *double stitches* (ds); *picot* (p); *ring* (r); *clover leaf* (c l).

Tatted Centrepiece No. 155-39

MATERIAL.—No. 30 Cordonnet crochet cotton, at 23 cents a ball.

DIRECTIONS.—Begin with a r of 8 p separated by 2 d s, tie. * With thread on shuttle make 5 d s, 5 p separated by 2 d s, join by middle p to r. With thread on spool make 5 d s, 5 p separated by 2 d s; repeat from * until wheel is finished, tie threads. Make 2 r's of c l, 5 d s, 5 p separated by 2 d s, joining to wheel, 3d r of c l, 5 d s, 8 p separated by 2 d s. Around the wheel and c l make a row of r's with shuttle thread, 5 d s, 5 p separated by 2 d s. Join to wheel. With spool thread, 5 d s, 5 p separated by 2 d s. At bottom of wheel and at top of c l make 2 r's to each chain. Make 28 medallions, joining to each other by middle p of 3d ch. Make

4 r's, 2 of 5 d s, 7 p separated by 2 d s and 2 r's of 5 d s, 9 p separated by 2 d s. Join middle p of smaller r to middle p of 1st ch of medallion. * Make a double row of r's, the outer row 5 d s, 7 p separated by 2 d s. Join to middle p of upper part of medallion and middle p of the 4 r's, leaving 2 r's between. The inner row of r's 5 d s, 5 p separated by 2 d s; repeat around from *. With shuttle make r 5 d s, 5 p separated by 2 d s. With spool thread 5 d s, 5 p separated by 2 d s. Join middle p to r of double row, leaving 1 r be-



DETAIL OF CENTREPIECE No. 155-39

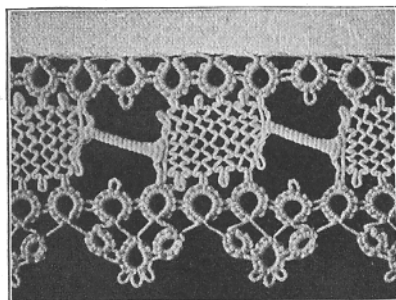
tween. Crochet chain of 10 sts between each r, joining to middle p. Buttonhole to 18-inch centre of linen and feather-stitch $\frac{1}{4}$ inch from edge.

Towel No. 155-40

MATERIAL.—Cordonnet crochet cotton No. 20, at 23 cents a ball, and novelty braid No. 4.

INSERTION.—Make r 4 d s, p, 4 d s, join to first p of braid, 4 d s, p, 4 d s, close. The second p of every 4th r is not joined to braid. The r's are made on each side of braid.

EDGE.—Three d s, p, 3 d s, join to 1st p of braid. On outer edge of braid, 3 d s, p, 3 d s, join to 1st p of braid, 3 d s, p, 3 d s, close. Four d s, p, 4 d s, close. Three d s, join to 3d p of 1st r, 3 d s, p, 3 d s, p, 3 d s, close. Three d s, join to the one p of small r, 2 d s, p, 1 d s, p, 1 d s, p, 2 d s, p, 3 d s, close. Three d s, join to 3d p of 2d r, 3 d s, p, 3 d s, p, 3 d s, close. Four d s, join to 5th p of last lower r, 4 d s, close. Three d s, join to 3d p of 3d r, 3 d s, p, 3 d s,



ACTUAL SIZE DETAIL OF TOWEL No. 155-40

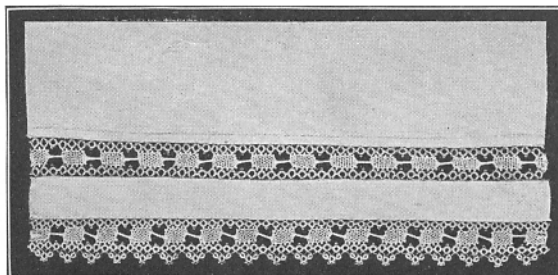
p, 3 d s, close. Four d s, p, 4 d s, p, close. Continue in this way all the length of braid. The edging is pretty with the braid omitted.

Doily with Tatted Border No. 155-41

MATERIAL.—Three yards of medium-sized rickrack braid; Cordonnet crochet cotton No. 40, at 23 cents a ball; and a small circle of heavy linen.

DIRECTIONS.—Begin with the wheel

thus: Ring 8 p with 2 d s between, tie. Ring 2 d s, p, 2 d s, join to p, 2 d s, p, 2 d s; close, fasten on the spool thread and



TOWEL WITH TATTING AND BRAID
By Hallie Brittin
DESIGN No. 155-40

make a ch of 4 d s, 5 p with 2 d s between, 4 d s. Make alternate rings and chains until 8 of each are made. Join 4th p of ch to a point of braid, 2d p of ch to the next point. Join all the other ch to 2 points of braid by the 2d and 4th p.

Make four rings above the wheel, each r of 7 d s, 5 p with 3 d s between, 7 d s. Join a r to 2 ch of the wheel (see illustration) and a r to point of braid on each side.

On the outside of the braid make a straight bar thus: Ring of 5 d s, 3 p with 5 d s between, 5 d s, fasten on the spool thread and make a ch of 4 d s, 3 p with 2 d s between, 4 d s. Alternate rings and chains until there are 5 r's and 4 ch's. Join each ch to a point of braid by the 2d p (see illustration). At the end make a ch of 4 d s and join to 5 points of braid with 4 d s between, 4 d s. Make the other side of the bar same as this first side, and at the other end a ch of 4 d s, 7 p with 3 d s between, 4 d s. Attach to the braid so that there will be 6 points at the outer edge of each wheel and 3 points at the inner edge at the end of each bar.

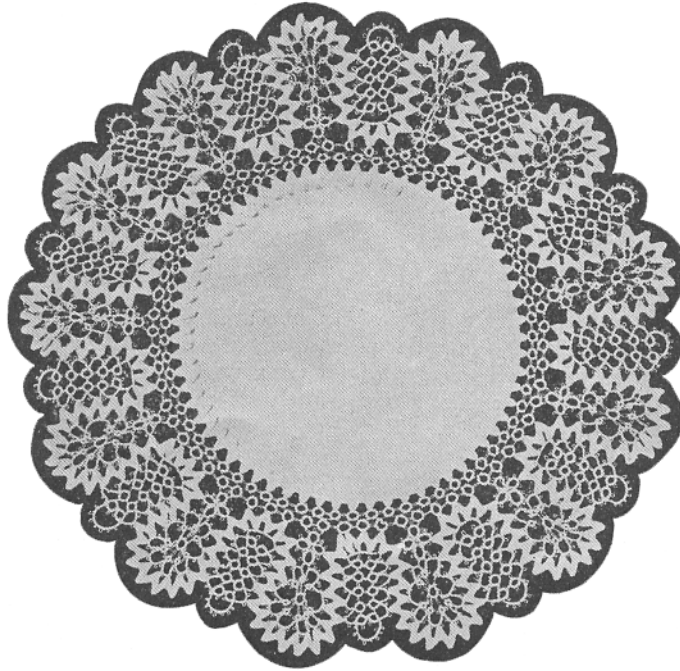
For this doily make 13 of the wheels and bars, then join the ends of the braid neatly.

For the inner edge make a double row of r's joined to each other, each r of 5 d s, 3 p with 5 d s between, 5 d s. Join each r of the inner row to points of braid and four-ring motifs, and each one in the other row to points of another row of

braid. In joining tatting to the braid use a crochet-needle to bring thread through.

Cut a circle of linen to fit the centre and make a roll hem at the edge. Set the inner row of braid on the hem and stitch

first thread of 3 d s, p, 3 d s, long picot (1 p), 3 d s, p, 3 d s, close; turn, chain 7 d s, p, 7 d s, turn; make next clover-leaf like first, fastening middle p of first ring to 1 p of small ring, also to middle p of last



DOILY WITH EDGE OF TATTING AND RICKRACK BRAID

By Gwen Keys

DESIGN No. 155-41

through the centre. At each point of braid make a French knot.

This doily measures 12 inches, but may be considerably larger if desired.

Clover Leaf Insertion
No. 155-42

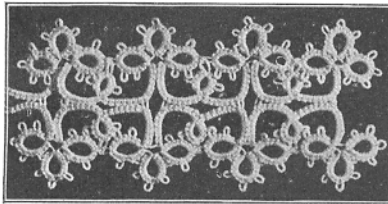
The quality of the thread used will vary according to the material with which it is to be used. This insertion is made in two rows.

1st row—Make clover-leaf of 5 p separated by 3 d s, turn, attach second thread, chain 7 d s, p, 7 d s, turn, make small ring with

ring in previous leaf of this first row.
2d row—Like first, fastening chains together by picots.

This insertion may be used for various purposes, but is especially good for towels and bed linen. Made of fine thread, it is good for trimming children's dresses, or by using one row, it would make a good edge for handkerchiefs.

For towels, colored tatting is considered good form, either all color, or the rings of white and the chains of color, just as the worker may choose.



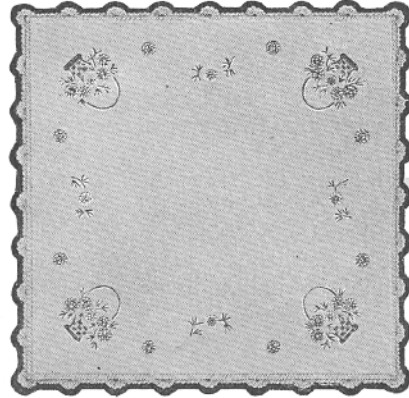
CLOVER-LEAF INSERTION

By Mrs. T. C. Eliason

DESIGN No. 155-42

French Knot Embroideries for the Veranda

WITH the growing popularity of serving dainty luncheons and teas on the verandas, comes the demand for attractive and appropriate linens.



SANDWICH COVER

DESIGN No. 155-43. *Size, 10-inch.* Stamped heavy oyster-white linen, 25 cents. Embroidery cotton, 30 cents extra, or silk, 50 cents extra. Linen thread for crocheting edge, 15 cents. Steel crochet-hook, 5 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents. *Embroidery commenced, 75 cents additional.*

And right here is an opportunity to please the hostess who favors combinations of colors, for nowhere can they better adapt themselves than on these pieces. Aside from this, there is an excellent chance to match the coloring of the dainty china with which they are to be used.

The same material is used on all of the pieces shown. This is a medium-weight linen, rather loosely woven, and very easy to work on. One of the greatest attractions for the worker is that the embroidery consists of the very simplest stitches, so that the work progresses very rapidly. Use stranded cotton for working. The flowers are made of French knots, two shades being used on each flower, the darker shade toward the centre and the lighter shade on

the outside. A solid green dot is in the centre of each. Use four threads of the cotton in the needle at one time and twist it around the needle only once for each knot. Rose, blue, lavender, and yellow are used, a color diagram showing just where each is placed.

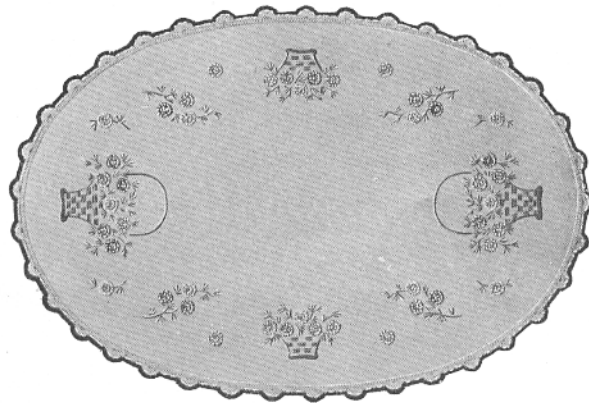
The leaves are made with three threads of the cotton, and are simply single stitches, taken the entire length of the short, straight stamped line.

The baskets are of brown, three single stitches being made, one beside the other,



NAPKIN

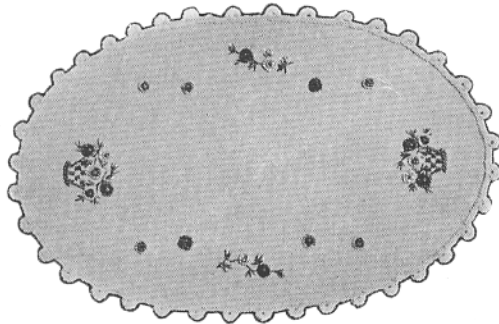
DESIGN No. 155-44. *Size, 12-inch.* Design stamped on heavy oyster-white linen, for one napkin, 30 cents; for six, \$1.70. Embroidery cotton for one or six napkins, 30 cents extra; silk for working one or six napkins, 50 cents extra. Linen thread for crocheting edge of one napkin, 15 cents; for six napkins, 30 cents. Steel crochet-hook, 5 cents. Perforated pattern, 10 cents; transfer pattern (6), 10 cents.



LARGE OVAL FOR SERVING-TRAY

DESIGN No. 155-45. *Size, 12 x 18 inches.* Stamped heavy oyster-white linen, 40 cents, or given for one subscription, other than your own, and 5 cents. Embroidery cotton, 30 cents extra, or silk, 50 cents extra. Linen thread, for crocheting edge, 15 cents. Steel crochet-hook, 5 cents. Perforated pattern, 30 cents; transfer pattern, 10 cents. *A color scheme will be sent with each pattern of the three designs shown on this page.*

over the entire surface, to represent the weaving of the basket. The bottom is



SMALL OVAL FOR SERVING-TRAY

DESIGN No. 155-46. *Size, 9 x 14 inches.* Stamped heavy oyster-white linen, 35 cents, or given for one subscription, other than your own. Embroidery cotton, 30 cents extra, or silk, 50 cents extra. Linen thread for crocheting edge, 15 cents. Steel crochet-hook, 5 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents. *A color scheme will be sent with each pattern of the two designs shown on this page.*

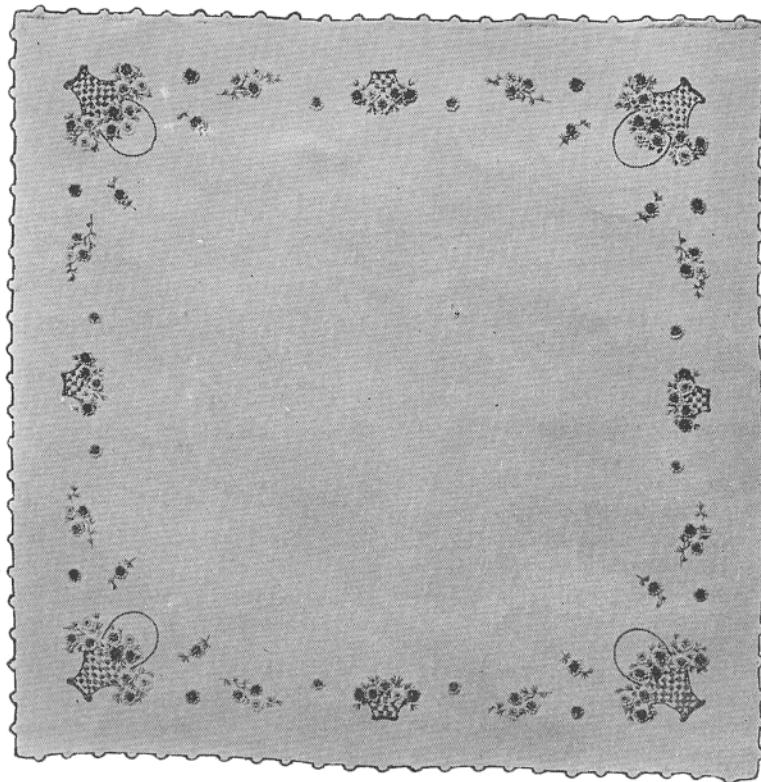
made by working cross-stitches between the two lines. The napkin has the design in one corner only. The small square doily is ten inches square, and is used for a sandwich-cover. To make this of still greater value, a rather large, fancy bead is sewed to each corner. These serve as weights, to hold the corners down in place, so the cloth will serve as a better protection

to the sandwiches. Two sizes of ovals are furnished, one nine by fourteen, and the other twelve by eighteen inches. These are most suitable to use on the serving-trays, but may be used as doilies, if one chooses.

The luncheon-cloth itself is a particularly handsome piece of embroidery. It is twenty-eight inches square. A large basket is in each corner, a small one on each side, with single flowers and flower sprays scattered in between.

The finish on the edge of each piece is very attractive and appropriate for pieces of this kind. First cut the material along the stamped line and turn back the edge. Over this edge make a crocheted edge, taking the stitches into the material. A very heavy cotton should be used. Make nine stitches

[CONCLUDED ON PAGE 42]



LUNCHEON CLOTH

DESIGN No. 155-47. *Size, 28-inch.* Stamped heavy oyster-white linen, \$1.00, or given for three subscriptions, of which your own may be one. Embroidery cotton, 53 cents extra, or silk, \$1.30 extra. Linen thread for crocheting edge, 15 cents. Steel crochet-hook, 5 cents. Perforated pattern, 45 cents; no transfer pattern. *Stamping compound, with directions, 10 and 25 cents a box.*

Crochet for the Baby

By Mrs. John Hettich

MATERIAL.—Ten skeins cream and 1 skein blue Pompadour wool, and 2 spools cream crochet silk. This wool is about the weight of a twofold Saxony, and has a thread of silk running through it. The stitch used is the 5-stitch star, a t in the eye of each star with 1 ch between. Work two strips of 10 rows, alternate, for fronts. Then work 13 rows, alternate, for one side of back. Clip wool and returning to foundation chain work a row of the alternate stitch. Commence



KIMONO IN STAR STITCH
DESIGN No. 155-48

returning with a row of openings. The scalloped edge is in blue with a chain edge in cream silk. The kimono is 23 inches long.

For description of stitches, see page 44.

Chain closely 185 stitches (it is well to add a few extra ones). On this chain work 91 stars; returning, ch 4 and work

all three strips with same stitch, star or openings — openings are preferable, skipping one chain of foundation. If you commence thus, the return to foundation chain at centre back will give you a row of stars, which be sure to work right side out. It will be worked in opposite direction from star rows in other half. Work

same number rows on both sides, then 1 extra on one side to make the same stitch on both outside edges, which should be

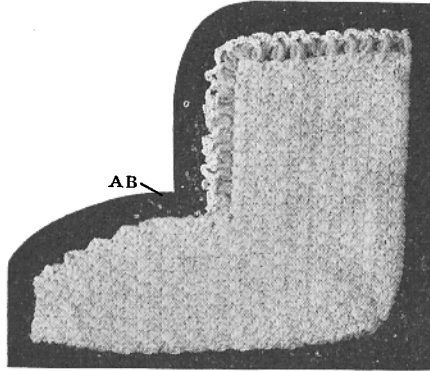


FIG. 1. BACK OF SHOE
DESIGN No. 155-49

a row of stars. Now turn and work row of openings back to other edge, ch 48, and join on to one of the fronts into the row of star-stitch, and finish row of openings to end. Turn and work row of stars, putting 24 into chain between front and back section. Work 8 long alternate rows; then work up from bottom edge 85 stars. Break wool. Turn, and skipping 4 stars, work row of openings to bottom edge. Return with row of stars, leaving off 4 openings. This forms the slope under the arm. Two rows are made before wool is clipped or broken. Drop off 4 stars or openings for 4 rows, then 6, until you have only a few left. Repeat on other side. Join the other front to back in like manner, goring both sides. This leaves 36 stars in between gores, which is now worked upon for sleeves. Work back and forth for 14 rows, then, leaving off 3 at each end for 4 rows, work 4 rows across full width, commencing with stars and ending with openings, 36 in all. For 4 rows work but 18 stars, alternating rows as before, in first row of stars taking up 4th and 5th stitches of stars in top of t, skipping the opening and thus placing a star over two openings, gathering in the cuffs. After sleeves are finished tie wool in at bottom edge and work a row of stars up the gored edge to outside edge of cuff, being careful to make only 1 star to each star or open-

ing of preceding row, which will have to be carefully done at point where rows end. Return on one side with row of openings, and on other just work the row of stars. Sew these two edges together.

The yoke and front panels are made separate. Commence at bottom edge of yoke at back with ch 61, on which work 29 openings, skipping 1 ch of foundation. Work alternate 12 rows for the back, then on each side at outside edge 11 stars for 12 rows for fronts. Commencing at neck edge of short rows with the 6th row, widen one star at extreme edge in each row of stars, after finishing 12th row of front, drop off all but three openings at front edge, and continue to widen in each row of stars until there are 6 stars. This strip for the panel is 6 stars wide, and made to come to edge of garment. As so few people crochet alike, a few general remarks might serve to make the work easier. The yoke should fit perfectly in the space left for it, so more stars in width or more rows in depth may be added or taken away. The garment is first made flat in sleeve and under-arm, then joined with needle and thread after first working the three rows. Commencing at inside yoke point, a row of scallops is worked around the entire garment with the blue wool, putting 5 t in an opening with

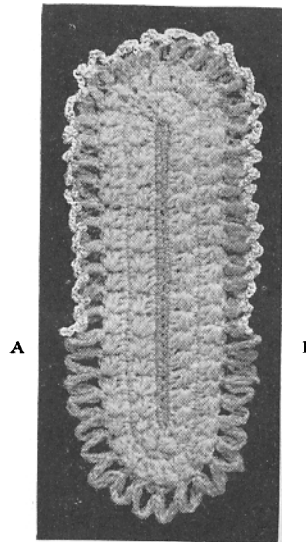


FIG. 2. TONGUE OF SHOE

ch 1 between, catching between with d, skipping enough of edge to make the scallop lie smooth. Around this work an edge of the silk, chaining 3 and catching between each t with d.

Crochet Shoe

MATERIAL.—One skein twofold Saxony; 1 skein twofold Zephyr, any delicate shade, 1 ball cream knitting silk. This will make two pairs. The stitch used is 5-stitch star-stitch, and d with edge in knot-stitch.

DIRECTIONS.—Chain 45, on which make 42 d, ch 3, and turning, make row of 21 stars. The first star is made by drawing wool through 2d and 3d ch st from needle, then through 1st and 2d d, making 5 loops on the needle. Wool over the needle, draw through all 5 sts at once and ch 1 finishes the star. At end of row ch 2, turn and make row of d, taking up back sts of stars. In commencing the rows, ch 3 when it is to be a row of stars and 2 when a row of d. Make 9 rows, ending with row of d, which makes the back of shoes. In counting rows count both row of star and d. Turn, and work a row of star-st down side across end (4 stars) and up the other side, taking up sts that were the foundation chain. Turn and work row of d. Work 11 rows of alternate star and d, ending with row of stars, in which there should be 46 stars. Break wool, skip 12 stars at beginning and tie wool in eye of star, so row will be wrong side out. Work row of d over 22 stars, leaving off 12 stars at end. Work 12 rows across. Commencing with the 8th row, leave off a star at each end until you have 13 stars left, which will be 17 rows, the last should be d. This forms Fig. 1.

The tongue (Fig. 2) extends down to toe, and is made thus: ch 35 of the Zephyr in color, around which work a row of d, widening at each end. Follow with row of stars of the cream wool, in which there should be about 40 stars, then a row of d in color and another of cream stars, around which work a row of knot-stitch of the color. From points marked A and B sew tongue and back together, sewing toward the front plain for 2 inches, the remainder to be filled in across toe. Fin-

ish top of back with row of knot-stitch of the color and the whole shoe with edge of silk thus: ch 5, catch by d on each side of centre ch in knot-stitch, ch 5 and repeat. Run narrow ribbon through row of knot-stitch, around toe, and use ends to lace up in front.

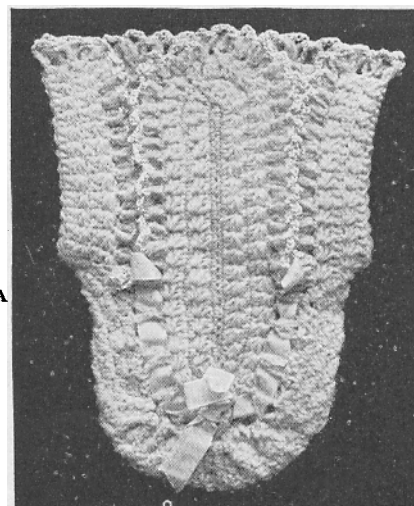


FIG. 3. FRONT VIEW OF SHOE

DINING-ROOM EMBROIDERIES

[CONCLUDED FROM PAGE 21]

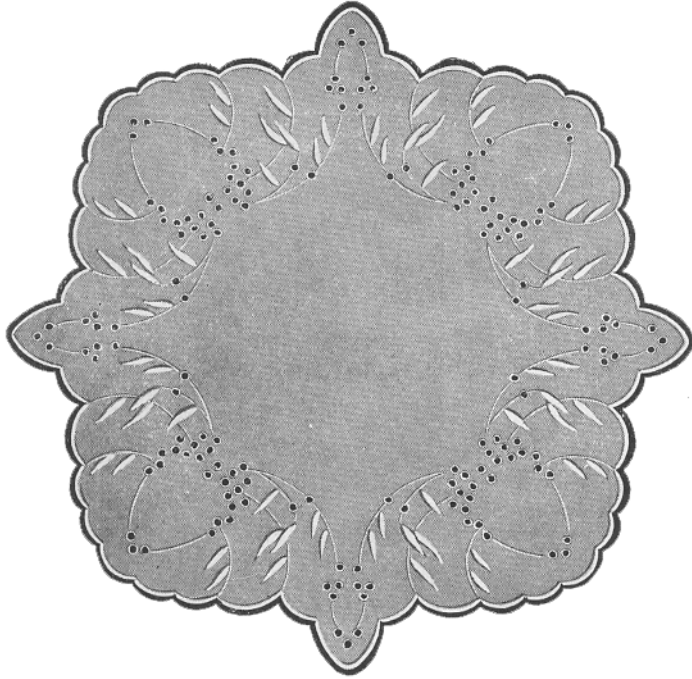
them across. The row of dots between the motifs are worked in eyelet embroidery. These dots are graduated, so great care should be used when working them to keep corresponding dots in each line of the same size.

The scalloped edge is unusually attractive, every alternate scallop being subdivided into three sections, and formed to frame one of the motifs of the design. The centrepiece measures twenty-two inches, the plate doily twelve, the bread-and-butter-plate doily seven, and the tumbler doily five inches.

At the bottom of the page are two oval doilies, nine by twelve inches and eleven by fourteen inches. These would be particularly good to use as platter doilies, or even over asbestos mats.

The even scallops are buttonholed, and the embroidery done in French and eyelet.

Bedroom Embroideries



CENTREPIECE

DESIGN No. 155-50. *Size, 22-inch.* Stamped medium-weight oyster-white linen, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 18 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents.

SELDOM do we find a more attractive design for white embroideries for the bedroom than is shown on these two pages.

The linen used is of medium weight, rather loosely woven, so it is very easy to embroider, and is most attractive.

The same design, applied in different ways, is used on all four articles. All of the dots are worked in eyelet embroidery, while the leaves are solid.

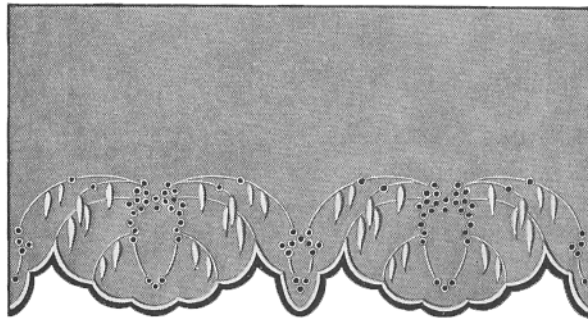
In pieces of this character, it is always well to work the scalloped edge first. Deep indentations are shown, and these require an extra amount of time, in order to keep the work pointed instead of giving the rounded effect. Between these points are regular, even scallops. Run the

stamped lines on both edges of the scallops with fine stitches. This prevents fraying when the material is cut away, and also aids in placing the embroidery stitches perfectly even.

The space between the lines is filled with padding-stitches, chain-stitches being used through the wider section, and a succession of outline-stitches in the points, or outline-stitches may be used throughout. Take the buttonhole-stitches very even and close, but not enough so to overlap.

In order to keep the eyelets of uniform size, it is well to use a gauged stiletto. Run the stamped line with fine stitches, then go over it a second time,

taking stitches where the spaces were, making a continuous line. After piercing the eyelet, if the threads of the material seem to draw somewhat, it is well to clip



DRESSER SCARF

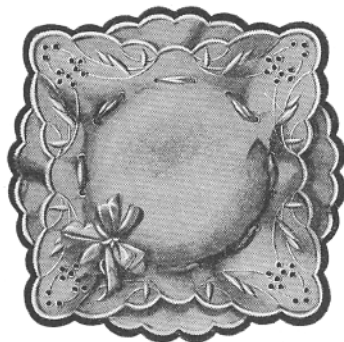
DESIGN No. 155-51. *Size, 18 x 60 inches.* Stamped medium-weight oyster-white linen, \$1.00, or given for three subscriptions, of which your own may be one. Embroidery cotton, 18 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents. *Stamping compound, with directions, 10 and 25 cents a box.*

them a trifle with sharp embroidery scissors. Turn these threads back, as they make a good foundation over which to make the embroidery stitches. When fastening, run the thread along under three or four stitches.

Pad the leaves and work them solid, taking the padding lengthwise and the embroidery stitches across. While the stems may be outlined, they will correspond with the rest of the embroidery much better if done in stem-stitch. First make fine running-stitches along the stamped line, then cover these with over-and-over stitches, taking up only as much of the material as is necessary, and making them very close, so the line will appear unbroken.

The centrepiece measures twenty-two inches and the scarf eighteen by sixty inches.

The laundry-bag is made in two pieces. First work the embroidery design at the bottom, then sew up the sides with French seams. Baste the pieces together along the bottom, then buttonhole



PINCUSHION

DESIGN No. 155-52. *Size, 6-inch.* Stamped medium-weight oyster-white linen, 30 cents. Embroidery cotton, 9 cents extra. White muslin-covered form, 15 cents. Packing and postage, 10 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

them, taking the stitches through both thicknesses. At the top a wide hem is turned and felled down. A little ways above this make a line of running-stitches, which will make the casing in which the draw-strings are run.

The pincushion is very attractive and somewhat different than commonly seen, as the embroidery is on the edge and not

in the centre. The bottom of the cushion is round and the top square, both having corresponding eyelets, which are used to



LAUNDRY BAG

DESIGN No. 155-53. Stamped medium-weight oyster-white linen, 85 cents, or given for two subscriptions, of which your own may be one, and 15 cents. Embroidery cotton, 6 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents. *Work commenced, 75 cents additional.*

lace the pieces together. Run the ribbon in half way around, then slip in the cushion form and finish lacing.

By using perforated or transfer patterns, one can very easily do her own stamping at home. In this way other articles can be made from these same patterns. For instance, the design used on the laundry-bag would make a most attractive towel, using the pattern on one end and the buttonhole edge only on the other. Also with a little skill on the part of the worker, the designs may be altered and applied to different patterns.

This will also give one an opportunity to use any material she may have on hand. If used as separate pieces the laundry-bag and pincushion would look well made of colored linen, or even the whole set might be made of tan. White and some color might be combined for the pincushion, using the color worked in white on top.

Apple Blossom Design for China

By Gertrude S. Twichell

THIS dainty, naturalistic apple-blossom design has just a hint of the conventional in the border arrangement. As the design is to be painted naturally, no outline is needed and no separate transfer patterns can be furnished. The outline patterns given are full size and may be traced directly to the china.

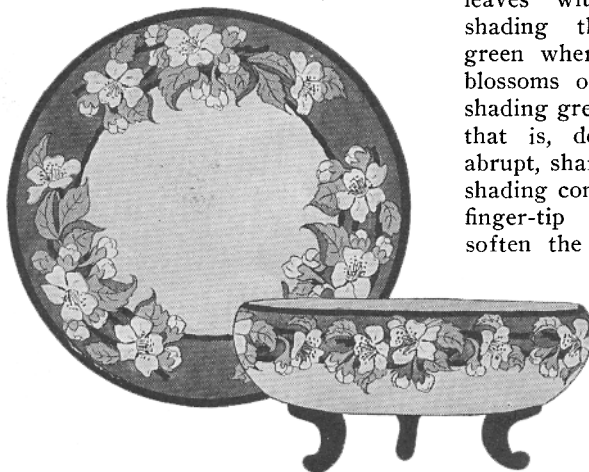
On the sugar and creamer illustrated the spray is arranged in border effect at the top of the china. On some shapes the design would look pretty arranged at the lower part of the china instead of at the top. The footed bonbon has the spray repeated three times. The curved arrangement is used on the tea-tile. This is especially good for plates of any size, simply placing the sprays further apart or adding more if necessary to fit the space. The stem or branch portions are drawn in so that they connect the sprays

and form the lower edge of the border.

After the pattern is arranged on the china, either by freehand drawing or by the use of transfer paper, paint in the leaves with apple-green, shading them with dark green where they go under blossoms or buds. Put the shading green in very softly; that is, do not have any abrupt, sharp lines where the shading commences. Use the finger-tip or the pad to soften the edges if it cannot be blended

in with the brush. Use a bit of deep blue green where the leaves are curled over and show the under-side.

Veins should be taken out with the corner of a clean, almost dry brush. Moss-green and brown green may be used for some of the smaller or less prominent leaves. Make the stems and calyx holding the buds of apple-green. The buds should be faintly shaded with ruby or maroon at the tops and edges. Use this color rather thin, and do not have the brush marks show. Tiny accent lines of



TEA-TILE AND BONBON DISH, SHOWING APPLICATION OF MOTIFS



ACTUAL SIZE OF MOTIF USED FOR TRACING

full color may be used at the edges of the open blossoms to bring out the shape and to indicate where the petals are curled over showing the rosy under-side. The rest of the petal should be left white, except for a faint yellow or green shading at the centres to give depth to the flowers. Do not use too much of the ruby color, or the blossoms will look more like wild roses than apple blossoms. The most of the apple-blossom color is on the outside or back of the petals, and on the buds. If one is experienced in painting, the petals may be shaded a bit with a light, soft gray. The centres of the blossoms have little dark green lines and yellow and yellow brown dots. Keep the dots distinct—do not let them run together in one blur. The woody stems are of hair-brown shaded with the same color used heavier.

When the spray is painted in put in the background of moss, brown, and dark greens. Use the moss-green in the open spaces between the sprays, and the darker greens back of the blossoms and leaves. Put this background in smoothly with the brush, and use the pad when necessary. Try to get the background in before the rest of the work is dry, so sharp edges will be avoided. Before the background

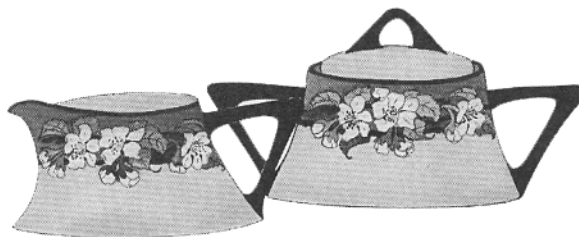


ACTUAL SIZE MOTIF USED ON SUGAR AND CREAMER

dries, take a clean brush and go over the petals, wiping them out around the edges so that there will be no sharp harsh lines around them, making them look as though cut out of paper. Dip the brush in turpentine and wipe it on a paint rag, keeping the brush clean while working on these petal edges.

Tint the rest of the china with ivory, pad-

ding the color close up under the design. It will do no harm if some of the tinting color goes over the lower part of the design, only do not work over this enough to soften up the underneath color and take



THE SMALLER MOTIF IS USED ON THE SUGAR AND CREAMER

it off. The ivory should be cleaned out from petals and from the more prominent buds. After the china is all painted take out places on the edges of petals, leaves, stems in the manner in which the veins were wiped out. These tiny white accent lines will make the design look more transparent and lighter in effect.

Put a narrow band of gold around the edges when the paint is thoroughly dry, and also put gold on the handles and feet. The inside of the bonbon may be tinted with ivory. If one uses lustres, mother-of-pearl may be used to line the bonbon. Then have the china fired.

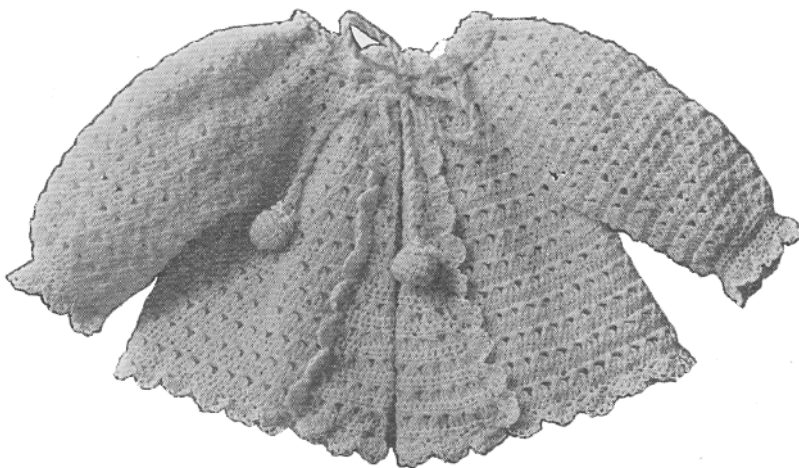
Before the second painting, go over the surface of the china very lightly with the finest grade of sandpaper. This will remove any slight roughness. Do not touch the gold with the sandpaper. Put a thin wash of moss-green over some of the leaves, and the second coat of apple-green over the more prominent ones. Add more shading if necessary, and put little ac-

cents of dark green with a bit of black behind some of the leaves and blossoms to bring them out. Put a thin coat of moss-green over the background. Clean out the petals and touch up the ruby edges and shading on the buds if it needs it. A bit of the ruby may be padded in back of the design in places for shading if desired.

[CONCLUDED ON PAGE 40]

Baby's Crocheted Sacque

By Gwen Keys



REVERS ARE A PRETTY FEATURE OF THIS SACQUE

DESIGN No. 155-54. Cream-white Saxony, 4 skeins, a medium-sized hook, and a spool of pink or blue knitting silk, \$1.03.

MATERIALS.—Four skeins of three-fold white Saxony, a medium-sized bone hook, and part of a spool of knitting silk.

For description of stitches, see page 44.

DIRECTIONS.—The work is done in alternate rows of half-treble and stack stitch. *Stack stitch* (sk).—Skip a st, h t in next, then h t in the skipped st.

BODY.—Begin at the neck with a ch of 100 sts. *1st row*—Beginning in 3d from the hook, make 98 h t on the ch. *2d row*—Chain 3, turn, sk over every 2 h t (39 sks). *3d row*—Chain 3, 2 h t over each sk and widen 1 h t after every 4 h t. *4th row*—50 sks. *5th row*—H t, widening after every 5th st. *6th row*—61 sks. *7th row*—H t, widening after every 8th st. *8th row*—69 sks. *9th row*—H t, widening after every 8th st. *10th row*—77 sks. *11th row*—Widen after every 8th st. *12th row*—87 sks. *13th row*—H t over 11 sks, ch 6, skip 20 sks, h t over 25 sks, ch 6, skip 20 sks, h t over 11 sks, widening after every 8th st. *14th row*—55 sks. *15th row*—H t without widening.

Continue the work, alternating the 2

rows until the body is 15 rows deep. At each end of every sk row widen by making 3 sks over 3 h t instead of over 6 h t. This makes the fulness for the revers to turn back.

SLEEVE.—Take up 22 sks, beginning on the 6 ch. Work as in the body for 12 rows. In 13th row make a sk over every 3 h t. In next row make 2 h t over every sk. In next row, make h t in h t and narrow after every 3d st. Next row has h t in each h t. Fasten edges together on the wrong side.

EDGE OF SACQUE.—Begin at left side of neck and make a row of shells, each, of (1 ch, 5 t, 1 ch), fasten by d all around the edge of sacque and sleeves. Make the shells close enough together so they will not draw. With the silk make a row of 4 ch, fastened by sl st in every st of the shells.

Make a twisted cord with a crocheted ball for each end and run through spaces at the neck. Crochet a ch row around the top of the ball with the silk. (See illustration.)

This sacque is large enough for a child one year old, and is very attractive.

An Embroidered Corset Cover and Gown



ONE-PIECE CORSET-COVER TO BE SLIPPED ON OVER THE HEAD

DESIGN No. 155-55. Design and outline for cutting stamped on nainsook, 65 cents; on linen cambric, \$1.15. Embroidery cotton, 7 cents extra. Valenciennes lace and beading, 40 cents. Perforated pattern of design and outline for cutting, 25 cents; no transfer pattern. *Work commenced, 75 cents additional.*



THIS GOWN FITS SMOOTH AROUND THE NECK, THE LACING ALLOWING SUFFICIENT SPACE TO SLIP ON OVER THE HEAD

DESIGN No. 155-56. Stamped nainsook, \$1.60. Embroidery cotton, 14 cents extra. Perforated pattern, 40 cents; no transfer pattern. *Stamping compound, with directions, 10 and 25 cents a box.*

A Crocheted Bedspread

[CONTINUED FROM PAGE 7]

place and a t on the d t; 5 ch, a t on first t. Repeat the 6th row, but begin with 2 ch instead of 5 ch, all the rest the same. *9th row*—Repeat the 5th row to the scallop. For the scallop: 5 ch, 2 t before the t, one over each of five and three in the centre space of scallop, making 10 in a row; 3 ch, 3 t in the centre space, one on each t and two after the t; 5 ch, fasten down on next row; 2 ch, fasten on next row, turn. *10th row*—ch 5, 2 t before the t, a p of 3 ch, t in each t with a 3 ch p every 2d t, in the centre space, 6 t and a t on each t and 2 after with a p at every 2d t; 5 ch and t on t. Repeat 6th row, but begin with 2 ch in place of 5. Repeat from the 1st row for next scallop.

To make the mitre in the corner begin on the 1st row and work through the directions, dropping part on the bias edge until it is worked to a point, and then it is as gradually increased until the edge is even again.

1st row of Mitre—Leave off the 4 ch and t, turn with 5 ch and make the seven large spaces as in 1st row. *2d row of Mitre*—Repeat the second until up to the last large space, turn (see illustration). *3d row of Mitre*—Make 5 ch and six large spaces. *4th row of Mitre*—Repeat the 4th row and stop off when the 19th t is made. *5th row of Mitre*—Turn with 5 ch, skip 7, make 12 t over the 12 last t on block, the rest like 5th row. *6th row of Mitre*—Repeat the 6th row to the block, there make 9 t, turn. *7th row of Mitre*—ch 5, skip 3, 5 t over the last 5 of block, the rest like the 7th row. *8th row of Mitre*—Repeat the 8th row to the block, then 3 t on block, stop and turn. *9th row of Mitre*—ch 3, t in the last t of the 3 on the block. Repeat the rest of the 9th row. *10th row of Mitre*—Repeat the 10th row over the scallop and to last 5 ch, stop and turn; this leaves only one

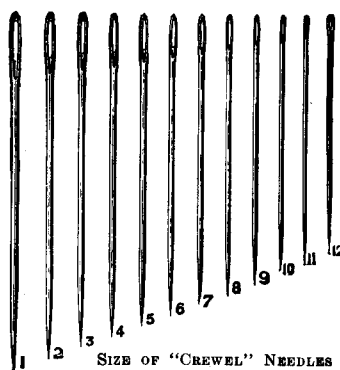
[CONCLUDED ON PAGE 37]

The Proper Needles for Embroidery

By an Expert Needleworker

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

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



SIZE OF "CREWEL" NEEDLES

HARPER'S "Queen's Crewel"

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

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

6 for size F, No. 5 for size G, and No. 4 for size H. Be sure that you get HARPER'S "Queen's Crewel" needles, and accept no substitute.

Agents JOSEPH L. PORTER CO., Inc.

Sample paper 5c with 2c for postage.

61-63 Leonard Street, New York

Registered in Washington, U. S. A., No. 67,702.

A CROCHETED BEDSPREAD

[CONCLUDED FROM PAGE 36]

mesh to work over. *11th row*—ch 5 and t on the last t. Now it is worked down to a point, and is as bias as it can be made. Next the increase is made.

1st row of Increase—ch 8 and make a sl st in top of the last t, this starts a mesh, sl st over the 5 ch on the bias, turn. *2d row of Increase*—ch 5, a t under the 8 ch for a large space. *3d row of Increase*—ch 5, a d under centre of 5 ch; 2 ch, t on the last sl st on the bias; 2 ch, a d on the centre of 5 ch on bias edge; 2 ch, a d on the next t on the bias, which is the last t on the block, turn. *4th row of Increase*—ch 5, two large spaces in row. *5th row of Increase*—Work over the two large spaces as before, the last t being made on the last t of the block where the d was made, 2 ch and a d on the last t of the three on the block, 2 ch, a d on the 5 ch close to the 5 t on the block, turn. *6th row of Increase*—3 t on the beginning of the row to correspond to the three on the block, then two large spaces. *7th row of Increase*—Work over the two large spaces and make 3 t on the three and two more in with the last, to correspond with block; 3 ch, fasten with a sl st to the last of the 9 t on the block; 3 ch and fasten to the last of the 12 t on the block, turn. *8th row*—ch 3, 9 t in a row, beginning on the 3 ch; two large spaces. Begin a scallop. Detail for the scallop will not be repeated. *9th row*—Work over scallop and the two large spaces; 12 t in a row; ch 6, fasten to the last of 19 t on block; ch 3 and fasten on next 5 ch on bias, turn. *10th row of Increase*—Make 19 t in a row, two large spaces, work over scallop. *11th row of Increase*—Work over scallop and over the two large spaces, make three meshes with the centres fastened over the 19 t; 2 ch, fasten on the t on bias; 2 ch, fasten on centre of 5 ch on bias, turn. *12th row*—ch 5, make six large spaces. *13th row*—Turn and work over each of the six large spaces, then 2 ch, d on the last t on the bias edge; 2 ch, t at the base of this same t, this gives the seven meshes, which is the width.

Begin with the 3d row of the lace for the next scallop, and continue, following directions for the desired length.

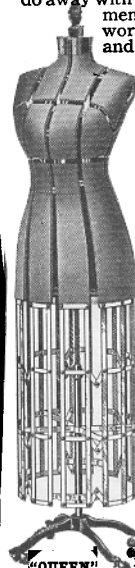
Sew carefully to the finished blocks.

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 to see how it fits at the back.

Hall-Borchert
Adjustable Forms

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.

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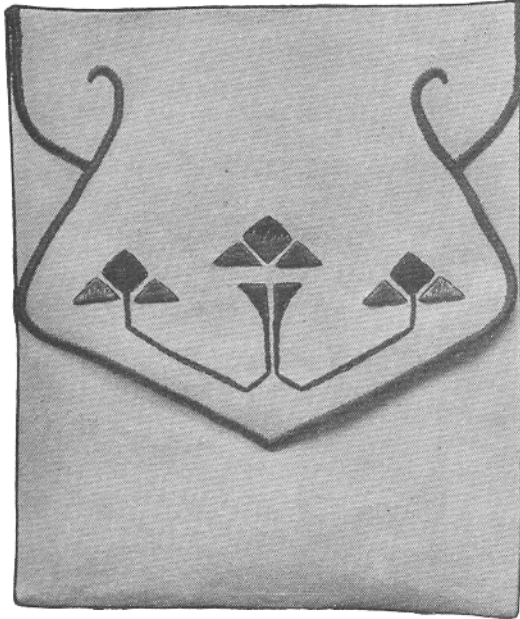
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Cases for the Traveler



CASE FOR SMALL TOWEL

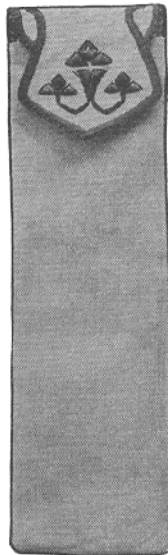
DESIGN No. 155-57. Stamped white linen, 25 cents. Embroidery silk, 20 cents extra, or cotton, 12 cents extra. Perforated pattern with outline for cutting, 25 cents; transfer pattern, 10 cents.

THROUGH experience, the traveler has found that such cases as are shown on this page are a necessity, rather than an incidental.

The conventional design, worked in three shades of delft blue, adapts itself very well to the four different shapes and sizes. The largest square in the centre is of the darkest shade, with the medium blue each side; while the square in the side motif is of medium shade with the lightest each side. The lines and triangles at the ends are of the darkest shade. Buttonhole the edge with the medium blue.

The design is worked flat, taking the stitches up and down, with a single line of chain-stitch for padding between the double lines of the edge.

Fold the material envelope style and stitch down the sides. Make a hem across the top and fold down the flap.

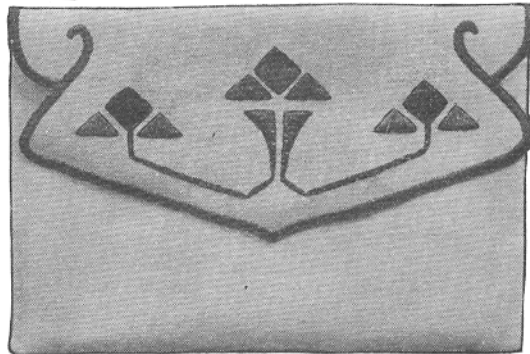


TOOTH BRUSH CASE

WITH the exception of the towel-case, all of the cases have a rubber lining, which is made separately, sewed up on three sides and then slipped into place in the case. In this way the cases are very easily laundered.

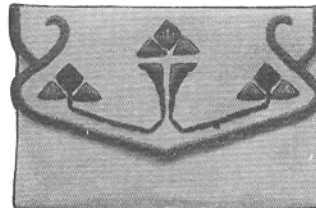
TOOTH BRUSH CASE

DESIGN No. 155-58. Stamped white linen, 15 cents. Rubber sheeting for lining, 10 cents. Embroidery silk, 15 cents extra, or cotton, 9 cents extra. Perforated pattern with outline for cutting, 12 cents; transfer pattern, 8 cents.



WASH CLOTH CASE

DESIGN No. 155-59. Stamped white linen, 20 cents. Rubber sheeting for lining, 10 cents. Embroidery silk, 15 cents extra, or cotton, 9 cents extra. Perforated pattern with outline for cutting, 15 cents; transfer pattern, 10 cents. Embroidery commenced, 75 cents additional.



SOAP CASE

SOAP CASE

DESIGN No. 155-60. Stamped white linen, 15 cents. Rubber sheeting for lining, 8 cents. Embroidery silk, 15 cents extra, or cotton, 9 cents extra. Perforated pattern with outline for cutting, 12 cents; transfer pattern, 8 cents.



Bath Set for Baby

A Truly Remarkable Offer

Here's a bath set that will delight any mother's heart, and add to the joy and comfort of the little one's toilet.

And, offered at a low price hitherto unknown for such remarkable value.

Read the list to the right. Seventy-five cents buys it all. And we pay shipping charges.

But that is not all. The set includes one ball of Richardson's New Mercerized Crochet Cotton (baby blue, pink or white), an Alphabet of Transfer Initials and a Lesson on Crochet Edges, so that the outfit can be made distinctively baby's own—unusually attractive as well as most useful.

The Baby Blanket, Towel and Wash Cloth are of soft Turkish Toweling, to be finished with crocheted edge.

Richardson Quality

The Crochet Cotton, Transfer Initials and Lessons are the best—in other words, "Richardson" in every respect. The Richardson Baby Bath Set makes a splendid gift. It is a double gift—for mother and baby both.

Order Now

Send your order today. Use the coupon. Send money by postal order or stamps. We pay all shipping charges.

The set will reach you in a handy attractive box. The illustration in this advertisement cannot begin to do it justice. The moment the box is opened a real surprise reveals itself.

It will surely please—whether you buy it for yourself or as a gift.

Act while the first supply lasts—and that means NOW.

RICHARDSON SILK CO., Chicago

Makers of Richardson Grand Prize Embroidery
Silk and Spool Sewing Silk

Ask for Free Silverware Offer with Richardson's Products.

All This for 75c

Soft Turkish Toweling
—to be finished with
crocheted edge

Contains—

- One Baby Blanket, size 36x36 inches.
- One Baby Towel, size 16x28 inches.
- One Baby Wash Cloth, size 12x12 inches.
- One Ball Richardson's New Mercerized Crochet Cotton.
- One Alphabet Transfer Initials.
- One lesson on Crochet Edges.

RICHARDSON SILK COMPANY
Dept. 2195, Chicago, Ill.

Gentlemen:—Send me, all shipping charges paid, one Baby's Bath Set as advertised. I enclose the sum of seventy-five cents (use stamps or postal order) in full payment.

Name _____

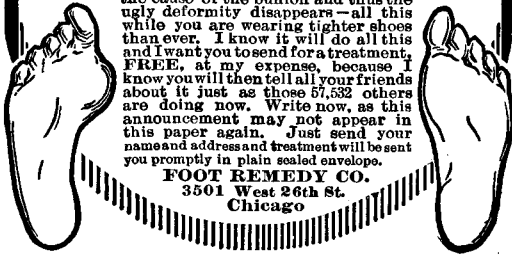
Address _____

Say whether blue, pink or white crochet cotton needed. If set is not as represented goods are to be returned at the expense of the Richardson Silk Co.

Your Bunion Can Be Cured Instant Relief Prove It At My Expense

Don't send me one cent—just let me prove it to you as I have done for 57,532 others in the last six months. I claim to have the only successful cure for bunions ever made and I want you to let me send you a treatment FREE, entirely at my expense. I don't care how many so-called cures, or shields or pads you ever tried without success—I don't care how disgusted you feel with them all—you have not tried my cure and I have such absolute confidence in it that I am going to send you a treatment absolutely FREE. It is a wonderful yet simple home treatment which relieves you almost instantly of all pain; it removes the cause of the bunion and thus the ugly deformity disappears—all this while you are wearing tighter shoes than ever. I know it will do all this and I want you to send for a treatment, FREE, at my expense, because I know you will then tell all your friends about it just as those 57,532 others are doing now. Write now, as this announcement may not appear in this paper again. Just send your name and address and treatment will be sent you promptly in plain sealed envelope.

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Dress Shields Unnecessary



Neu-tro corrects excessive Perspiration and keeps parts daintily clean and dry.

Neutralizes and Banishes all odors and makes dress shields unnecessary. Put up in snow white cream (or paste) form it is most convenient for Home or Travel.

Two sizes now—10 and 25 cents.

Insist on Neu-tro at your druggist or mailed direct, postpaid, on receipt of price—cash or stamps.

NEU-TRO MFG. CO., Dept. 5. Cleveland, Ohio

Encyclopedia of Needlework

800 pages. Hundreds of illustrations. Every plain and fancy needlework stitch known to woman fully explained. Nothing omitted. This book makes you an expert. Bound in boards.

Price, 75 cents postpaid.

Home Needlework Magazine, Boston, Mass.

SIX DOILIES & One CENTERPIECE

Stamped on Imported white Linen. FLOSS to work the Six Doilies and Centerpiece, and Ingalls' FANCY WORK BOOK. ALL for 25 CENTS
J. F. INGALLS, Lynn, Mass., Box H

SPECIAL SALE SILK-PIECES for Fancy Work, Quilts, Cushions, largest package in the world for ten cents.
Great Western Supply Co., Quincy, Ill., Dept. D.

Designs for China Painters Send stamp for list of new designs for amateurs.
GERTRUDE S. TWICHELL, WHALOM ROAD, FITCHBURG, MASS.

Wedding Invitations, Announcements, etc. 100 in script lettering, including two sets of envelopes, \$2.50. Write for samples. 100 Visiting Cards, 50c.
H. OTT ENGRAVING CO., 1087 Chestnut St., Philadelphia, Pa.

A Handsome Cashmere Negligée

(See Frontispiece)

THIS negligée, No. 155-1, is particularly desirable on account of the material of which it is made. It is of very soft, fine texture, warmer than cotton, but not as heavy as flannel. It is cream-white in color.

The garment is made in one piece, and may be worn loose or caught under the arms with ribbons, to form sleeves.

The entire edge is finished with buttonholing in the lighter shade of pink, the leaves and stems are of green, and the clusters of flowers in two shades of pink worked solid. Any delicate shade may be substituted for the pink.

If one prefers a lining, a very thin, soft silk, matching the embroidery silk, may be used. In this case work the design first, then baste the lining to the cashmere and work the buttonholing through both thicknesses. This gives a neat finish to the wrong side.

DESIGN No. 155-1. NEGLIGEE. Stamped cashmere, \$1.00; cotton lawn, 65 cents. White or pink silk muslin for lining, 45 cents. Embroidery silk, 50 cents extra, or cotton, 18 cents extra. Perforated pattern, 40 cents; no transfer pattern. *Stamping compound, with directions, 10 and 25 cents a box.*

APPLE BLOSSOM DESIGN FOR CHINA

[CONCLUDED FROM PAGE 33]

Touch up the centres of the blossoms, and also the stems, if necessary. Then put on the second thin, even coat of gold and the china is ready for the last firing.

If one does not care for the border effect, the lower brown stem or branch portions which set off the border may be omitted. Then the green background may be carried nearer the centre of the china, and padded softly into the ivory tinting. A little faint deep blue green may be blended in just under the centre of the sprays, giving "depth" to the design. Apple-green, padded thin, may be used in place of the ivory tinting. If the three sprays seem to be too heavy for the plates, use one only, placing it at one side and rearranging the stems to give the effect of one spray.

Form the habit of reading the advertisements. It pays

NEW PATTERNS IN FILET CROCHET

[CONCLUDED FROM PAGE 14]

2 bl, 2 sp, 2 bl, 4 sp, 1 bl, 3 sp, 1 bl, 4 sp, 1 bl, 1 sp. *18th row*—1 sp, 1 bl, 1 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 2 sp, 4 bl, 3 sp, 1 bl, 2 sp. *19th row*—2 sp, 2 bl, 3 sp, 2 bl, 1 sp, 1 bl, 1 sp, 1 bl, 2 sp, 1 bl, 3 sp, 1 bl, 2 sp. *20th row*—3 sp, 3 bl, 2 sp, 1 bl, 3 sp, 2 bl, 5 sp, 1 bl, 2 sp. *21st row*—1 sp, 2 bl, 2 sp, 2 bl, 3 sp, 4 bl, 8 sp. *22d row*—6 sp, 2 bl, 6 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. *23d row*—1 sp, 5 bl, 1 sp, 2 bl, 13 sp. *24th row*—6 sp, 2 bl, 6 sp, 4 bl, 2 sp, 1 bl, 1 sp. *25th row*—1 sp, 2 bl, 2 sp, 2 bl, 3 sp, 4 bl, 8 sp.

Crocheted Nut Basket

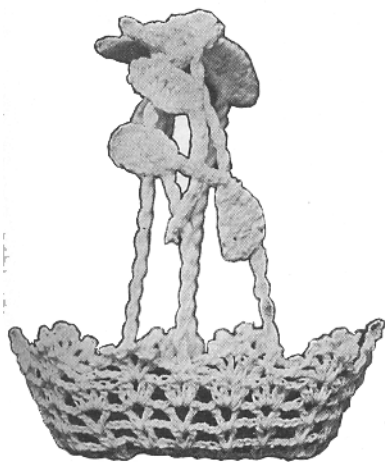
By Mrs. J. L. Townley

MATERIAL.— Numbers 30 and 50 crochet cotton, 23 cents a ball.

Use No. 50 for the basket itself, and No. 30 for the handle, leaves and rose.

For description of stitches, see page 44.

1st row—ch 12, 1 t in 4th st back on ch, 1 t in next 8, 3 t in end of ch, 1 t in



INDIVIDUAL NUT BASKET

each st on ch, down other side, 3 t in end, join. *2d row*—ch 3 for 1st t, 1 t in st next to ch, ch 1, skip 1 and 2 t in next, do this 4 times, 2 t in next st, 2 in next, then down on other side the same, making 16 shells in all. *3d row*—sl st to centre of shell, ch 3, 1 t in same shell, ch 2, 2 t in next, until you have five shells, in 6th shell make 4 t with 2 ch between 2d and 3d t's, 2 t in next, 4 t in next, then 2 t in next 5, 4 t in next, 2 t in next, 4 in next, this should give you

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20 shells, join. *4th row*—2 t in each shell with 2 ch between. *5th row*—Same, only ch 3 between, this row should curve a little. *6th row*—sl st to centre of shell, ch 6 for 1st t, 1 t in same shell, ch 1, 1 t in next shell, ch 2, 1 t in same shell all around this way, join. *7th row*—4 t in each shell. *8th row*—ch 2, 1 t, p, 5 t and 4 p in each shell, ch 2, and catch down between shells with d. This finishes basket.

HANDLE.—Four strands No. 30 cotton, 28 inches long, twist and double. This is long enough for the double handle, sew to side of basket, having the two ends the width of a scallop apart. Fasten at top.

LEAF.—Chain 14, turn, 1 d in each 2d and 3d sts of ch, 5 t in next 5 st on ch, 2 d in next 2. Go around the leaf with d in each st, except on upper end make two. Then when you get to ch again 1 d in each st to end, this gives you one leaf and stem about 1½ inches long. Make two more leaves with short stem between and sew on to the long stem. Make two clusters of leaves like this for each basket. The rose is made with ch 6, join, ch 4, 1 t in ring, ch 2, 1 t until you have 6 spaces. *2d row*—1 d, 4 t, 1 d in each space, making 6 petals, sew to handle with leaves, and stiffen.

TO STIFFEN BASKETS.—Use two tablespoons white sugar and one of water, let dissolve thoroughly, dip baskets in this, lay on paper to dry, and as they begin to dry, shape them.

VERANDA EMBROIDERIES

[CONCLUDED FROM PAGE 26]

very close together, without throwing the thread over the hook, then chain four and catch with slip stitch in the third from the last of the nine stitches. This makes a loop. When slip-stitching, instead of turning the work each time, which is very awkward, remove the hook from the work, insert it in the stitch where it is to be joined, then draw through the stitch that was dropped. This makes a neat joining, and is very simple. In the loop thus formed make seven stitches, without throwing the thread over hook. Continue with the nine stitches taken into the edge and repeat picot loops around. Toward the end, plan the stitches, decreasing or increasing, so the picots will be about even distances apart.

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Crocheted Bungalow Centrepiece

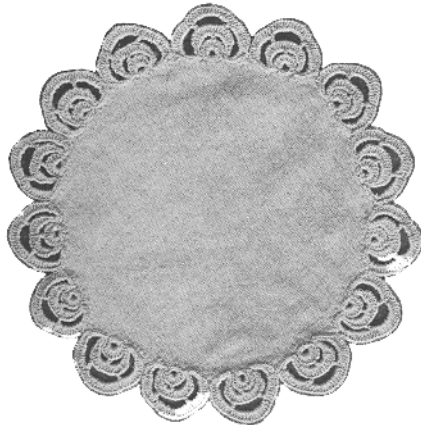
By Carrie E. Kinch

CUT a circular piece of linen, thirteen inches in diameter, the full size of the finished centrepiece.

The crocheted scallops or shells are made separately and joined in making.

(For description of stitches, see page 44.)

FIRST SHELL.—Make a ring of 8 ch, fill with 5 d, 10 t, 1 d, sl st to first d, 8 ch, turn, 1 t in 5th t of preceding row, 8 ch, sl st to 1st t of preceding row. Turn, 4 d over 8 ch, 8 t over same 8 ch, 1 t over t, 8 t over next 8 ch, 4 d over same 8 ch, sl st to 1st ch, 11 ch, turn, 1 t in 5th t of preceding row, 11 ch, 1 t in 5th from last t of preceding row, 11 ch, 1 sl st in 1st d of preceding row. Turn, 5 d in



CENTREPIECE OF HEAVY LINEN AND CROCHET
DESIGN No. 155-61. Ecrú Bulgarian linen, not stamped, for centre, 10 cents. Ecrú crocheted cotton No. 5, 18 cents a ball; two balls for 35 cents. Steel crochet-hook No. 8, 5 cents.

11 ch, 12 t in same 11 ch, 1 t in t, 14 t in next 11 ch, 1 t in t, 12 t in next 11 ch, 5 d in same 11 ch, sl st in first ch, and fasten off. To fasten off cut the thread, draw through the loop on needle, tight. Then draw the end of the thread, back in and out about three times and cut close. The second and following shells are made the same way, until the tenth t in the last group is reached, then with a sl st, taken up on the back thread only, it must be joined to the third from the last t of the shell last made. When making the 15th shell, join on both sides.

Baste the crochet to the linen, and sew with strong thread.

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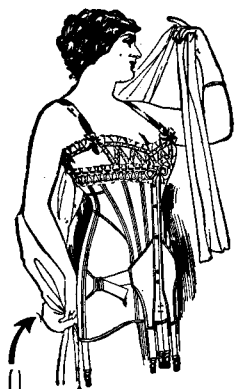
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Description of Stitches Used in Crochet

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

Crocheted Covers for Flower Holders

By Hattie M. Loring

THE originals were made with foundations of olive bottles, but any similar bottles may be used. These vases are used for water-grown hanging plants or cut flowers, and are especially good for veranda use.



SHOWING HOW THE COVER
IS USED

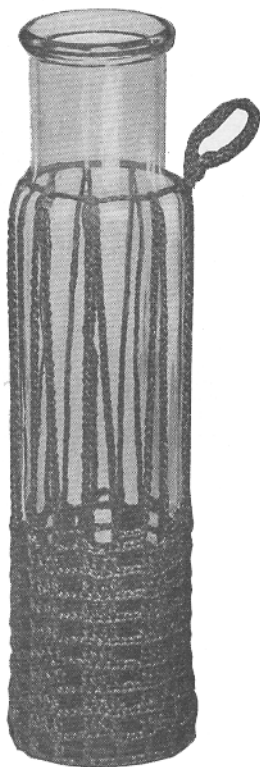
Green mercerized crochet cotton No. 3 was used for the crocheted jackets.

For description of stitches, see top of page.

DIRECTIONS. — Chain 10, join. 1st row — 18 t in

Don't fail to read the advertisements on this page

ring. 2d row—ch 4, t in first t, * ch 1, t in next t*; repeat between * around row. 3d row—Same as 2d, with 2 ch between each t. 4th row—Same as 2d, with 3 ch between each t. 5th row—ch 3, 3 t (leaving one chain unfilled in middle of group of 4 t), * ch 3, 4 t*; repeat between * around row. Make as many rows like 5th row as is desired, being governed by the size of bottle used. In the larger one shown, there are eight rows; in the smaller, six rows. Finish each row evenly. For the last row make a chain to reach to the neck of the bottle and back again; fasten with d in last t of the group of 4 t; * ch 3, d in first



THREADS AT THE TOP ARE LENGTHENED FOR A TALLER BOTTLE

t of the next group, and make the long chain again; d in last t of group*. Repeat between * until row is completed.

Draw the work over the bottle; with a cord made of chain-stitch, draw the long loops around the neck of the bottle and tie securely. Finish with an inch long loop of cord, fastened at one side.

In making the work, take up the two back loops of each stitch, leaving the outside loop to make the ridge which shows in each row. This makes it much prettier.

A Hint to Knitters

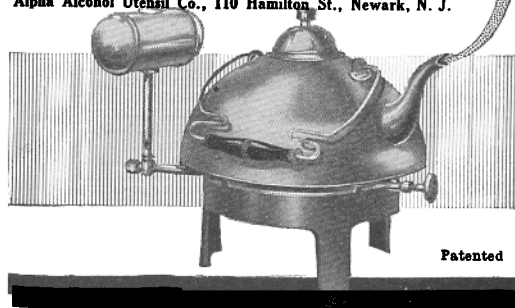
Every woman who knits knows that when unravelled the worsted has "kinks" in it. If it is wet, but not allowed to soak, in water, first being wound in a skein as when purchased, and then stretched and hung up to dry, it will resume nearly its original texture.

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Crocheted Fobs

By Mrs. Hayes Bigelow

MATERIAL. — Black crochet silk (or white for ladies), 45 cents a ball, and a steel crochet-hook No. 7, 5 cents. (For description of stitches, see page 44.)

Chain 16 sts. *1st row*—Skip 1 st, d in other 15 sts, taking up both loops of each st. *2d row*—1 ch, 1 d in each of 14 sts, stretch the st on the hook into a small loop, then 1 d in last st. *3d row*—1 ch, 1 d into the loop st, 1 d in next st, 1 d through top of 3d st of preceding or first row, 2 d in next 2 sts, 1 d through top of 6th st of preceding or first row, 1 d in top of 9th st of preceding or first row, 2 d, 1 d in top of 12th st of preceding row, 2 d, draw out thread on hook for loop, 1 d in last st. *4th and all other rows*—Like 3d, except instead of taking every 3d st through the top of stitch of the second lower row put it through the space just above the st (in the vacancy caused by going down into a lower row).

Make the desired length. For single fob seven inches of this width with an inch and a half of narrower (made by leaving off 1 st on each edge), to double over the pendant is satisfactory. The end where the work began can be narrowed to a point on end, by leaving off 1 st on either side until none are left, or it may be made into two points. Fasten the silk into the centre, crochet to outer edge and back, leaving off 1 st on the centre edge until that point is made, cut off silk, allowing two or three yards, and with a needle thread it back to centre to commence the other point, which is made in the same manner. Cut off silk, allowing an inch or two to be threaded back into the fob to finish it firmly.

The width can be varied by taking away or adding 3 sts, but this suits the average fob fittings.

The same stitch makes good belts, for which crochet cotton No. 5 is preferable to white silk, as it can be washed repeatedly. Extra length must be allowed for shrinkage, however.

Fobs may also be made of white crochet cotton, for wear with tub suits of linen or piqué. Never was crochet in greater vogue for all sorts of purposes than now.

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