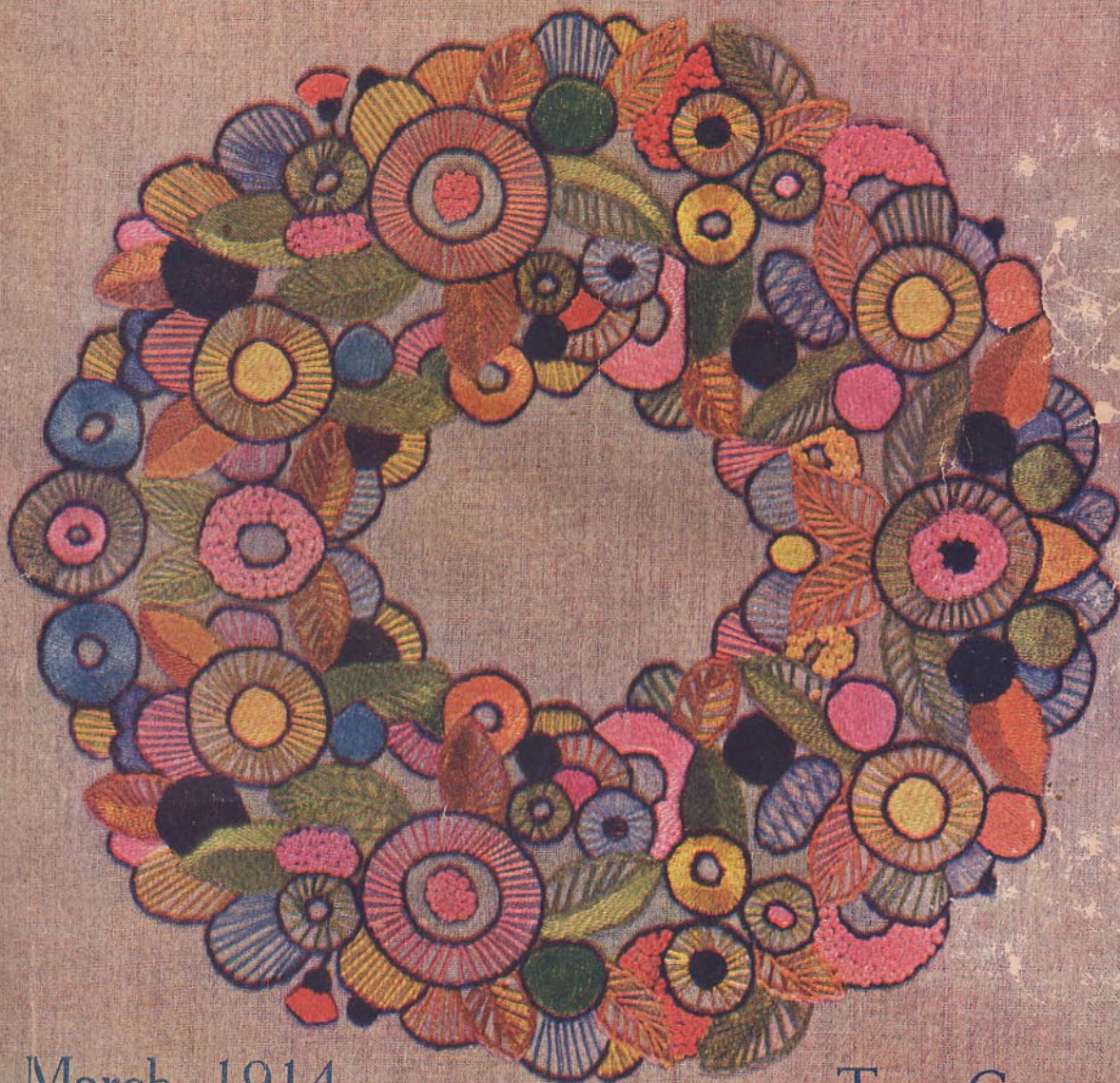


Home Needlework Magazine



March 1914

Ten Cents

These Are Books That Teach Fancy Work



Priscilla Irish Crochet Book, No. 1—This book has all the stitches and fillings for Irish Crochet, together with a large assortment of floral motifs. Full directions for working are given. **Price, 25 cents, postpaid.**

Priscilla Irish Crochet Book, No. 2—This second book on Irish Crochet supplements the first, and gives a large assortment of motifs and finished articles, with clear and full directions for working. **Price, 25 cents, postpaid.**

Priscilla Filet Crochet Book—Gives a wide variety of patterns in floral, conventional and the quaint heraldic and mythological figures so characteristic of Filet lace. Many illustrations of finished work showing the beautiful effects possible. A multitude of designs carried out in block effect so they can be easily copied. All that one needs for this fascinating work is a spool of thread and a crochet-hook. **Price, 25 cents, postpaid.**

Priscilla Cross Stitch Book—Has nearly two hundred working patterns for different articles for which cross stitch is used. Many suitable for bead-work. Has also six alphabets and directions for all kinds of canvas work. **Price, 25 cents, postpaid.**

Priscilla Colored Cross Stitch Book, No. 1—A book in which all illustrations are reproduced in the actual colors of the work. Thirty-five different designs are shown, as well as a complete alphabet. **Price, 25 cents, postpaid.**

Priscilla Colored Cross Stitch Book, No. 2—This book contains forty designs in cross stitch, reproduced in the actual colors of the flosses to be used. It most excellently supplements our Colored Cross Stitch Book No. 1. **Price, 25 cents, postpaid.**

Priscilla Bobbin Lace Book—The designs in this book take up the work from the beginning, all the tools and materials being fully described. Beautiful designs are given for Torchon, Cluny, Russian and Bruges laces, with full directions for working. **Price, 25 cents, postpaid.**

Priscilla Tatting Book—Contains some of the best work that has appeared in THE MODERN PRISCILLA, as well as many new designs never before published. Full directions for the work are given, and the designs include dress garnitures, collars, handkerchiefs, centrepieces, doilies, etc. **Price, 25 cents, postpaid.**

Priscilla Punched Work Book—The beautiful designs in this book include articles for personal wear, table pieces, bedspreads, curtains, bureau-covers, cushions, pillows, lamp-shades, etc. All the stitches are illustrated and full directions given. **Price, 25 cents, postpaid.**

Priscilla Bead Work Book—Gives directions for making all kinds of bead-work and contains a large and attractive assortment of illustrated designs for bags, purses, card-cases, necklaces of all kinds, pendants, chains, girdles, hair ornaments, etc. The best book on bead-work. **Price, 25 cents, postpaid.**

Priscilla Wool Knitting Book—A most useful collection of patterns for knitting, consisting of articles for men, women and children. Articles in wool predominate and all are very attractive. **Price, 25 cents, postpaid.**

Priscilla Wool Crochet Book—This book consists of articles in wool for men, women, and children. The section for babies and children deserves special mention. Fully illustrated. **Price, 25 cents, postpaid.**

Priscilla Drawn Work Book—Full-sized details of each design are an important feature in this book. By their aid the most intricate patterns can be copied with ease. Designs from Porto Rico, Fayal, Germany, Russia, and far-off China, besides many in the well known Mexican work, make this book an unusual one. **Price, 25 cents, postpaid.**

Priscilla Mexican Drawn Work Book—Tells you how to select the linen and the thread, and how to arrange the work in the frame. Gives illustrations and detailed descriptions for fifty different stitches. **Price, 25 cents, postpaid.**

Priscilla Battenberg and Point Lace Book—Here are practical, illustrated directions for making lace. Each step is taken up. Over one hundred stitches are shown, both simple and complicated. **Price, 25 cents, postpaid.**

Priscilla Basketry Book—Includes the best of the various articles on basketry that have appeared in THE MODERN PRISCILLA from time to time, and a variety of new material never before published. **Price, 25 cents, postpaid.**

Priscilla Hardanger Book—In the opening chapters will be found the various foundation stitches and their many combinations. Following these are many attractive designs with details and copious descriptive text, making reproduction an easy matter. **Price, 25 cents, postpaid.**

The Priscilla Publishing Co., 85 Broad Street, Boston, Mass.

Home Needlework Magazine

PUBLISHED MONTHLY

The entire contents of this magazine is protected by copyright,
and articles or illustrations must not be reprinted
without special permission.

Contents for March, 1914

	PAGE
Collar and Cuff Set in Novelty Braid	<i>Mame Griffin Dunn — Frontispiece</i>
Crochet in Combination with Fancy Braids	1
Yoke of Novelty Braid Crochet	<i>Mrs. H. E. Fassnacht</i> 1
Two Crocheted Doilies	} <i>Work by Frances Ray</i> } 2
	} <i>Directions by Eliza A. Taylor</i> }
Centrepiece with Border of Coronation Cord Crochet	<i>Mrs. B. W. Long</i> 3
A Dresser Set in French and Eyelet Embroidery	5
Pretty Things any Girl Will Like	6
Embroidered Blouse	<i>Helen Bailey</i> 6
Bag in Venetian Crochet	<i>Belle Ulp</i> 7
Crocheted Belt	<i>Alma L. Whitney</i> 7
Embroidered Seersucker Nightgowns	8
Hand-made Beads	<i>Belle Robinson</i> 9
Scarf with Insertion of Filet Crochet	<i>Mary E. Fitch</i> 11
Novel Suggestions in Neckwear	12
Embroidered Things for Children	14
Living Room Embroideries	16
Knitted Squares for Bedspreads	19
Knitted Square	<i>Lora McAdoo</i> 19
Knitted Square	<i>Mary S. Fay</i> 20
Knitted Square	<i>Elma Iona Locke</i> 21
For the Girl Who Travels	22
A Sofa Pillow in Gold and Black	24
Embroidered Tea Aprons	25
Tatting for Household Articles	26
Table-Runner with Tatted Medallions and Edging	<i>Mrs. F. H. Moon</i> 26
Insertion for Pillow Cases	<i>Gwen Keys</i> 27
Note Paper Gifts	28
A Conventional Nasturtium Design for China	<i>Gertrude S. Twichell</i> 29
Home Needlework Fashions	31
Lessons in Home Dressmaking	<i>Amy M. Nankivell</i> 36
Handkerchief Appliqué	<i>Mrs. H. T. Jenkins</i> 38

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.

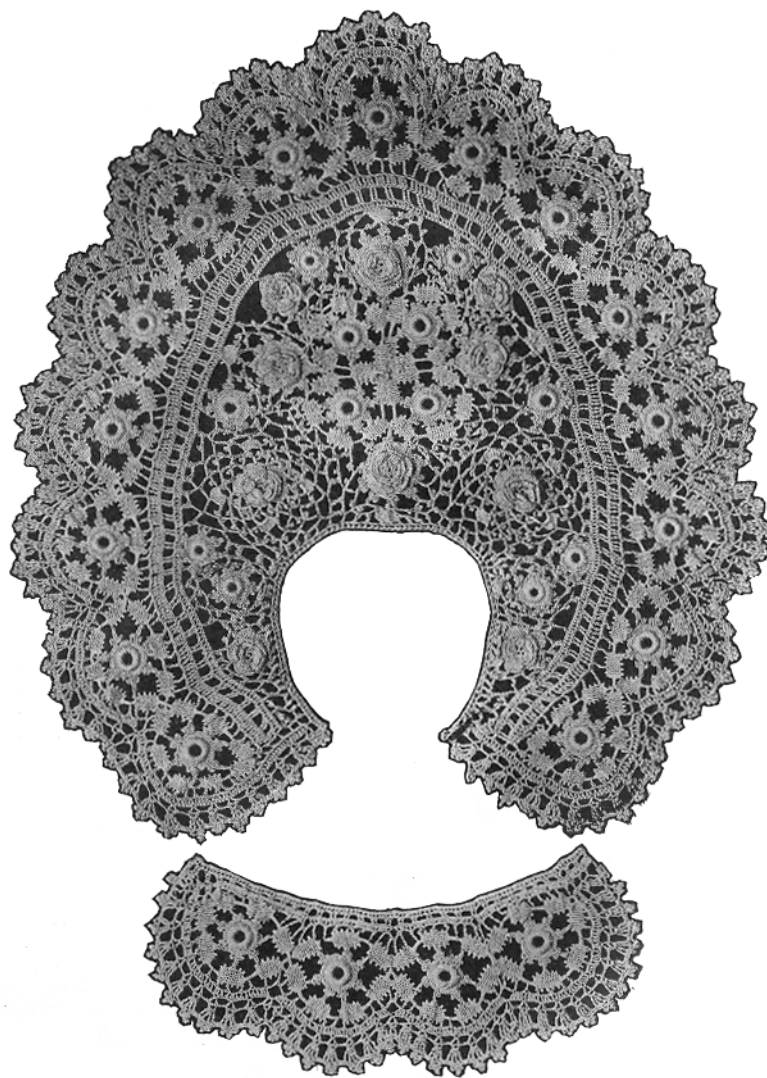
Price. The subscription price is 75 cents a year in the United States and its possessions. Single copies, 10 cents. Canadian postage, 25 cents extra. Foreign postage, 35 cents extra. Foreign stamps not accepted.

How to Remit. The easiest and safest way to remit for subscriptions is by Post Office Money Order or Express Money Order, payable to Home Needlework Publishing Company. Currency should not be sent through the mails. Stamps will be accepted in limited amounts.

Advertising Rates furnished on application.

HOME NEEDLEWORK PUBLISHING COMPANY, Boston, Mass.

Copyright, 1913, by Home Needlework Publishing Company. Entered as Second Class matter at the Post Office at Boston, Mass., under the Act of March 3, 1879. Trade Mark Registered U. S. Patent Office.



A BEAUTIFUL COLLAR AND CUFF SET IN NOVELTY BRAID CROCHET, No. 1431
By Mame Griffin Dunn
(For description see page 1)

HOME NEEDLEWORK MAGAZINE

VOL. XVI

No. 3

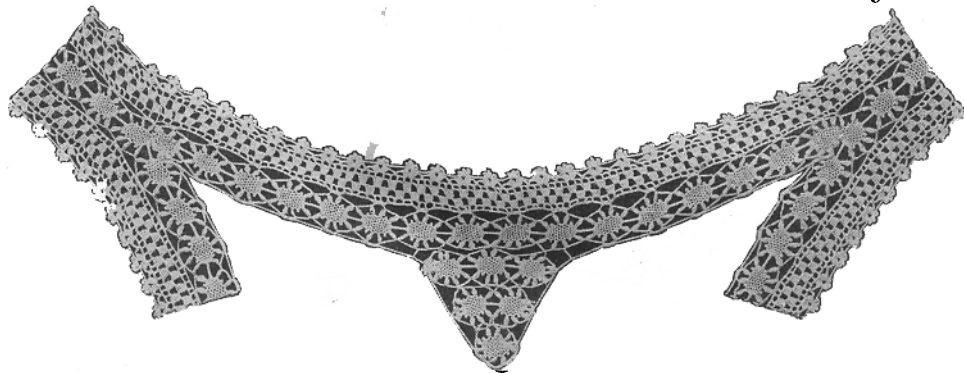
MARCH, 1914

Crochet in Combination with Fancy Braids

DESCRIPTION OF STITCHES.—*Stitch* (st). *Stitches* (sts). *Chain* (ch). *Picot* (p). *Slip Stitch* (sl st). Insert hook in work, draw thread through work and loop on hook at the same time. *Double Crochet* (d). Having loop on hook, insert hook in work, thread over, draw through, thread over and draw through both loops on hook. *Treble Crochet* (t). Having loop on hook, thread over, insert

DIRECTIONS.—Use a paper pattern, making the scalloped portion first, and then filling in the centre by means of roses and rings. For the centre are required 10 roses and 12 rings, and for the scalloped portion 15 rings. One can make the rings or use the Battenberg rings.

COLLAR.—Sew the braid together so that you have 15 circles with 3 sections (s) on the inner side of each circle and 5 s on the



YOKE OF NOVELTY BRAID CROCHET No. 1432
By Mrs. H. E. Fassnacht

hook in work, thread over, draw through, thread over, draw through two loops, thread over and draw through the remaining two. *Double Treble Crochet* (d t). Having loop on hook, thread over twice, insert hook in work, thread over and draw through, thread over and draw through two loops, thread over and work off by twos.

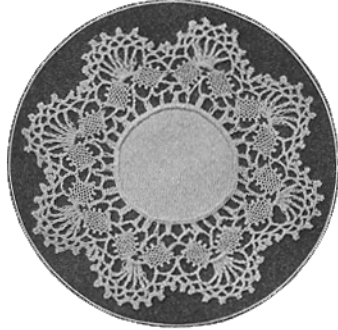
Collar and Cuff Set No. 1431

MATERIAL.—One bunch of braid No. 3 and 5 balls of No. 30 crochet cotton, \$1.15; paper pattern of collar, 10 cents.

outer part. When you have the braid all arranged fill in the centre of each circle with a Battenberg ring that has been covered with the cotton by crocheting 40 t into each ring. To make the picots (p) on each ring as indicated in the illustration, ch 4, catch in the 1st ch, ch 6, catch in the same place, ch 4, catch in the same place, then d in the next 5 t of the preceding row. Slip stitch, ch 4, then 6, then 4, fastening all in the same place. Repeat till you have 8 p on each ring, then fasten to the centre p of each s.

When you have the 15 circles filled with

the rings, crochet the inner portion as follows: *1st row*—Double treble in 1st p of 1st s, ch 2, d t in 3d p of s, ch 2, d t in 5th p of s, ch 2, d t over bar between 1st and 2d s, d t in 1st p of 2d s, ch 2, d t in 3d p of 2d s, ch 2, d t in 5th p of 2d s, ch 2, d t in 5th p of 2d s, ch 2, d t over bar between 2d and 3d s, d t in 1st



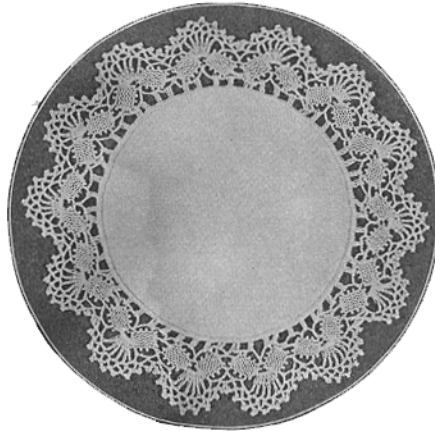
CROCHETED DOILY No. 1433
Work by Frances Ray
Directions by Eliza A. Taylor

p of 3d s, ch 2, d t in 3d p of 3d s, d t in 1st p of 1st s of second circle. Repeat till the remaining circles have all been covered. *2d row*—Double treble in last d t of 15th circle, d t in 1st ch. Repeat all the way around. *3d row*—Double treble in 1st d t of row before, d t in 2d d t of row before, ch 2, miss 2. Repeat the entire row. *4th row*—Treble in each d t, and each ch of the entire row before, break thread and fasten. *1st row of outer portion*—The same as 1st row for inner portion, there being 5 s to treat in place of 3. *2d row*—Same as 2d row of inner portion, except that you skip last s of first scallop and 1st s of second scallop all the way round. This is to prevent fulness all the way around the outer part. *3d row*—Treble into 1st d t of the row before, ch 3, sl st into top of t, t again in same place as 1st t. Repeat all the way around. *4th row*—Four d t into each p made by ch 3 in preceding row, till you reach the end of each scallop, then 2 d t in place of 4. *5th row*—Four d t, fasten in middle of 4 d t of the row before, ch 6, fasten same place, ch 4, fasten same place, ch 2, sl st between each 4 d t of row before, ch 2, sl st into middle of 4 d t of row before,

ch 4, ch 6, ch 4, fasten as before. Repeat the entire length, break thread and fasten securely so there will be no chance of ripping.

After basting this to a paper pattern, proceed to fill in the centre by means of roses and rings. The rings are made the same as those for the scalloped portion. The centre is made by making a double cross of the braid, then filling in the alternate s with roses and rings.

Roses.—Chain 6, join in a ring. *2d row*—Chain 4 and catch in the ring with sl st, repeat 5 times, forming 6 spaces. *3d row*—One d, 5 t, all in the first space, repeat in each of the other 5 spaces. *4th row*—Chain 5 and catch with sl st in back on the last spoke of the petal of rose. Repeat around. *5th row*—One d, 7 t. Repeat around. *6th row*—Chain 6, and continue as in the 4th round. *7th row*—One d, 9 t. Repeat around. *8th row*—Chain 7, and continue as in 4th row. *9th row*—One d, 11 t. Repeat around. *10th row*—Chain 8. Repeat around. *11th row*—One d, 13 t. Repeat around, completing the rose. *12th row*—Chain 7, catch back in 2d ch to form p, ch 8, catch in 3d ch, ch 2, thus forming one set of picots. Catch



CROCHETED DOILY No. 1434
Work by Frances Ray
Directions by Eliza A. Taylor

with sl st in 5th st of petal. Make another set of picots as directed and catch in 10th st of petal. Continue this way, making a set of picots and catching in the 5th and 10th stitches of each petal all around.

13th row—One set of picots, catch in centre between the two picots of preceding round and continue all the way round.

Some of the roses require four or five rows of picots, others require but one. As some people crochet looser than others, it would be impossible to say just how many times to go round each rose. After you have basted the number of rings and roses required to shape the collar, catch all picots together by means of needle and

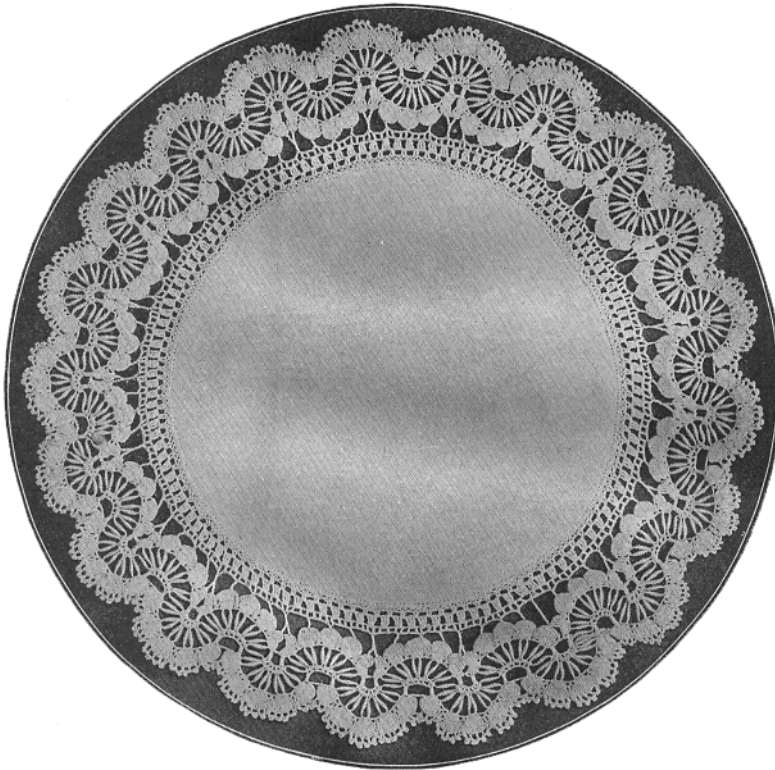
a handsome coat set, and if so desired, only the outer scalloped portion need be used.

Yoke of Novelty Braid Crochet No. 1432

This is a serviceable yoke for corset-cover or chemise.

MATERIAL.—Number 4 novelty braid, No. 50 crochet cotton, No. 10 hook.

Popcorn stitch (pc). Having loop on hook, thread over twice, insert hook in



CENTREPIECE WITH BORDER OF CORONATION CORD CROCHET, No. 1435

By Mrs. B. W. Long

thread. With a piece of tape, measure your neck-band and work a row of t into picots, drawing tight or loose as necessary to fit neck-band. Rip out basting threads, press, and you have a handsome collar.

For the cuff, follow directions for scalloped portion, using four or five rings as the size of your arm may indicate. While this collar and cuff set has been designed to wear with a black velvet dress, it makes

work, draw thread through, forming long loop ($\frac{1}{4}$ -in. in length) thread over, draw through two loops on hook, thread over, insert hook in work same place last stitch was taken, thread over, draw through, forming long loop as before, thread over, draw through two loops on hook, thread over, insert hook in work same place the two previous stitches were taken, thread over, draw through, forming another long loop, thread over, draw through two loops,

thread over, draw through the five loops left on hook.

DIRECTIONS.—Cut off 14 links of braid for sleeve, join ends with needle and thread, tie loop (1) in end of thread. *1st row*—Loop on hook, pc in first l on edge of braid, * ch 6, pc in 3d l on braid, ch 5, pc in 4th l on braid, ch 6, pc in last l on braid, pc in 1st l on edge of next link of braid and repeat from * 14 times, fasten to beginning of 1st row with sl st. *2d row*—Slip stitch through ch 6 to ch 5, 5 d over ch 5 of last row * ch 10 to next ch 5 of last row and continue from * till 2d row is complete, join to beginning of row with sl st. *3d row*—Chain 5 to form 1st t and 1st ch 2, t in 2d st of last row from beginning of ch 5, * ch 2, t in 2d st from last t and repeat from *, skipping 2 sts of last row between every t till 3d row is complete, join with beginning of row with sl st. *4th row*—Chain 4, 3 d t over ch 2 of last row, * ch 2, 4 d t over 3d ch of 2 of last row, and continue from * till row is complete, omitting every other ch of 2 of last row, fasten with sl st. *5th row*—Same as 4th. *6th row*—Same as 3d, inserting hook in work at the beginning and end of each 4 d t of last row. *7th row*—Chain 4 for a d t, 2 d t over ch of last row at beginning of ch 4, * ch 2, 3 d t over same ch 2 of last row, ch 3, d over 3d ch 2 of last row, ch 3, 3 d t over 5th ch 2 of last row, and repeat from * till row is complete, inserting hook in every other ch 2 of last row, and join to beginning with sl st. *8th row*—Slip stitch over 3 d t to ch 2 of last row *, ch 6, d over ch 2 of last row, ch 7, d over same ch 2, ch 6, d over same ch 2, ch 6, d in next ch 2 of last row and repeat from * till complete, fasten off with sl st, draw end of thread through and pull tightly.

Make second sleeve in same way.

Cut two lengths of braid 16 links in each, fasten each end with needle and thread to middle of braid in inside edge of sleeves both front and back, thus forming front and back of body of yoke. Crochet 8 rows around top as around sleeve. Crochet lower edge around bottom of yoke same as 1st row around sleeve, changing by using ch 7, ch 6, ch 7 instead of 6, 5, 6, to allow extra fullness.

Form V for front by cutting the different lengths of braid, crochet row 1 on each side, join rows together and on yoke by ch 9, 3 d over chains of yoke and V, touching when V is held in proper place, being sure to join together on wrong side.

Last row around lower edge of yoke is same as row 2 around sleeve, only that it continues around V also, catching in each row of braid in V at its longest point.

A ribbon can be threaded around the top of yoke, through the little V formed by ch 2 of 7th row to draw it exactly to shape when worn.

The yoke as described is size 34, if next size larger or smaller is desired, increase or diminish by two links of braid in sleeves, front and back.

Crocheted Doilies Nos. 1433 and 1434

MATERIAL.—Number 4 novelty braid, No. 40 crochet cotton, and a No. 1 hook.

DIRECTIONS.—Cut off a piece of the braid about a yard long, which should have 34 of the medallions or squares on it, and a connecting bar at each end. Join the bars neatly with fine thread. *1st row*—Join working thread with d in the 2d p to the right, on the 2d square (sq) from the joining bar, so that this bar may come on the bottom edge of lace and be covered with stitches, ch 7, 1 d under 1st bar, * ch 7, 1 d in 2d p on next sq, ch 7, make a twist in the ch by turning work wrong side towards you, put hook through the next to lowest p on right-hand square, then through corresponding p on the sq at the left hand, and make d through the two p's, ch 7, turn work, d in next to last p on left-hand sq, ch 7, d under bar. Repeat from * around, joining last 7 ch to 1st d with sl st. *2d row*—Slip stitch to centre of 7 ch, ch 3, (for 1st t) t in same ch, (make the sts quite loose), ch 3, 2 t under next ch, all around, joining last 3 ch to 1st t with sl st, break thread and fasten.

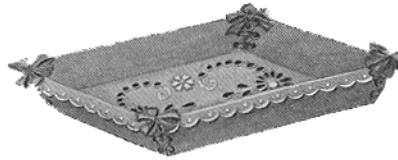
LOWER EDGE.—Double crochet in 2d p from top of 2d sq to the right of joined bar, * ch 7, make a twisted ch as in top edge,

A Dresser Set in French and Eyelet Embroidery

NEW and popular embroideries are constantly being introduced, used for a while, then laid aside, to be replaced by another fad; but this is not the case with French and eyelet work. One may put any amount of work on a piece, and be sure that it will always be in good form.

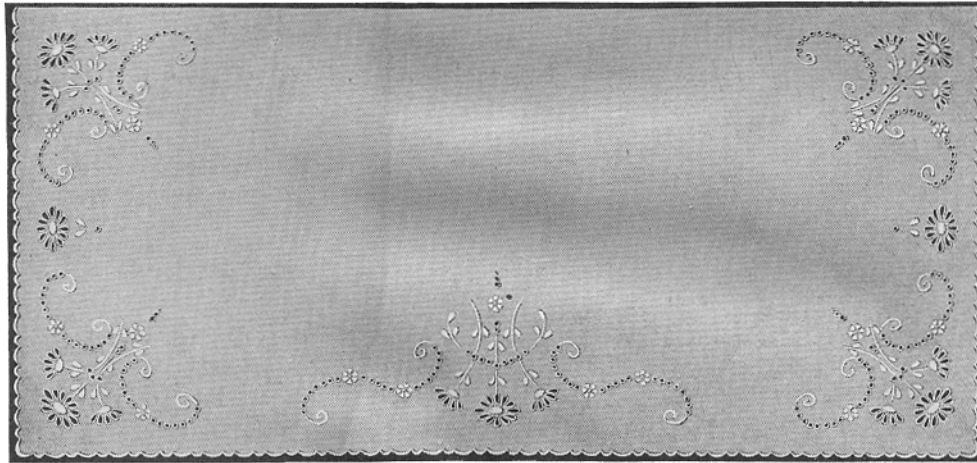
The illustrations on this page show a dresser set of three pieces, scarf, pincushion, and

Each section is padded with stitches taken lengthwise and then embroidered crosswise. Of course the round eyelets are comparatively easy to make, but the long ones require extra care, in order to retain the perfect shape. In any case, however, the stamped line should be run with fine stitches before the eyelet is pierced. To avoid the drawing of the threads, the eyelet should be cut



TRAY No. 1436

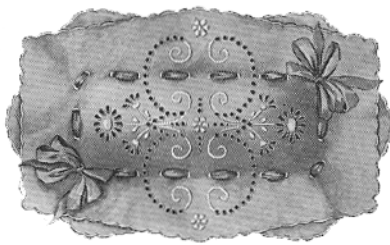
Stamped white linen, 25 cents. Embroidery cotton, 7 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.



DRESSER SCARF No. 1437

Size, 22 x 46 inches. Stamped white linen, \$1.00, or given for three new subscriptions. Embroidery cotton, 35 cents extra. Perforated pattern, 50 cents. Stamping compound, with directions, 10 and 25 cents a box.

tray, and is made of fine white linen. The buttonholed edge is run on both stamped lines with fine stitches, no other padding being necessary, as the scallops are so narrow. The buttonhole-stitches should be taken very close and even, so they will completely cover the padding stitches. Next should be worked the solid embroidery.



PINCUSHION No. 1438

Stamped white linen, top and back, 60 cents, or given for one new subscription and 25 cents. Embroidery cotton, 14 cents extra. Muslin-covered form, 5 x 12 inches, 20 cents; postage and packing, 10 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents.

with sharp embroidery scissors, the material turned back and the embroidery stitches taken over both this and the running stitches.

The tray should be starched.

A piece of linen is sewed on three sides of the bottom, the fourth side open, in which to slip a colored, satin-covered cardboard.

Pretty Things Any Girl Will Like

THIS is none too early for the busy girl to consider replenishing her supply of spring and summer clothes, especially if they are to show evidence of her own handiwork.

Naturally waists come foremost, for so many of them are needed.

The illustration shows quite a novel effect, gained by the application of the embroidery design. The waist works up most effectively in crêpe with the embroidery in two shades of blue. The back is in one piece, the shoulder being brought well forward on to the front, where a line of buttonholing, instead of a seam, fastens it in place. This gives a pretty yoke effect.

The collar and revers are buttonholed, the collar being made separate and sewed to the waist. All of this buttonholing is in the lighter shade of blue. The sleeves are short, with a turn-back cuff, which is also finished with buttonholing. A box plait finishes the front closing.

The flowers in the embroidery design

are worked solid in the lighter shade of blue, placing the stitches from the base of the petal to the tip. The leaves are of the darker shade, with the stitches taken

straight from the centre vein to the outside. The dots are worked solid with the darker shade, using the same for flower centres, which are filled with French knots.



EMBROIDERED BLOUSE No. 1439

By Helen Bailey

Three sizes, 34, 36, and 38 inches bust measure. Stamped fine cotton crêpe, any one size, \$2.00. Embroidery silk, blue or two shades of any preferred color, 75 cents extra, or cotton, 23 cents extra. Perforated pattern, any one size, 50 cents; transfer pattern, 15 cents. Paper cutting pattern, No. 6397, 15 cents.

Crocheted Belt No. 14311

Already we see evidence of the return of the belt, and the illustration shows one of the prettiest crocheted ones, which may be made in white or color.

MATERIAL. — Four spools lustre crochet cotton, at 10 cents a spool, and No. 6 crochet-hook, at 5 cents.

DIRECTIONS. — Chain 16. *1st row* — Fifteen single crochet (s), turn. *2d row* — Same. *3d row* — Seven s, 1 s over preceding row, 7 s, turn. *4th row* — Six s, 1 s over preceding row, 1 s, 1 s over preceding row, 6 s, turn. *5th row* — Seven s, 1 s over preceding row, 7 s, turn. *6th row* — Three s, 1 s over pre-

ceding row, 7 s, 1 s over preceding row, 3 s, turn. *7th row*—Two s, 1 s over preceding row, 1 s, 1 s over preceding row, 5 s, 1 s over preceding row, 1 s, 1 s over preceding row, 2 s, turn. *8th row*—Three s, 1 s over preceding row, 7 s, 1 s over preceding row, 3 s, turn. *9th row*—This is like the third row and begins the pattern again.

**Venetian Crochet
Bag No. 14310**

M A T E R I A L S.—Two balls white or écu crochet cotton, crochet-hook No. 6, 2 small brass rings, and a cambric pattern.

FLOWER FOR BOTTOM OF BAG.—Chain 7, and join in a ring, 12 s in the ring, and join. One ch, 1 s in 1st s, ch 8, skip 1, 1 s in each of 6 ch. Turn,

and work along other side of ch, making 1 ch, 2 s, 2 half double (h d), and 2 d, 6 d

in end of petal, 2 d, 2 h d, and 2 s on the other side of petal, 2 s on the ring, and repeat 5 times. Fasten off.

LEAF.—Chain 9, miss 1, 1 s on each of 8 ch, turn, ch 1, 1 s into each s, turn, ch 1, 7 s, missing 1 in the middle of row, turn, ch 1, 1 s into each s, turn, ch 1, 6 s, turn, ch 1, 5 s, turn, ch 1, 4 s, turn, ch 1, 3 s, turn, ch 1, 2 s and fasten off.

The narrow braid between the rows of leaves is a row of ch with one row of s worked into it. The braid along the sides and bottom of bag has two rows of s on a ch, the last row having picots every fourth stitch. The braid at top of bag has four rows of s. Stiffen the pattern with heavy paper and baste these vari-

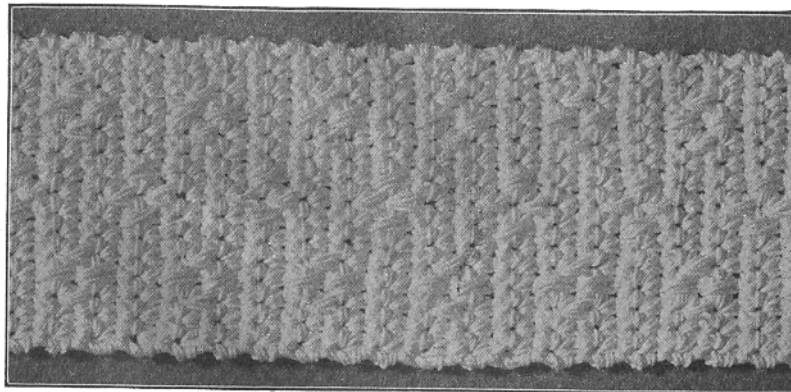


A HANDSOME BAG IN VENETIAN CROCHET No. 14310
By Belle Ulp

Cambric pattern, showing how to place the motifs, 20 cents. White or écu crochet cotton (2 balls), hook, and brass rings, 65 cents extra.

ous pieces in place with coarse sewing

[CONTINUED ON PAGE 45]



A PRETTY CROCHETED BELT No. 14311
By Alma L. Whitney

Embroidered Seersucker Nightgowns

A COMPARATIVELY short time ago we would have scorned the idea of embroidering on seersucker, and, in fact, even the idea of adapting it for under-

that they are perfectly round. Let the padding-stitches come just inside the stamped line, with the embroidery stitches just outside and directly across the padding.



NIGHTGOWN No. 14312

Embroidery design stamped on seersucker (4 yards), \$1.00. Embroidery cotton, white or a desired color, 8 cents extra. Perforated pattern, 30 cents. *Work commenced, 75 cents additional.*
We do not supply torchon lace.

wear; but at present very handsome garments are made of this material. Perhaps some of the popularity is due to the fact that no ironing is necessary, except the embroidered sections and the lace which is used to finish the neck and sleeves.

Solid embroidery is used entirely on these designs, No. 14312 having a pretty daisy pattern, while a simple dot design is used on No. 14313. The flower petals and leaves are all padded lengthwise, with the embroidery stitches taken across. The dots, as considered in connection with a design, are indeed simple; but the making requires much care, for the secret of their beauty lies in the fact

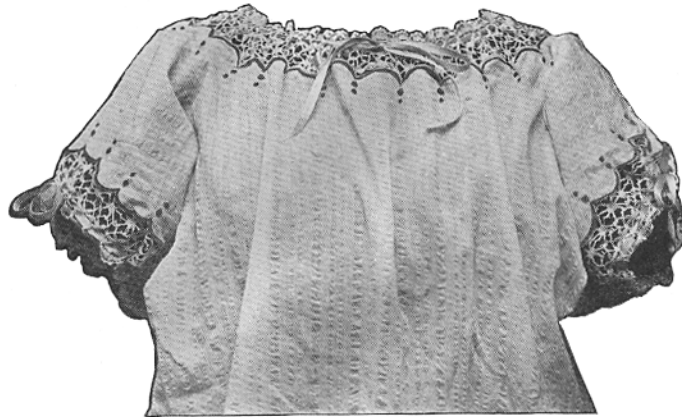
that they are perfectly round. Let the padding-stitches come just inside the stamped line, with the embroidery stitches just outside and directly across the padding. The sleeves and neck of No. 14312 are finished with torchon lace, through which the draw-ribbon is run. No. 14313 has the buttonholing around the neck and sleeves, with the additional finish of rather wide lace, which, when the draw-ribbon is run in, gives the appearance of a small yoke and undersleeves.

Both of these gowns are made kimono style, with seams only under the arms, and are slipped on over the head.

These same patterns would also look particularly well on crêpe.

particularly well on crêpe.

Stranded cotton should be used for working, using two threads in the needle at once. The illustrations show the designs in color; but white can be used.



NIGHTGOWN No. 14313

Embroidery design stamped on seersucker (4 yards), \$1.00. Embroidery cotton, white or a desired color, 8 cents extra. Perforated pattern, 30 cents.
Stamping compound, with directions, 10 and 25 cents a box.

Hand Made Beads

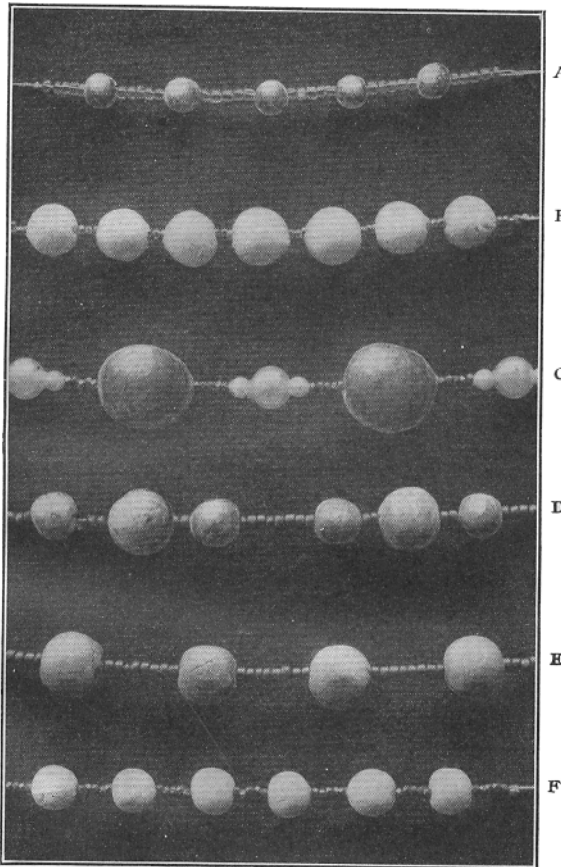
By Belle Robinson

AS true as the assertion of Solomon, concerning books, is this other—"of making many beads there is no end." The wide-spread craze for rose petal beads has stimulated the further search for methods and models of other kinds, of other colors and other perfumes.

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

Beads which are as effective, and much more easily made, are sometimes called paste beads. They, unlike the rose beads, do not require grinding and do not shrink. After being molded they will dry in twelve hours, ready to string. The ingredients are:

One cup of fine salt, one-half cup of



THIS SHOWS THE DIFFERENT KINDS OF BEADS WHICH CAN BE MADE, ALSO THE STYLES OF STRINGING

corn-starch, and one-half cup of water.

Mix the corn-starch with the water, color and perfume to suit your fancy. Heat the salt as hot as possible and stir it into the corn-starch and water. Mix as you would dough, and mold with the hands for a short time. Then make into beads the required size and thread on to broom-straws to dry. Diamond dyes, bluing, or cake-coloring can be used and any perfume one wishes.

In the illustration, A, B, and C are paste beads made in this way. Those at

A are pale pink strung with gold-lined glass beads; those at B are colored with bluing and red cake-coloring, making the color lavender, and a few drops of lavender oil supply the perfume. They are strung with steel beads. At C the larger beads are colored with bluing and strung with gold beads and two sizes of pearl beads.

The beginner would do well to try half the measure at first and be sure to incorporate the hot salt thoroughly and quickly with the corn-starch and water.

PASTE BEADS, No. 2.—At D and F are beads made of Library Paste and Gum Tragacanth. The gum is dissolved and thoroughly mixed with the Library Paste, after which it is molded in the hands, which have been floured with corn-starch. Work in as much corn-starch as the paste will hold. The Gum Tragacanth dissolves slowly. Take about a teaspoonful and cover with water; as it swells, add more water, and after standing an hour or more, take two teaspoonfuls of it and the same quantity of Library Paste and mix thoroughly, adding the color and perfume. In this case a few drops of Clove Oil were used. The color of D is pink and they are strung with Persian beads of copper color. At F they are colored with blue cake-coloring and strung with gold beads. At E the process is slightly different, powdered Orris Root is used instead of corn-starch, and blue and red combined with the Orris Root makes a very pretty olive. They are strung with Persian beads of brown.

These are the results of a few tests, and in addition we shall give several suggestions of different methods, for which we are indebted to *The Queen*.

First method—One ounce Powdered Orris Root, 1 ounce Powdered Cyprus, 6 drachms fish glue (or LePage's), 2 drachms Gum Tragacanth, 2 drachms Lampblack.

Dissolve the gum and glue in boiling water, mix into a stiff paste. Mix the other ingredients thoroughly and add to the paste. Roll into round sticks, cut into equal pieces and shape into beads with the fingers.

Second method—Two ounces of petals

of dark, double roses, 1 and 1½ drachms Lampblack, 1 ounce fish glue, ½ ounce Gum Tragacanth.

Pound the petals in a mortar, introducing the Lampblack and proceed as in directions for first method.

Third method—Mix 1 ounce flowers of Jasmine or Mint with 1 and ½ ounces Gum Tragacanth, 2 ounces Vermilion.

Alter the shade by using vegetable or mineral colors of any tint desired.

From *The Queen* we quote: "To make rose-leaf necklaces, such as those worn in Turkey—They are made by pounding quantities of rose petals in a marble pestle and mortar for an interminable number of hours (the pounding, however, need not be continuous) till they become a very fine smooth paste, nearly black in color. Some portions of this must be rolled into shape between the palms of the hands. When, by rolling, the beads become sufficiently firm, a needle of proper size is to be passed through each to make holes for threading them together, after which the beads should be left in the sun to dry and harden."

"Those black perfumed beads, explains another correspondent, are made from petals of damask roses beaten up with cloves and other spices in an iron mortar. The iron turns the mass black, it hardens on being exposed to the air, ready to be polished, turned in a lathe, and made into beads for necklaces and rosaries for the use of Mohammedans and Roman Catholics."

Among other things available for beads are the beautiful Acacia seeds; the Job's Tears, little pear-shaped, gourd-like pods of gray, so pretty strung with steel; All-spice strung with gold; even beans and peas are utilized for this purpose. Some very oriental-looking beads are made of beans that are painted and varnished.

Other flowers than roses make beads of very good texture. Tuberoses and white asters have been tested in this line. Violets are well worth experimenting with.

To preserve the bride's bouquet is considered a very pretty custom in some localities; and immediately upon the departure of the bride, the bouquet is despatched to the maker of beads.

Scarf with Insertion of Filet Crochet

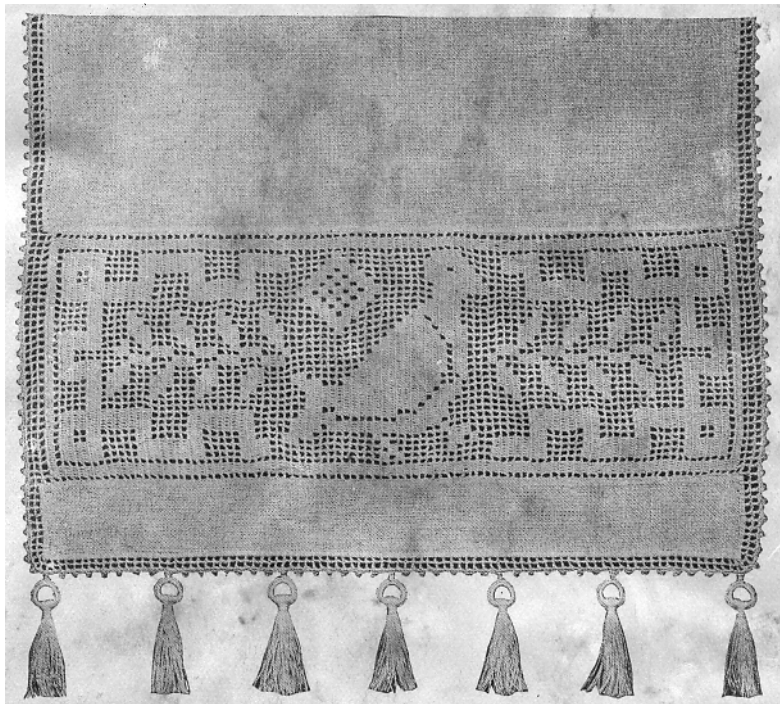
By Mary E. Fitch

THIS runner can be made of white linen for chambers, or linen-color for dining or living rooms.

The design can very easily be copied from the illustration by counting the meshes; but if one desires, a block pattern will be furnished. The foundation chain will be three times the number of meshes, plus 1, plus 5 to turn, which in this case will be 108 stitches. The first mesh is made by catching with double crochet (d)

meshes with 1 d in addition. The first row of the scarf should have 34 open meshes, while the second row has an open mesh on each end, with 32 solid meshes between. Continue the pattern by counting the open and solid meshes in each row.

After the band of insertion has been used as a panel and a one-and-one-half-inch hem finished on both ends, crochet around both ends and both sides of the runner as follows: *1st row*—Join thread



AN ATTRACTIVE SCARF WITH FILET CROCHET INSERTION No. 14314

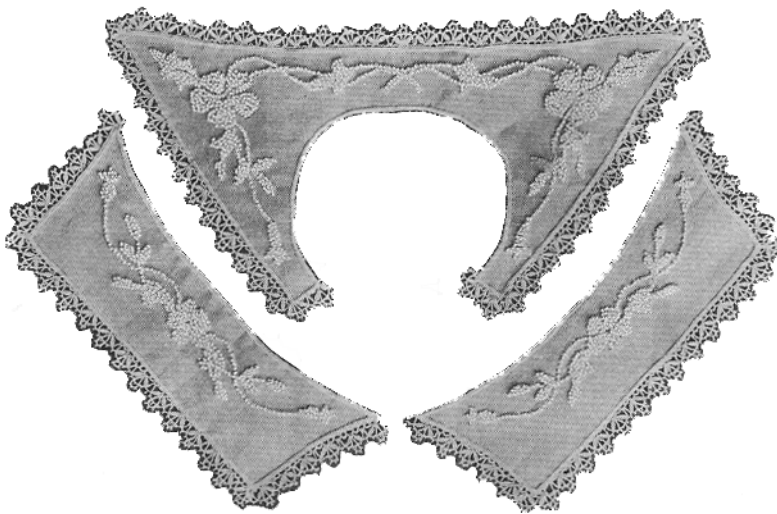
Block pattern of design, 10 cents. Heavy white linen, 36 inches wide, 75 cents a yard, or tan linen, 48 inches wide, 85 cents a yard. White or tan crochet cotton, 20 cents a ball. Steel crochet-hook, 5 cents.

into the ninth stitch from hook. For each succeeding mesh, chain 2 and catch with d in third stitch from last d. Chain 5 is allowed for turning at the beginning of each row. A solid mesh is formed by d over d, 2 d over chain, d over the next d, making 4 d if it is a single solid mesh. The number of d in any number of solid meshes is equal to 3 times the number of

to corner of runner, * ch 5, 1 d (thread over needle once) into edge of runner, 2 ch, 1 d into runner, 2 ch, 1 d into runner, and continue until the last 2 ch is made, which is joined to the third stitch of the first 5 ch. Repeat from * and make a second row of 2 ch and make 1 d into d of 1st row. *2d row*—Into each space of

[CONCLUDED ON PAGE 45]

Novel Suggestions in Neckwear



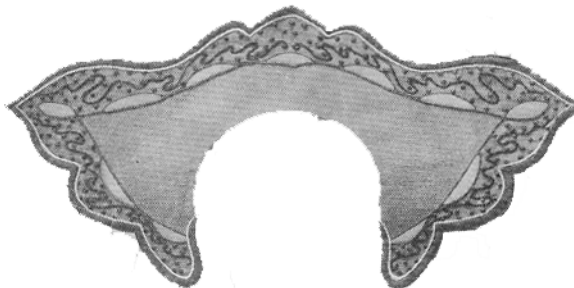
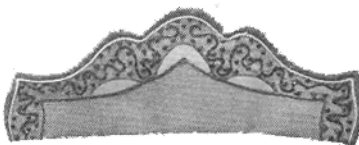
COLLAR AND CUFF SET EMBROIDERED WITH FRENCH KNOTS, No. 14315

Neck measure, 14 inches. Stamped lawn, 30 cents. Embroidery silk, white or a preferred color, 60 cents extra, or cotton, 20 cents extra. Lace for edge, 35 cents. Perforated pattern, 35 cents; transfer pattern, 10 cents. The lace we supply is an attractive design, but not the same as shown.

ALTHOUGH the Dutch collars have been in favor for some time, they still lead in popularity, and the many novel ideas for embroidering only add greatly to their general beauty and attractiveness.

One of the most pleasing effects is gained with French knots, as shown on the set No. 14315. This is one of the easiest kinds of embroidery, and with very little practise the worker will be able to make the knots of uniform size. On this design, a rather heavy cotton was used, twisting it around the needle only once for each knot. When making the knots bring

the needle through to the right side of the material on one of the tiny dots and pull through thread. Twist the thread around the needle, then put needle down through material at a point close to where it was brought up, and draw down thread. When drawing down this thread, the knot should be held in place with the left thumb.



COLLAR AND CUFF SET No. 14316

Neck measure, 10 inches. Stamped éru Bulgarian linen, 40 cents, or given for one new subscription and 5 cents. Embroidery silk, \$1.00 extra, or cotton, 40 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. A color scheme is sent with each pattern.

The edges of both collar and cuffs are finished with a straight line of buttonholing. This also extends around the neck and cuffs in place of the extra binding. A narrow Cluny or Valenciennes lace, sewed along

the buttonholed edge, makes a neat finish.

The collar and cuff set No. 14316 is made of Bulgarian linen. The oval sections are padded and worked solid in white, with an outline of green around each section. The edge is buttonholed in green with an outline of white just inside. The scroll lines throughout the design are outlined with black twisted cotton, and the scattered dots are made with red French knots. A narrow binding finishes the neck and edge of the cuffs.

The design No. 14317 has the vest in addition to the collar. The embroidery design is worked in Bulgarian colors, with the solid sections outlined in black. Work the dots in satin-stitch, the diamond-shaped sections in Kensington stitch, which is done by filling the space solid with long-and-

short stitch. Each diamond is worked with two shades, using the lighter at the tip. The lines between the diamonds are

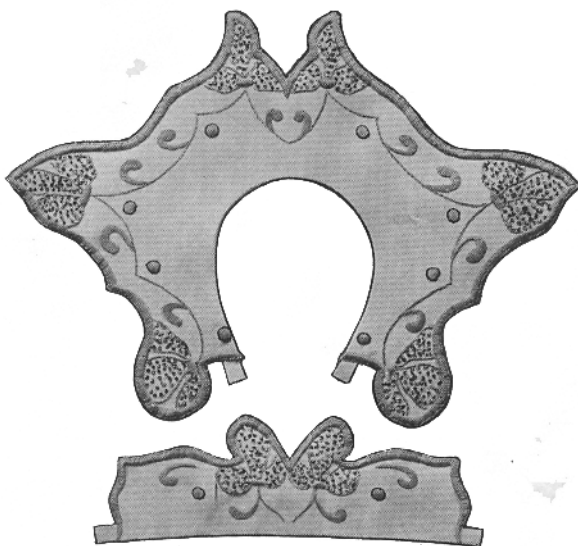


COLLAR AND VEST
No. 14317

Neck measure, 18 inches. Stamped white linen, 60 cents, or given for one new subscription and 25 cents. Embroidery silk, 50 cents extra, or cotton, 20 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents. A color scheme is sent with each pattern.

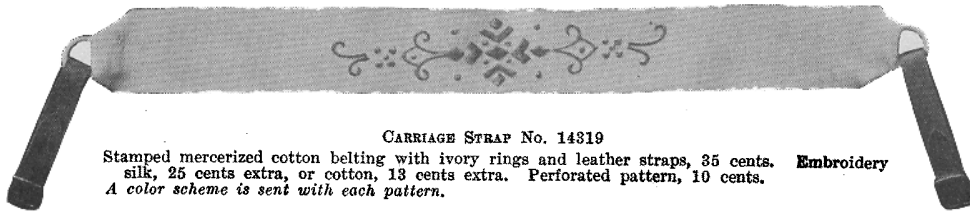
outlined with brown with fine stitches. The vest is seamed at the back, then the collar is sewed to the vest, which is afterward lined with any light-weight material, such as lawn.

The last design also shows the application of the French knot. This is worked in black and three shades of blue. A striking feature of the design is that the flowers are arranged to form the irregular shape of the collar. The edge should be padded and buttonholed with the darkest shade of blue, the same shade being used for outlining the flower petals. The surface of the petals is filled with French knots of black and the lightest shade of blue. The stems and leaves are of the medium shade of blue, the stems being outlined and the leaves worked solid. The large dots are the medium shade of blue, then outlined with black.



COLLAR AND CUFF SET No. 14318

Neck measure, 14 inches. Stamped white Momic cloth, 50 cents, or given for one new subscription, and 15 cents. Embroidery silk, \$1.20 extra, or cotton, 35 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents. A color scheme is sent with each pattern.



CARRIAGE STRAP No. 14319

Stamped mercerized cotton belting with ivory rings and leather straps, 35 cents. Embroidery silk, 25 cents extra, or cotton, 13 cents extra. Perforated pattern, 10 cents. A color scheme is sent with each pattern.

Embroidered Things for Children

WHEN one considers embroideries for children, it seems there is almost an unlimited field in which to work, for new ideas are continually being developed.

The illustration at the top of the page shows one of the newest ideas for carriage straps. It is made of narrow canvas weave material, the exact width of the strap, making a finish necessary at the ends only. On these ends are sewed ivory rings, to which are attached short leather straps which buckle into the rings on the carriage.

In the centre of the strap is a simple conventional embroidery design worked in green, two shades of blue and two of red. The bars are worked solid in red, with the dots worked solid in blue, while the lines are outlined with green.

One of the prettiest little jackets imaginable is made of white crêpe. The sleeves are set in and have a small turn-

back cuff. The embroidery design can be worked in either white or a delicate shade of pink or blue. Both the flowers and leaves are padded and worked solid, and the scalloped edge is buttonholed.

This jacket can be lined or not, as one chooses. If a lining is used, the embroidery design should be completed first, then the material basted to the lining and the

buttonholing worked through both thicknesses. Ribbon matching the silk is used to fasten the jacket in front.

The bonnet No. 14321 can be made of either lawn or linen, and is worked in French and eyelet embroidery. The long eyelets are used for the flowers, and in working require more care than the round

ones, in order to keep the perfect shape. As usual, the stamped line should be run with very fine stitches before the eyelet is pierced, then with very sharp embroidery scissors cut the material the length of the eyelet. This material is then turned back



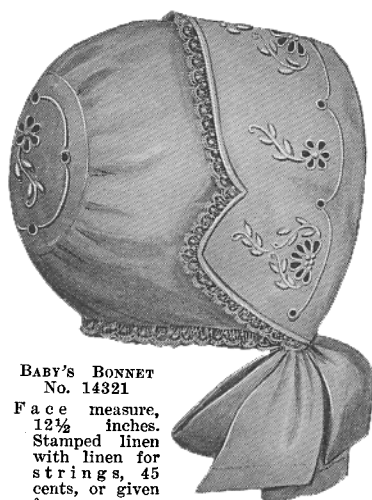
EMBROIDERED JACKET No. 14320

One-year-old size only. Stamped fine cotton crêpe, \$1.00, or given for three new subscriptions. Embroidery silk, white, pink, or blue, 35 cents extra, or cotton, 10 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents. Stamping compound, with directions, 10 and 25 cents a box.

to the running-stitches, and forms the foundation over which the embroidery stitches are made. The leaves are padded and worked solid. The stems and scroll lines should be worked in stem-stitch. Run the stamped line with very fine stitches, and cover them with very narrow satin-stitches, taking up only as much of the material as necessary. Take the stitches very close, so the line will appear unbroken. A narrow line of buttonholing is used on the face piece, and is further finished with narrow lace. The face piece is sewed to the bonnet, and then turned back from the face, as shown in the illustration. A very little fullness is needed at the back, to

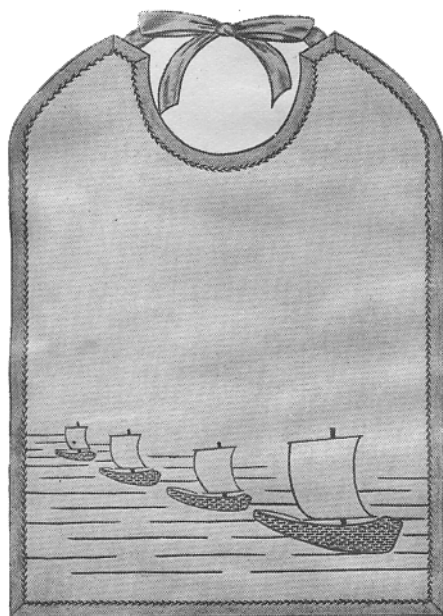
gather the bonnet into the crown. The ties can be made of material to match the bonnet, or ribbon can be used.

Something that is appreciated by the mother of the small child is the feeding bib. These bibs are made of huck, and are large enough to cover the entire front of the little dress. The edge is bound with a narrow braid, which can be held in place with plain stitching, or a row of feather-stitching. Design No. 14323 shows two squirrels worked in cross-stitch with two shades of blue, while the twig is of two shades of green. The bib No. 14322 has four little boats darned with blue, with a darker shade used for outlining the boats and sails.



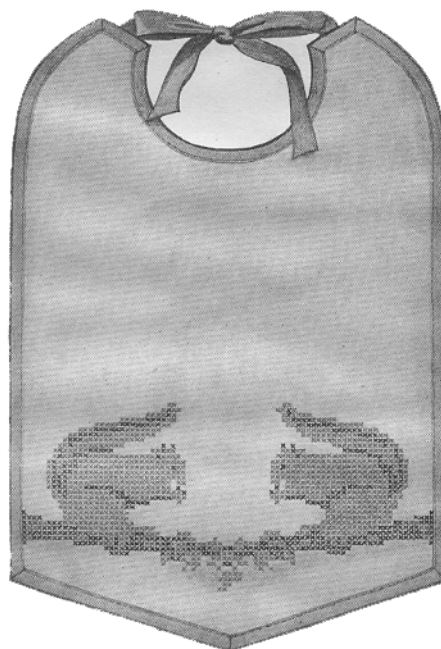
BABY'S BONNET
No. 14321

Face measure,
12½ inches.
Stamped linen
with linen for
strings, 45
cents, or given
for one new
subscription and 10 cents; stamped cot-
ton lawn with lawn for strings, 30 cents.
Embroidery cotton, 5 cents extra. Val-
enciennes lace, 20 cents. Perforated
pattern, 20 cents; transfer pattern, 10
cents.



CHILD'S BIB No. 14322

Stamped huckaback, 45 cents, or given for one new subscription and 10 cents. Embroidery cotton, 10 cents extra. Perforated pattern, 15 cents; transfer pattern, 10 cents.



CHILD'S BIB No. 14323

Stamped huckaback, 45 cents, or given for one new subscription and 10 cents. Embroidery cotton, 20 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

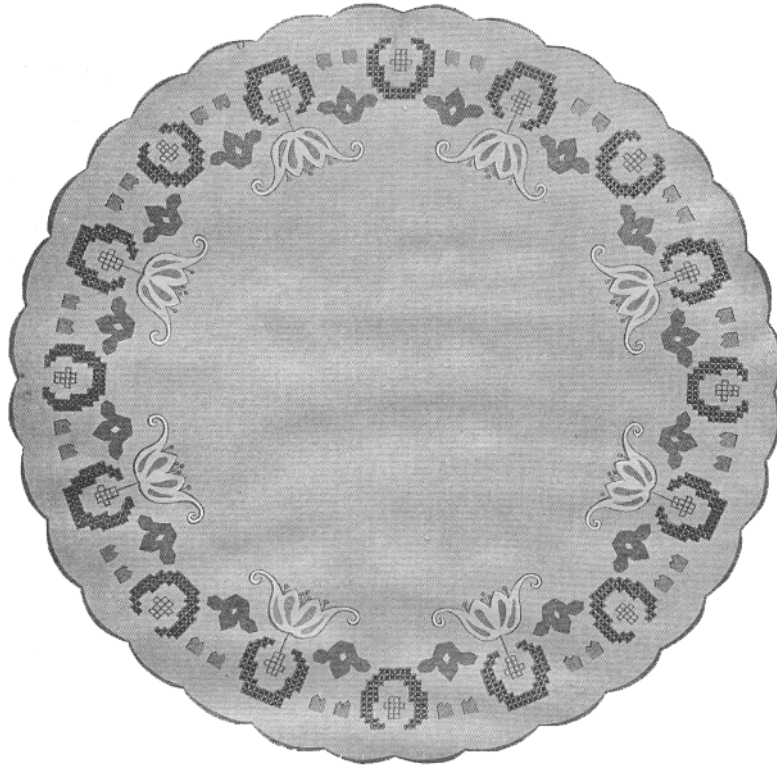
Living Room Embroideries

ONE sometimes finds it difficult to secure, already embroidered, a table or pillow cover that will harmonize with the furnishings of the room, while if she does the work herself, the material and color combinations can be of her own choosing.

The centrepiece No. 14324 is made of tan Bulgarian linen and measures twenty-four inches. The original pattern was

of the space with long-and-short stitches.

This section is then outlined with the darkest blue. Four sections worked solid in yellow appear on each flower, and the stamens are also of yellow. The small block motif at the base of the stem is made of the lightest blue, taking single stitches the length of each short stamped line which forms a block. The blocks which form the motif surrounding this, are



CENTREPIECE No. 14324

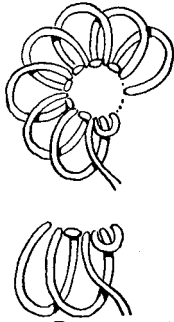
Size, 24-inch. Stamped écreu Bulgarian linen, 50 cents, or given for one new subscription and 15 cents. Embroidery cotton, 60 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents. *A color scheme will be sent with each pattern.*

worked in yellow and three shades of blue, but other colors may be substituted if one prefers. The even scalloped edge is slightly padded and buttonholed with the darkest shade of blue. The background of the flower petals is worked with blue in Kensington stitch, which is really the filling

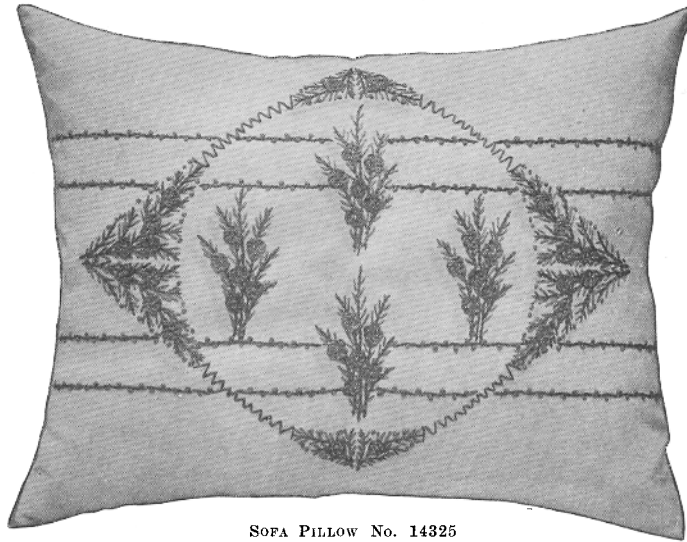
worked solid with the darkest blue, making each block separate, with a line of light blue outlining between. The two small motifs between these large ones are worked solid, while the one directly above is in Kensington stitch, with a small solid section of yellow in the centre.

The pillow No. 14325 shows the use of loop-stitch in the making of the flowers, which are worked in two shades of rose. When working these, bring the thread up through on the stamped line, then along the stamped line take a

stems are outlined and the leaves are made by taking a single stitch the length of the stamped line. The zig-zag lines



SHOWING DETAIL OF STITCH USED ON PILLOW No. 14325

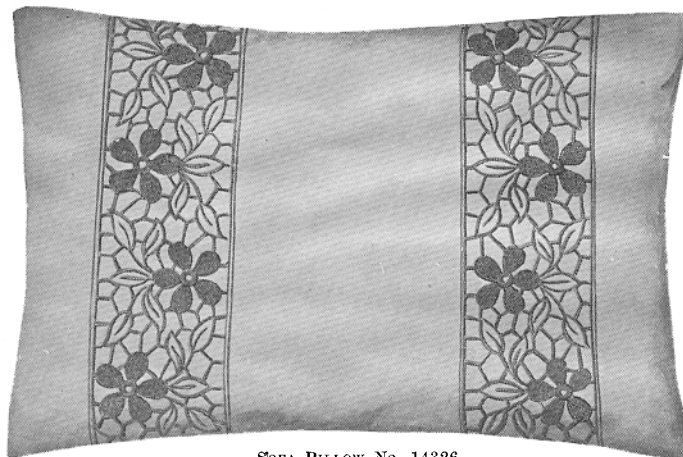


SOFA PILLOW No. 14325

very short stitch, making a loop about half an inch long. Over this short stitch, take another short stitch which will hold the loop-stitch in place. Continue working in this way around the circle. (See detail.) A large yellow French knot is made in the centre of each flower. The

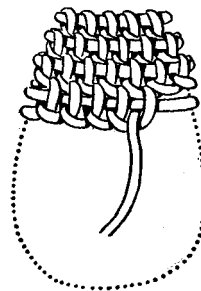
Size, 17 x 20 inches. Stamped écreu Bulgarian linen, with back of same material, 60 cents, or given for one new subscription and 25 cents. Embroidery cotton, 35 cents extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. A color scheme will be sent with each pattern.

which connect the flower clusters are made by carrying the thread from one point to another, taking a tiny stitch on each point. The four lines running across the pillow are outlined, and yellow French knots worked at regular intervals on either side



SOFA PILLOW No. 14326

Size, 14 x 22 inches. Stamped tan linen, with back of same material, 55 cents, or given for one new subscription and 20 cents. Embroidery cotton, 40 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents. Work commenced, 75 cents additional.



SHOWING DETAIL OF STITCH USED ON PILLOW No. 14326

the narrow brown line. Number 14326 is another attractive de-

sign for a sofa pillow, the flowers of which show a new feature of relief embroidery. The work is started in the

buttonholed over a single line of running stitches, which have been made on the stamped line. The work throughout the design is done in a dark shade of delft blue.



SOFA PILLOW No. 14327

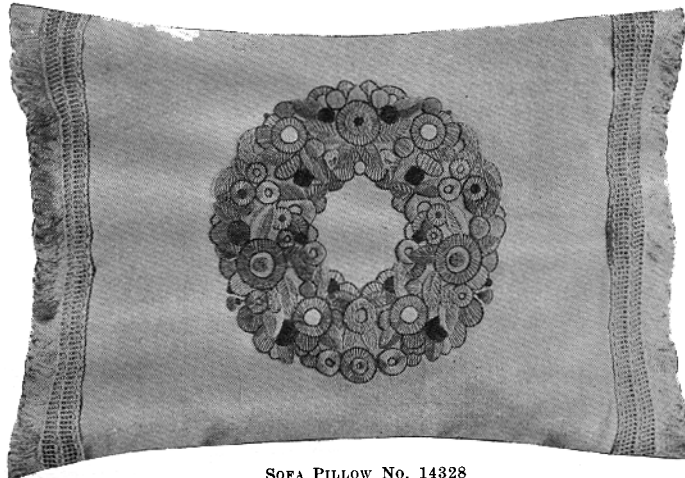
Size, 18 x 24 inches. Stamped tan linen, with back of same material, 60 cents, or given for one new subscription and 25 cents. Embroidery cotton, 25 cents extra. Perforated pattern, 80 cents; transfer pattern, 15 cents. Stamping compound, with directions, 10 and 25 cents a box.

usual way, with a thread laid across the base of the petal. Over this make buttonhole-stitches. Now instead of working back, taking buttonhole-stitches into the preceding row, the thread is caught with a short stitch at the edge, then carried across and fastened at the opposite edge with a similar stitch. (See detail.)

Now buttonhole across again, taking the stitches over the straight thread into the stitches of the preceding row. This leaves all the buttonholing worked from left to right.

The petal is widened on each row, by taking an extra stitch on each side, and is narrowed again by omitting these stitches. Buttonhole-stitches are made between the two circles in the centre. The outline of the leaves and the bars in the background are

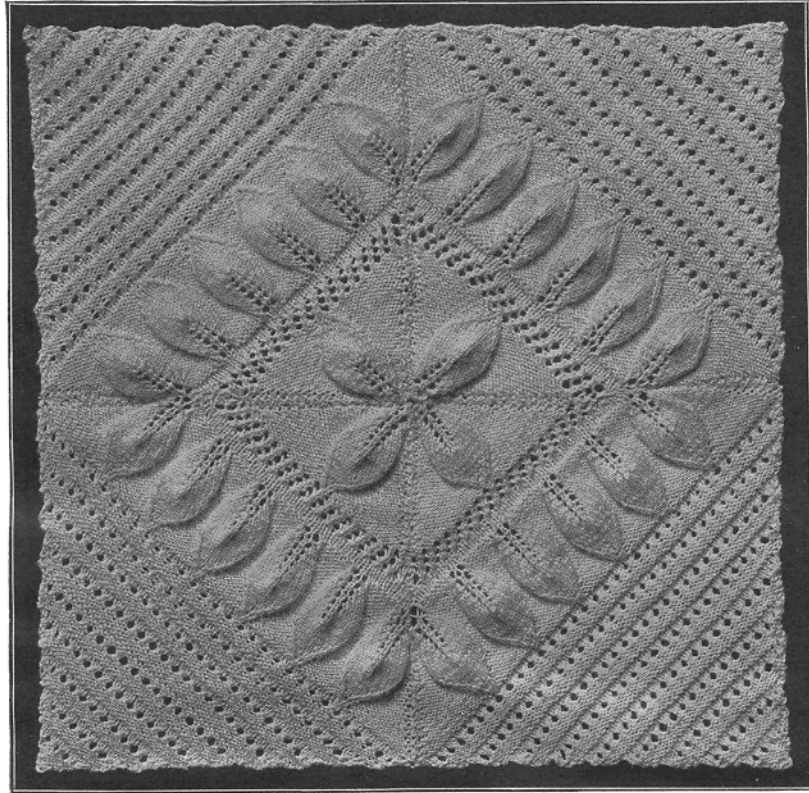
really very easily worked out, if one carefully follows the color scheme as given on the cover. All sections which are shown as worked solid are embroidered with three threads of stranded cotton, and the same is used in the proper colors for outlining the edge of the leaves and motifs, using twisted cotton for finishing.



SOFA PILLOW No. 14328

Size, 17 x 24 inches. Stamped tan linen, with back of same material, 60 cents, or given for one new subscription and 25 cents. Embroidery cotton, \$1.05 extra. Perforated pattern, 35 cents.

Knitted Squares for Bedspreads



KNITTED SQUARE No. 14329
By Lora McAdoo

WITH the increasing popularity of knitted bedspreads comes the demand for a greater variety of patterns.

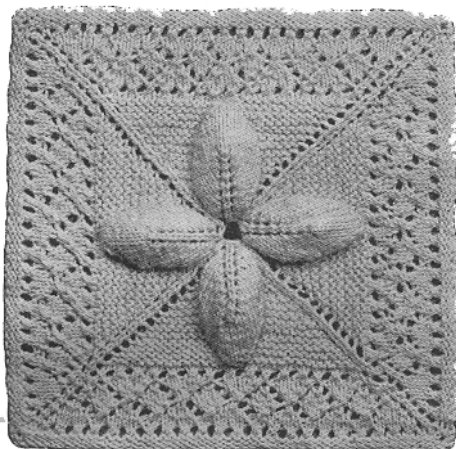
ABBREVIATION OF STITCHES.—*Knit* (k). *Over* (o). *Narrow* (n). *Slip* (sl). *Purl* (p). *Over twice* (o 2). *Stitch* (st). *Stitches* (sts). *Together* (tog). *All around* (a a).

Knitted Square No. 14329

DIRECTIONS.—This square is made in four smaller squares, then sewed together. Cast on three stitches. *1st row*—Knit across plain and increase 1 stitch at end of needle. Increase at the end of each row up to the 68th row. *2d row*—Purl 2, o, k 1, o, p 1. *3d row*—Knit 2, p 3, k 2. *4th row*—Purl 3, k 1, o, k 1, o, k 1, p 2.

5th row—Knit 3, p 5, k 3. *6th row*—Purl 4, k 2, o, k 1, o, k 2, p 3. *7th row*—Knit 4, p 7, k 4. *8th row*—Purl 5, k 3, o, k 1, o, k 3, p 4. *9th row*—Knit 5, p 9, k 5. *10th row*—Purl 6, k 4, o, k 1, o, k 4, p 5. *11th row*—Knit 6, p 11, k 6. *12th row*—Purl 7, k 5, o, k 1, o, k 5, p 6. *13th row*—Knit 7, p 13, k 7. *14th row*—Purl 8, k 6, o, k 1, o, k 6, p 7. *15th row*—Knit 8, p 15, k 8. *16th row*—Purl 9, k 2 tog, k 11, k 2 tog, p 8. *17th row*—Knit 9, p 13, k 9. *18th row*—Purl 10, k 2 tog, k 9, k 2 tog, p 9. *19th row*—Knit 10, p 11, k 10. *20th row*—Purl 11, k 2 tog, k 7, k 2 tog, k 10. *21st row*—Knit 11, p 9, k 11. *22d row*—Purl 12, k 2 tog, k 5, k 2 tog, p 11. *23d row*—Knit 12, p 7, k 12. *24th row*—Purl 13, k 2 tog, k 3, k 2 tog, p 12. *25th row*—

Knit 13, p 5, k 13. 26th row—Purl 14, k 2 tog, k 1, k 2 tog, p 13. 27th row—Knit 14, p 3, k 14. 28th row—Purl 15, k 2 tog, k 1, p 14. 29th row—Knit 15, p 2, k 15. 30th row—Knit 2 tog, o, across (except last), k 1. 31st row—Purl across. 32d row—Knit 2 tog, o, across, k 1. 33d row—Purl across. 34th row—Knit 2 tog, across. 35th row—Purl across. 36th row



KNITTED SQUARE No. 14330
By Mary S. Fay

Knit across. 37th row—Purl across. 38th row—Knit across. 39th row—Purl across. 40th row—Purl 1, o, (k 1, o, p 7, o,) 5 times, k 1, o. 41st row—Knit 1, p 3, (k 7, p 3,) 5 times, k 1. 42d row—Purl 2, k 1, o, k 1, o, k 1, p 7, k 1, p 7, o, k 1, o, k 1, o, k 1, p 7, k 1, o, k 1, o, p 7, k 1, o, k 1, o, k 1, p 7, k 1, o, k 1, o, k 1, p 7, k 1, o, k 1, o, k 1, p 2. 43d row—Knit 3, p 5, (k 7, p 5,) 5 times, k 2. 44th row—Purl 3, (k 2, o, k 1, o, k 2, p 7,) 5 times, k 2, o, k 1, o, k 2, p 3. 45th row—Knit 4, (p 7, k 7) 6 times, p 7, k 3. 46th row—Purl 4, (k 3, o, k 1, o, k 3, p 7,) 5 times, k 3, o, k 1, o, k 3, p 4. 47th row—Knit 5, (p 9, k 7,) 6 times, p 9, k 4. 48th row—Purl 5, (k 4, o, k 1, o, k 4, p 7,) 5 times, k 4, o, k 1, o, k 4, p 5. 49th row—Knit 6, (p 11, k 7,) 6 times, k 5. 50th row—Purl 6, (k 5, o, k 1, o, k 5, p 7,) 5 times, p 6. 51st row—Knit 7, (p 13, k 7,) 5 times, p 13, k 6. 52d row—Purl 7, (k 6, o, k 1, o, k 6, p 7,) 6 times. 53d row—Knit 8, (p 15, k 7,) 6 times. 54th row—Purl 8, (k 2 tog, k 11, k 2 tog, p 7,) 5

times, k 2 tog, k 11, p 8. 55th row—Knit 9, (p 13, k 7,) 5 times, p 13, k 8. 56th row—Purl 9, (k 2 tog, k 9, k 2 tog, p 7,) 5 times, k 2 tog, k 9, k 2 tog, p 9. 57th row—Knit 10, (p 11, k 7,) 5 times, p 11, k 9. 58th row—Purl 10, (k 2 tog, k 7, k 2 tog, p 7,) 5 times, k 2 tog, k 7, k 2 tog, p 10. 59th row—Knit 11, (p 9, k 7,) 5 times, p 9, k 10. 60th row—Purl 11, (k 2 tog, k 5, k 2 tog, p 7,) 5 times, k 2 tog, k 5, k 2 tog, p 11. 61st row—Knit 12, (p 7, k 7,) 5 times, p 7, k 11. 62d row—Purl 12, (k 2 tog, k 3, k 2 tog, p 7,) 5 times, k 2 tog, k 3, k 2 tog, p 12. 63d row—Knit 13, (p 5, k 7,) 5 times, p 5, k 12. 64th row—Purl 13, (k 2 tog, k 1, k 2 tog, p 7,) 5 times, k 2 tog, k 1, k 2 tog, p 13. 65th row—Knit 14, (p 3, k 7, p 3,) 4 times, p 3, k 7, k 13. 66th row—Purl 14, (k 2 tog, k 1, p 7,) 5 times, k 2 tog, k 1, p 14. 67th row—Knit 15, (p 2, k 7,) 4 times, p 2, k 14. 68th row—Knit 15, (k 2 tog, k 7, k 2 tog,) 5 times, k 2 tog, k 7, k 14, narrow (n). 69th row—Purl across and n. 70th row—Knit across and n. 71st row—Knit 2 tog, o, across and n. 72d row—Purl across and n. 73d row—Knit across and n. 74th row—Purl across and n. 75th row—Knit across and n. 76th row—Knit across and n. 77th row—Purl across and n. 78th row—Knit across and n. 79th row—Knit 2 tog, o, across and n. 80th row—Repeat from 71st row until you have only 3 stitches and narrow off.

Knitted Square No. 14330

When complete this square looks as though made in four sections and sewed together. It is, however, begun in the centre and knit around.

MATERIAL.—Four-ply knitting cotton, No. 10, and five knitting-needles.

DIRECTIONS.—Cast on 8 sts, 3 each on two needles and 2 on the third.

1st row—Over, k 1 all around (a a). 2d row—Plain a a. 3d row—Over, k 1, a a. There are now 32 sts on 3 needles; take the fourth needle and put 8 sts on each, the first being an over or under st; throughout the remainder of the square use the fifth needle. 4th row—Purl 1, k 5, p 1, k 1, a a. 5th row—Over, k 3, o, k 1, o, k 3, o, k 1, a a. 6th row—Purl 2, k 7, p 3, k 1, a a. 7th row—Over, k 5, o,

k 1, o, k 5, o, k 1, a a. *8th row*—Purl 3, k 9, p 3, k 1, a a. *9th row*—Over, k 7, o, k 1, o, k 7, o, k 1, a a. *10th row*—Purl 4, k 11, p 4, k 1, a a. *11th row*—Over, k 9, o, k 1, o, k 9, o, k 1, a a. *12th row*—Purl 5, k 13, p 5, k 1, a a. *13th row*—Over, k 11, o, k 1, o, k 11, o, k 1, a a. *14th row*—Purl 6, k 15, p 6, k 1, a a. *15th row*—Over, k 13, o, k 1, o, k 13, o, k 1, a a. *16th row*—Purl 7, n, k 13, n, p 7, k 1, a a.

k 1, o, k 1, a a. *34th row* and all even rows for remainder of square like 32d row. *35th row*—Over, n, (o, k 4, n,) 5 times, o, k 1, o, k 1, a a. *37th row*—Over, n, (o, k 1, o, n, k 1, n,) 5 times, o, k 1, o, n, o, k 1, a a. *39th row*—Over, n, (o, k 3, o, k 3 tog,) 5 times, o, k 1, o, n, o, k 1, a a. *41st row*—Over, k 2, (o, n, k 1, n, o, k 1,) 5 times, o, n, k 1, n, o, k 2, o, k 1, a a. *43d row*—Over, k 4, o, k 3 tog, (o, k 3,



KNITTED SQUARE No. 14331

By Elma Iona Locke

17th row—Over, k 29, o, k 1, a a. *18th row*—Purl 8, n, k 11, n, p 8, k 1, a a. *19th row* and every odd row to the 32d row is like 17th row. *20th row*—Purl 9, n, k 9, n, p 9, k 1, a a. *22d row*—Purl 10, n, k 7, n, p 10, k 1, a a. *24th row*—Purl 11, n, k 5, n, p 11, k 1, a a. *26th row*—Purl 12, n, k 3, n, p 12, k 1, a a. *28th row*—Purl 13, n, k 1, n, p 13, k 1, a a. *30th row*—Purl 14, k 3 tog, (slip 1, n, pull slipped st over,) p 14, k 1, a a. *32d row*—Knit a a plain. *33d row*—(Over, n) 15 times, o,

o, k 3 tog,) 5 times, o, k 4, o, k 1, a a. *45th row*—Over, k 43, o, k 1, a a. *47th row*—(Over, n) 22 times, o, k 1, o, k 1, a a. *48th row*—Knit plain. Now reverse the work and knit plain the *49th, 50th, and 51st rows*. This makes a raised edge for the block. To keep the corners square, knit 3, (k 1, p 1, k 1,) in first st on each needle, then slip first made st back on preceding needle, bind off loosely. The block will be nearly five inches square.

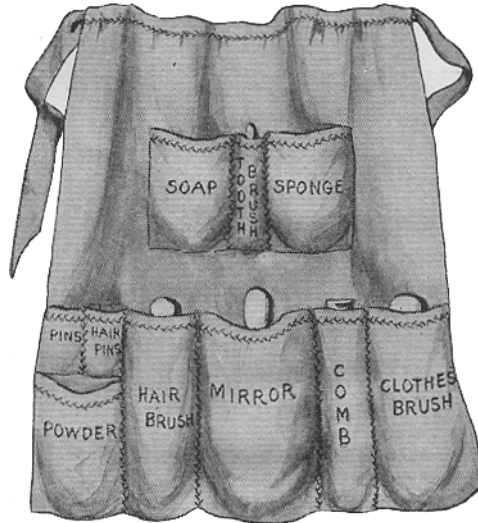
[CONTINUED ON PAGE 41]

For the Girl who Travels

WHILE the girl may have all sorts of convenient bags and cases for her use at home, she often lacks these same things for her comfort and convenience when traveling, when they are much more important. "A place for everything, and everything in its place" in the suit-case, usually means room for an extra blouse, or some trifle.

One of the most convenient articles is the travelers' or Pullman apron, which is fitted with pockets of various shapes and sizes, to hold the different toilet articles. The apron is made of tan linen, which does not easily show the dust and soil of travel, and can very easily be laundered. The soap, tooth-brush and sponge pockets are lined with rubber sheeting, and the powder pocket with chamois. The other pockets are unlined. With the exception of the three small pockets on the end, the ones at the bottom are made in one piece, this piece being fastened to the apron by narrow tape, which serves as a binding

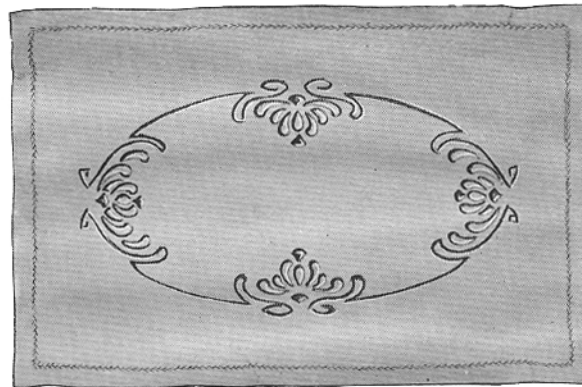
for the bottom and sides of the apron. The pockets are separated by lines of feather-stitching. The three pockets at the top are also made in one piece. The lettering is merely outlined. When the apron is tied on, one is sure she has all her toilet articles at hand, and when taken off, it can be quickly rolled together and put into bag or suit-case.



TRAVELER'S APRON No. 14332

Stamped tan linen, 90 cents, or given for two new subscriptions and 20 cents. Embroidery cotton, green or any preferred color, 10 cents extra. Perforated pattern, 35 cents.

The pattern No. 14333 is a suit-case cover, to be placed over the contents of the case before closing. This is of special value when the case is to be opened often, as it saves the contents from exposure. It should be made to exactly fit, with a hem turned and held in place with feather-stitching. This cover may also be made of tan linen, with the embroidery design in brown and two shades of green. The flower petals are padded and worked solid, and the stems are worked in German knot-stitch.



SUIT-CASE COVER No. 14333

Stamped tan linen, 50 cents, or given for one new subscription and 15 cents. Embroidery cotton, 20 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. A color scheme is sent with each pattern.

A linen stationery case is preferable to leather for traveling, as it is much lighter and takes up much less room. This

can be made of white, tan, or blue linen, and worked in either white or colors. Make the flower petals and leaves solid, and the stems in stem-stitch. The open edge of the pockets is buttonholed, and a spray of the design is worked on each. The large pocket is for the paper, while the two smaller ones are for envelopes and post-cards. Tapes to hold a pen or pencil could be fastened in the centre, between the pockets, and a small pocket for stamps might also be added.

The rubber-case, No. 14335, is made of tan linen, and is embroidered with black and two shades of delft blue. The petals are padded and worked solid with the lighter shade of blue, and the darker is used on the dots. The letters and scroll lines are outlined with black. When making up, the sides of the embroidered piece, which run parallel with the design, are turned back along the stamped lines and hemmed, then



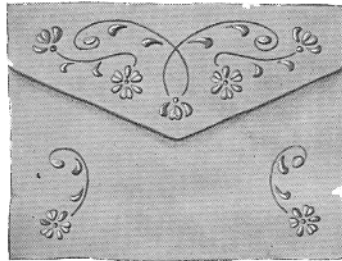
RUBBERS CASE No. 14335

Stamped tan linen, 35 cents, or given for one new subscription. Embroidery cotton, 8 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

the ends are sewed into the two circular pieces with the hems overlapping. The case is closed with snap-fasteners, or buttons and buttonholes. A rubber lining can be put in the bag, but this is not necessary.

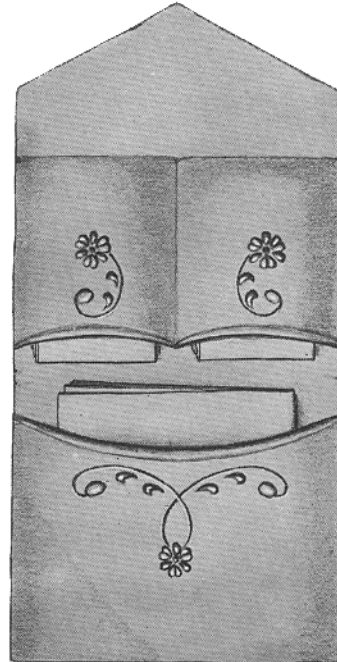
The little money-bag, No. 14336, is to be worn around the neck, and is fastened with ribbon. It is made of white linen, and is embroidered entirely in white. The design is padded, buttonholing the edge,

and working solid the flower petals and leaves. The stems are outlined. Seam up the sides and make a line of buttonholing



STATIONERY CASE No. 14334

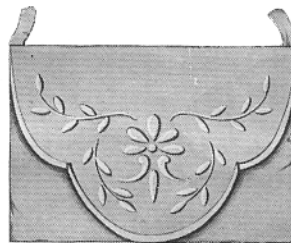
Stamped white, tan, or blue linen, 35 cents, or given for one new subscription. Embroidery cotton, colored or white, 10 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.



SHOWING INSIDE OF STATIONERY CASE No. 14334

on the edge under the flap. Inside of this linen bag is a chamois bag, made a trifle smaller, so it will slip in easily, and fastened only at the corners.

Numerous convenient little bags and cases can be made and embroidered with any of the designs shown on the articles illustrated. Either the transfer or perforated pattern can be used in transferring the design to the material, adapting the design to suit the space in which it is used.



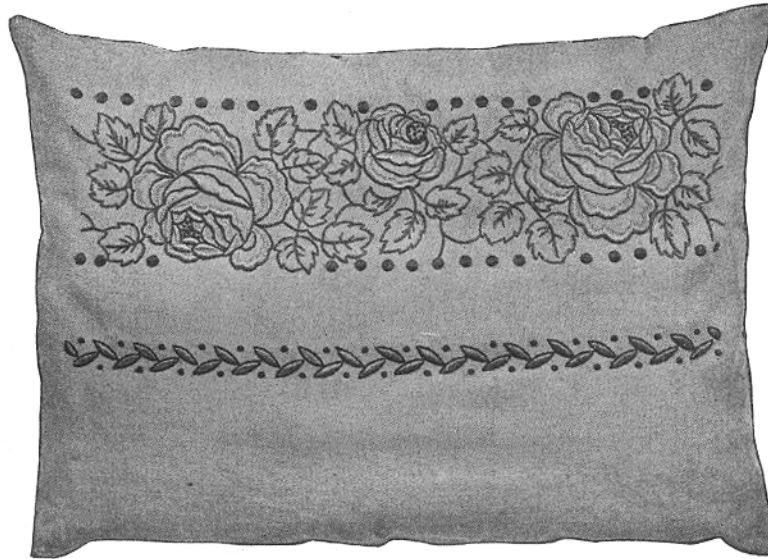
MONEY BAG No. 14336

Stamped white linen, 15 cents. Embroidery cotton, 3 cents extra. Perforated pattern, 10 cents.

A Sofa Pillow in Gold and Black

THIS handsome pillow is worked entirely in gold thread and black embroidery cotton, the contrast in color and material producing a very striking effect.

section of the flower should be worked. French knots of black are made in the centre of each rose by twisting the thread around the needle only once.

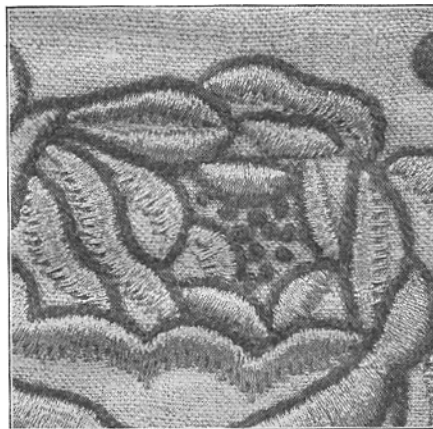


SOFA PILLOW No. 14337

Stamped tan linen, with back of same material, 60 cents, or given for one new subscription and 25 cents. Embroidery cotton and gold thread, \$1.00 extra. Perforated pattern, 35 cents; transfer pattern, 15 cents. Size of pillow, 18 x 24 inches.

The pattern is stamped on tan linen, oblong in shape, with sufficient material of the same kind to be used for the back.

All of the dots are worked solid in satin-stitch, taking care that the stitches on each one are taken in the same direction. They should be padded slightly before embroidering. The petals of the rose are worked in long-and-short stitch on the tip, with a line of outlining along the edge. The detail at the bottom of the page shows very plainly just how this

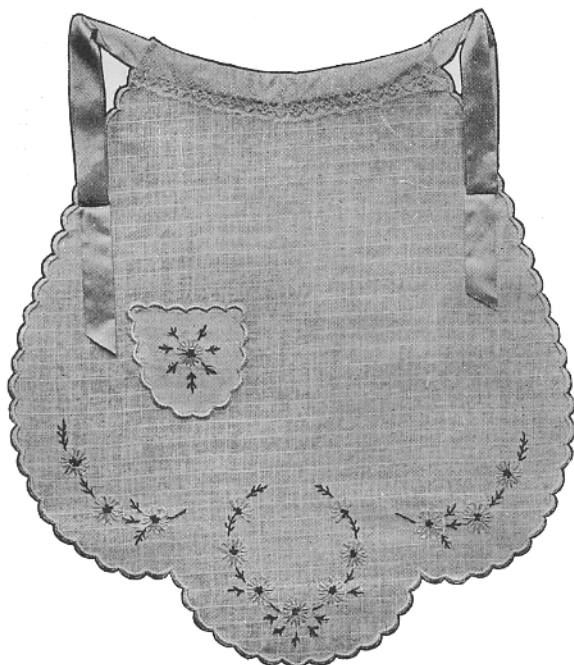


SECTION OF PILLOW No. 14337

The leaves are outlined on one side with black and on the other with gold thread, also using black for the stems and gold thread for the veins.

The small leaves running through the centre are worked solid with gold thread, outlined with black. Be sure that the needle used is large enough to carry the gold thread easily, for unless great care is used it will roughen and give a very uneven appearance to the work. In all cases use only short lengths of this gold thread in the needle at once.

Embroidered Tea Aprons



APRON OF CHECKED DIMITY, No. 14338
Stamped dimity, 30 cents. Embroidery cotton, 15 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents. A color scheme is sent with each pattern.

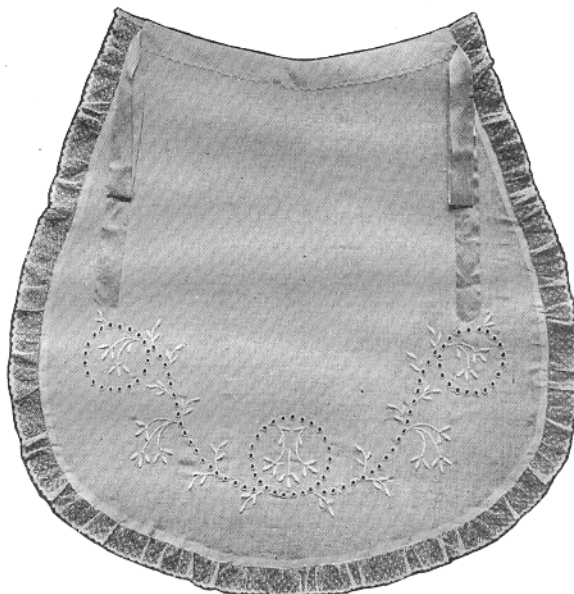
THE two little aprons shown on this page are not mere bits of lace and embroidery, but are for real practical use.

The first one is made of cross-barred muslin, which is a pleasing change from the common lawn, and is embroidered in pink, green, and white. Two shades of pink are used for working the flowers, the petals of which are made in aster-stitch. This is simply a single stitch, taken the length of the short lines radiating from the flower centre. The centre of each flower is filled with green French knots, the stems are outlined and the leaves are made with a single stitch, taken the length of the short stamped line. The scalloped edge is well padded and button-

holed with white. The little pocket is an addition to the beauty of the apron, as well as a convenience.

The second apron is of white lawn, embroidered with a pretty French and eyelet design. The most particular thing in this pattern is to keep the eyelets of uniform size. Each one should be run on the stamped line before the eyelet is pierced, making a foundation on which to work the embroidery stitches. The solid sections are padded and worked in satin-stitch. Lace is whipped on the edge, with a piece across the top through which the ribbon ties are run.

If one wishes a touch of color added to the embroidery design, this may be introduced in the flowers and leaves, leaving the dots worked in eyelets with white.



LAWN APRON No. 14339
Stamped lawn, 25 cents. Embroidery cotton, 5 cents extra. German Valenciennes lace, 35 cents. Perforated pattern, 25 cents; transfer pattern, 15 cents.

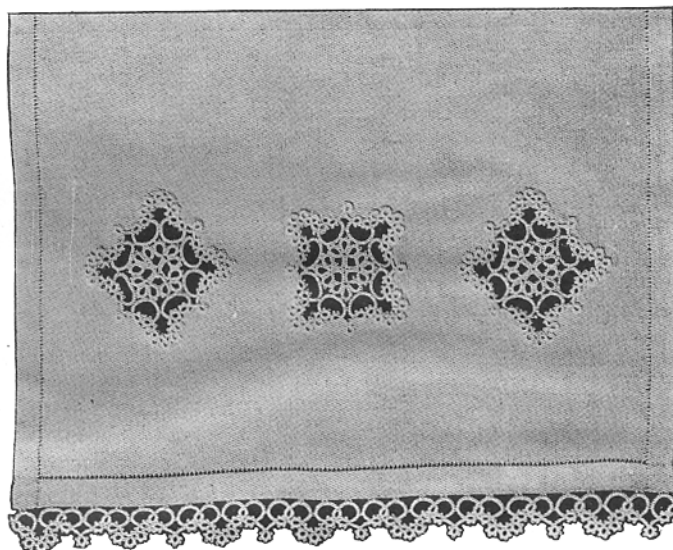
Tatting for Household Articles

THE squares for this table-runner may be made of any heavy thread, according to the material used for the runner.

SMALL SQUARE IN THE CENTRE.—Four double stitches (d s), picot (p), 3 d s, p, 2 d s, p, 2 d s, p, 3 d s, p, 4 d s, draw up. For the second ring (r), 4 d s, join to last p of first r, 3 d s; continue as in first r. Third r same as second. With two shuttles chain (ch) 5 d s, 1 extra large p,

shuttles, make ch of 5 d s, p, 2 d s, p, 7 d s, p, 5 d s. The group of 5 r is made the same as the corner of the square, the r having (2 d s, p), 5 times, 2 d s, and the ch having 2 d s, p, 2 d s. Then make another long ch, reversing the number of stitches; 5 d s, join to last p in first long ch, 7 d s, p, 2 d s, p, 5 d s.

Next make a r similar to first made, of 6 d s, join to centre p of last r in group, 6 d s, draw up. Chain same as



A PRETTY TABLE-RUNNER WITH TATTED MEDALLIONS AND EDGING, No. 14340
By Mrs. F. H. Moon

5 d s; then ready for next group of r. The other three ch are all joined to p in the centre of first ch.

Outside row—Begin with last r in corner group, which is (2 d s, p), 5 times, 2 d s, draw up. Chain 5 d s, p, 8 d s, join to fourth p of first r in one group of centre square; 4 d s, join to second p of next r in same group; 5 d s, p, 5 d s. Make another r same as last made, joining at centre p to centre p of last r made. Chain 5 d s, then another r. All r in outside row are made the same.

EDGE TO MATCH SQUARES.—The first r is 6 d s, p, 6 d s, draw up. Using two

first, 5 d s, p, 2 d s, p, 7 d s, p, 5 d s. Another r of 2 d s, p, 2 d s, p, 2 d s, join to centre p of last r of group, 2 d s, p, 2 d s, p, 2 d s, draw up. Chain 5 d s. Another r of 5 p with 2 d s between, not joined to anything. Chain 5 d s. Another r same as last. Again ch 5 d s, join to last p of last long ch, 7 d s, p, 2 d s, p, 5 d s.

Repeat from beginning.

Chain 5 d s, then another r. Chain 5 d s, join to p in first long ch, 5 d s, join to fourth p in second of the group of 3 r, 4 d s, join to second p in third r of the group, 8 d s, p, 5 d s.

There are six r in corner group with ch of 2 d s, p, 2 d s between, each r being joined to last p of preceding r.

**Tatted Insertion
No. 14341**

MATERIALS. — Cordonnet crochet cotton No. 30.

DIRECTIONS. — The insertion is made with two threads thus: r 10 d s, p, 3 d s, p, 3 d s, p, 10 d s, fasten on second thread and make a ch of 15 d s, make another r like the first, turn, and make a r the other side, turn, another ch, turn, 2 more r close together, turn, ch, 2 r opposite each other, and each joined to a r of two preceding pairs of r by the first p (see illustration), turn, ch, turn, 2 r close together.

The r are all alike, the two at the edges made without turning and the two in the centre made opposite each other by turning after making the first. All the chains have 15 sts each.

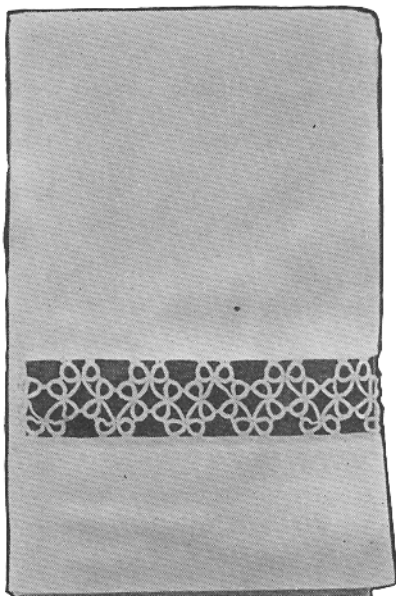
Tatted Insertion No. 14342

MATERIAL. — Cordonnet crochet cotton No. 30.

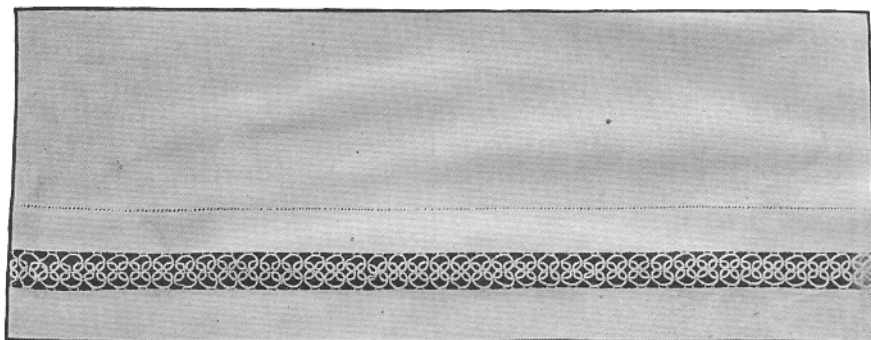
DIRECTIONS. — This also is made of two threads. Begin with a r of 6 d s, p, 6 d s, attach the spool thread and make a ch of 4 d s, 2 p with 4 d s between, 4 d s. Make another r and join to the first by p, then close to this r make another, turn, ch. Alternate the 2 r and ch until strip is long enough, ending with a single r.

Begin on the other side with a single r joined to last r of the first row. Alternate the 2 r and ch as before, joining the r to those on the opposite side as seen in illustration. Join the ends of the strip.

Insert the tating in the middle of the four-inch hem, or else make a one-and-one-fourth-inch hem, sew the insertion to this and then sew a separate piece one and one-fourth inches wide



TATTING No. 14341, USED AS INSERTION FOR
PILLOW-CASE
By Gwen Keys

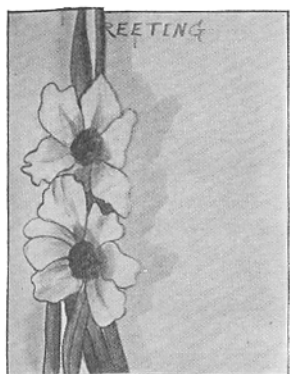


TATTING No. 14342, USED AS INSERTION FOR PILLOW-CASE
By Gwen Keys

The joining of the r can be seen in the illustration.

Sew the insertion in the pillow-case at the top of a three-inch hem.

on the bottom. These insertions can be used for sheets, and also make a neat finish for towels. Made with a finer cotton they can be applied to underwear.



A BORDER OF DAFFODILS LOOKS PARTICULARLY WELL

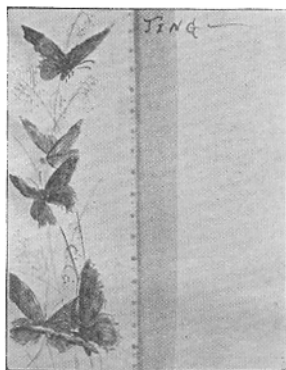
NOTE-PAPER, correspondence cards, and water-color paint offer untold attractions to the girl in search of inexpensive ideas for gifts, pin money, and the like. The stores offer Christmas and Easter letters, greetings, and messages of all kinds. Why should not the girl make them for sale?

The magazines show designs in abundance, and this little sketch will help point out the way. For Easter we may use lavender note-paper, with a diagonal border of pansies or violets across the front page, *always* allowing the back page to be blank for the personally written greeting or message. On cream paper a daffodil on a tall stem cuts the front page in half. Butterflies, Easter flowers, rabbits for children, with the yellow and purple of Easter, all offer ideas. A note of good wishes to the bride has a bit of orange blossoms daintily painted on its page.

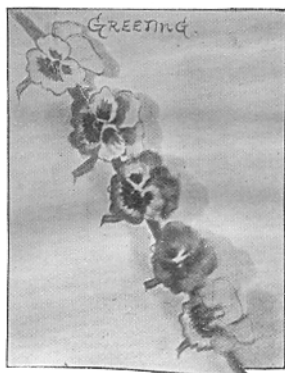
St. Patrick's Day, Fourth of July, and other holidays

Note Paper Gifts

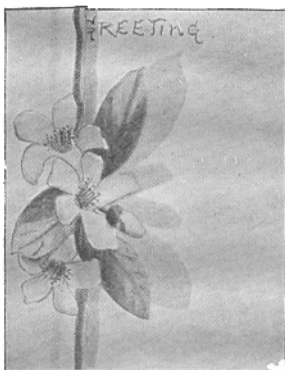
By Virginia S. Fendrick



A PANEL OF BUTTERFLIES IS USED ON THIS ONE



SHOWING A DIAGONAL BORDER OF PANSIES



NOTE PAPER WITH ORANGE BLOSSOMS IS APPROPRIATE FOR THE BRIDE



VIOLETS MAKE AN ATTRACTIVE BORDER

help in opening a wide field; and the beautiful red, white and green of Christmas opens up unlimited possibilities in the way of decorated letters of greeting.

In coloring these designs in water-colors, I would advise the amateur to buy Prussian blue and crimson lake. These two colors mixed will give all shades of purple—bluish, reddish, pale, or deep purple.

Lemon-yellow and chrome or cadmium yellow will give the needed yellow tones; burnt sienna and burnt umber or Vandyke brown furnish the browns to use, and ivory-black or lampblack can be used to subdue the brilliancy of the colors. Sap-green or Hooker's green are ready-to-use greens, but lovely tones may be made from the yellows, blues and reds already given. A *very* small outfit of water-color paints is required.

The skillful girl will find no difficulty in carrying out any number of novel ideas, appropriate for all occasions, along these lines.

A Conventional Nasturtium Design for China

By Gertrude S. Twichell

THE accompanying illustrations can give but faint idea of the beauty of the design when worked out on the china. The color scheme, cream and gold, with a touch of yellows and greens, is a very exquisite and rich combination, and the original set was one of the most admired pieces at a recent exhibition. The design is simple, but very effective when made up.

First clean up the palette and brushes, so the colors will be clear and fresh. You will need a bit each of

Albert or delft yellow, yellow brown, apple-green, and moss-green. If the design is outlined, use hair-brown for the flowers and dark green for the leaves and stems. The background is tinted with a rich cream, or with a tint made of half yellow for mixing and half yellow-brown. The black part showing at the top of designs on tub, plate, and tea-caddy is Roman gold.

Wash the china, dry it, and then wipe it over with alcohol. Trace the design on paper. Go over the back of the design with soft lead-pencil, then place tracing

on china, using a plate divider to space it off with. These cost only ten cents, but are worth many times that in the time saved by using them. Go over the tracing with a pencil, and the design will be found

very plainly transferred to the china.

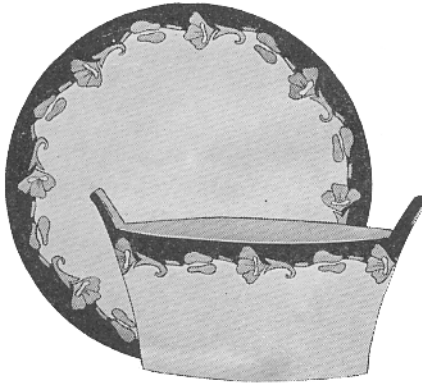
Two sizes of the design are shown, the one on the celery-tray being larger than that shown on the other pieces. In placing the designs on the china the stems may have to be lengthened or shortened to fit the space. The motifs should almost, but not quite, touch, as the heavy gold edge comes down to meet the design at the top.

Outline the flower forms with hair-brown, making the outlining fine. The leaf-forms and stems

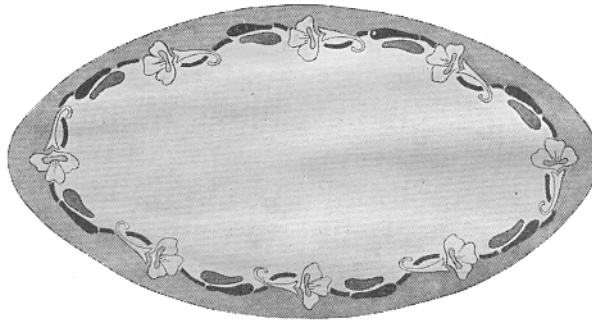
are outlined with dark green. When these outlines are thoroughly dry, paint in the larger part of the flower with yellow brown, leaving the little inner portion of the flower to be painted with yellow. The long, slender part of the flower is also painted with delft yellow. If desired, a bit of shading with yellow brown may be put at each end of the long part of the flower.

The upper leaf forms are painted with moss-green. The lower parts are of apple-green, and the stems also. The design is small, and care must

be taken that the paint is not put on too thickly, or it will blister in the firing. Be careful also not to go over the outlines. The entire work should be as smooth and clean-cut as it is possible to make it.



SHOWING THE DESIGN USED ON PLATE AND TUB



THE DESIGN MAKES AN ESPECIALLY ATTRACTIVE BORDER FOR THE CELERY TRAY

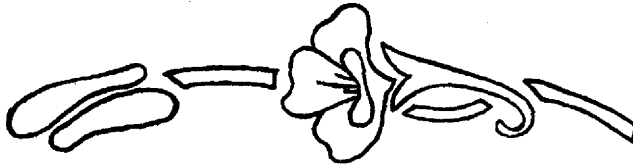
When the design is all painted in, dry the pieces thoroughly. Then it is ready for the gold. On the inside of pieces, such as cups and bowls, there should be a narrow band of gold. This extends over the edge of the china clear down to the top outlines, but not a tiny bit over. When



ACTUAL SIZE OF MOTIF USED ON TEA CADDY

the gold is all put on with a smooth, even coat, dry the china. Then look every piece over to find any stray brush marks and wipe these off with a clean paint rag moistened in alcohol. The china is now ready for firing.

After firing, mix up the tinting color, which is a rich cream-color, as mentioned before. Use plenty of Balsam Copaiba in mixing the color, so it will be smooth. Too much oil will gather the dust, however,

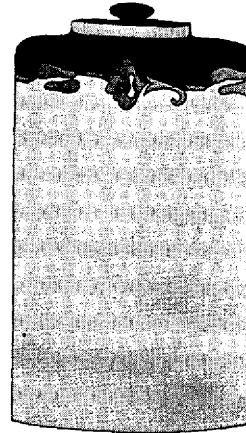


ACTUAL SIZE OF MOTIF USED ON CURVED SURFACES

so it is best to test the color on another piece of china before commencing to tint. Fill a large brush with the color and rapidly paint in all over the china, going right over the design. This will prevent white places being left around the design. The figures can be cleaned out afterward with a brush moistened in alcohol and dried against a paint rag. When the color is painted on, take a pad made of wool wrapped in China silk, and pad quickly all over the china until the tinting is absolutely smooth and even. Do not have the color thick, as the more delicate tone is prettier.

Dry the china, then clean out the design and the gold very carefully. Any paint left on the gold will cause it to look

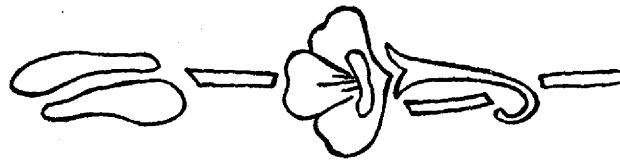
dull when fired. If the greens and yellows need painting a second time go over them with a thin coat. Then put on the gold a second time, dry the china, and it is ready for the last firing. After it is fired, take a piece of the very finest of sandpaper and lightly rub over the painted parts of the china. Do not go on the gold with the sandpaper. The gold should be burnished with a glass brush and the china is finished.



THE TEA CADDY HAS A BAND AROUND THE TOP

This design might be worked out in several other ways. The design may be made in gold, using an outline of dark brown. The heavy edge between the design and the edge of the china could be filled in with either yellow brown or hair-brown. Another way would be to paint the flowers with yellow brown, the leaves and stems with dark brown, and the heavy edge of hair-brown put on thin, making a tan shade. Still another color scheme would be to paint the flowers in rich reds, pompadour and deep red brown, etc., the leaves in green, and then dust on the background with brown green.

A whole tea-set would be lovely done



THIS STRAIGHT BAND IS USED ON THE TUB

in this design. The larger sized motif should be used on the plates and odd pieces, while the smaller size will go well on the cups, saucers, and smaller pieces.

Home Needlework Fashions

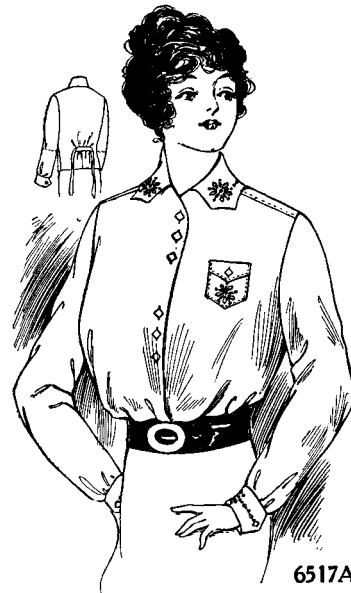


No. 6532. Ladies' Vest Blouse.—(15 cents.) In this pattern the blouse is made kimono style and the vest forms an outside section. The pattern is cut in sizes from thirty-four to forty-two inches bust measure, the medium size requiring two and one-fourth yards of thirty-six-inch material for the blouse and one yard for the vest. The embroidery design on the vest is padded and worked solid, and the connecting lines of dots are French knots.

No. 6517A. Ladies' Shirt-waist.—(15 cents.) This tailored model has the usual front closing, the sleeves being plain and rather wide. The pattern is cut in sizes from thirty-four to forty-four inches bust measure, the medium size requiring two and one-fourth yards



6514B
6364



6517A

of thirty-six-inch material. The embroidery design is in solid and eyelet work.

No. 6364. Ladies' Skirt.—(15 cents.) This pattern is cut in sizes from twenty-two to thirty inches waist measure, the medium size requiring two and three-fourths yards of thirty-six-inch material.

No. 6514B. Ladies' Jacket.—(15 cents.) In this pattern we have the seamless shoulder and a front which may open over a vest above and below the fastening, or which may be turned back in Eton style. The pattern is cut in sizes from thirty-four to forty-two inches bust measure, the medium size requiring one and one-fourth yards of fifty-four-inch material, with three-fourths of a yard of contrasting color.

For prices of embroidery designs, see page 44



6332

No. 6332. Misses' Dress.—(15 cents.) The waist can be made with either long or short sleeves, and the skirt with high or regulation waist line. Serge, cheviot, or charmeuse make up very attractively. The pattern is cut in fourteen, sixteen, and eighteen year sizes, the medium size requiring three and five-eighths yards of forty-four-inch material. The only embroidery is on the collar and cuffs. These have a

small daisy design worked solid, with the connecting lines outlined. The scallops are padded and button-holed.

No. 6537A. Girls' Dress.—(10 cents.) This pattern has a plain blouse, opening in front in overblouse effect. The four-gore skirt has a flat panel in front and back, while extension tabs from the blouse hold the belt in place. The pattern is cut in sizes from six to fourteen years, the medium size requiring two and one-half yards of thirty-six-inch material. A small flower design is used on the collar, cuffs, and tab extensions, the flowers being worked in eyelets and the leaves solid.

No. 6478. Ladies' Dress.—(15 cents.) This dress closes at the left side of the front, and the two-piece skirt is made with either high or regulation waist line. The pattern is cut in sizes thirty-four to forty-two inches bust measure, the medium size requir-



6537A



6478

Peerless
Patterns

ing four and one-half yards of forty-four-inch material. The embroidery design is of forget-me-nots made with French knots, with the leaves worked solid. A wreath of the flowers is caught with ribbon, which is also worked solid.

No. 6516. Ladies' Dress.—(15 cents.) This pattern has an extra wide armhole and a kimono shoulder, with a surplice closing. The skirt is made in one piece and can be cut without seaming if wide material is used. The pattern is cut in sizes from thirty-four to forty-four inches bust measure, the medium size requiring four yards of forty-four-inch material.



6516

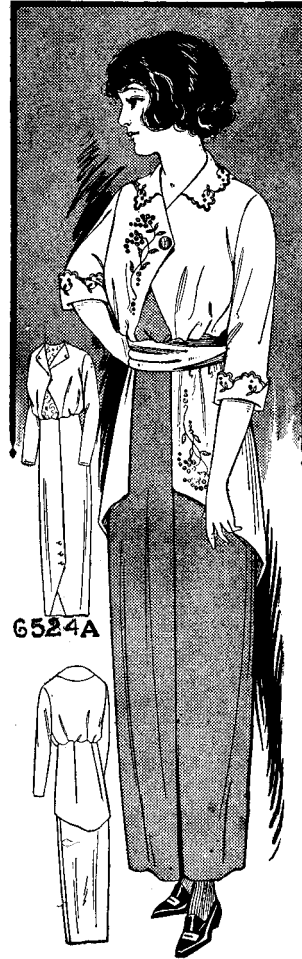
No. 6551A. Child's Dress.—(10 cents.) This little dress has narrow box-plaits on each shoulder, with a plain panel between, and closes in the back. The pattern is cut in sizes from two to eight years, the medium size requiring two yards of thirty-six-inch material.

When used with wash material, the collar, cuffs, and



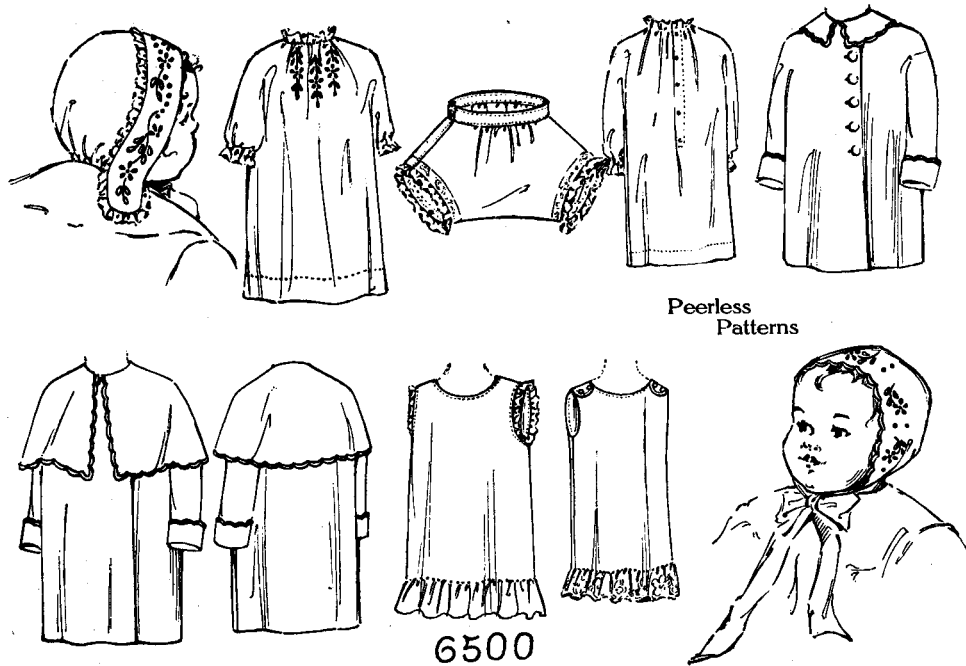
Peerless Patterns

6551A



6524A

belt look particularly well of white linen. The illustration shows a neat embroidery design, the berries being worked in eyelets and the leaves solid. The scalloped edge is finished with buttonholing. Either white or colored cotton to match the material can be used. A pretty ribbon tie finishes the costume.

Peerless
Patterns

6500

No. 6524A. Misses' Dress—(15 cents.) This shows the new coat blouse, which is really a blouse with a peplum. The three-gored skirt closes in front. The pattern is cut in sizes from fourteen to twenty years, the medium size requiring three and one-fourth yards of fifty-four-inch material. The embroidery design is placed in a very attractive way, appearing on one side only of both the blouse and peplum. The berries can either be worked solid or in eyelets, and the leaves are solid. The edge of the collar and cuffs are finished with buttonholing.

No. 6500. Children's Set of Short Clothes.—(10 cents.) This set consists of a coat, cap, dress, petticoat, and drawers. Each article is made in one piece. The patterns are cut in one-half, one, two, and three years, the medium size requiring for the coat, one and seven-eighths yards of forty-four-inch material, with one-half yard of twenty-two-inch silk for collar and cuffs; for the cap, three-eighths yard of twenty-inch material; for the dress, one and one-half yards of thirty-six-inch

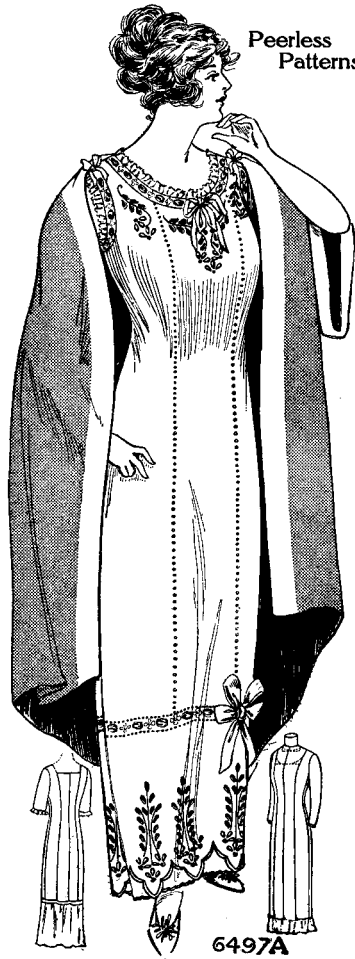
material; for the petticoat, one and one-half yards of twenty-seven-inch material; and for the drawers, three-fourths of a yard of twenty-seven-inch material.

The embroidery design is very simple, with just a few flower sprays and dots, which can be worked in solid and eyelet embroidery, or all solid.

No. 6497A. Ladies' Princess Slip.—(15 cents.) This slip can be made of muslin, lawn or longcloth. It can have a high or low neck, with the closing either in front or back. A plain or gathered flounce can be used. The pattern is cut in sizes from thirty-four to forty-four inches bust measure, the medium size requiring seven yards of thirty-six-inch material, six and one-eighth yards of insertion, six and five-eighths yards of edging, and three and seven-eighths yards of beading.

An eyelet embroidery design is used on the front of the slip, with a corresponding pattern around the flounce. This flounce pattern is so arranged that the sections between the large scallops may be omitted, and lace inserted, which gives a pretty finish to the garment.

Peerless
Patterns

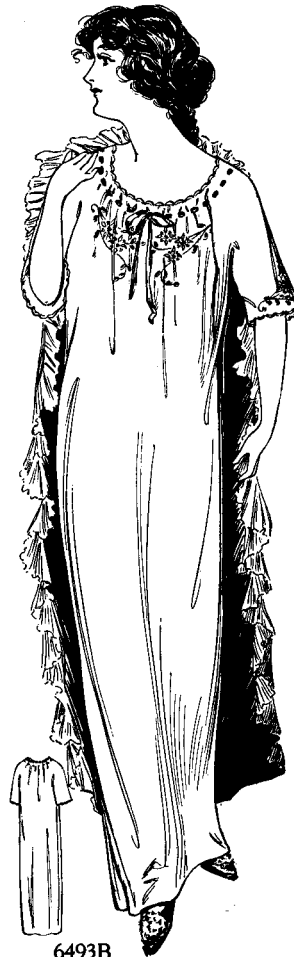


6497A

pattern is cut in sizes thirty-four, thirty-eight and forty-two inches bust measure, the medium size requiring two and one-fourth yards of forty-five-inch material.

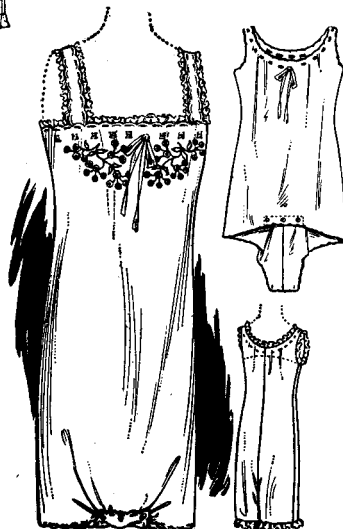
This embroidery pattern is a small berry design, worked in shadow eyelets. These are run on the stamped lines and padding-stitches placed between the double lines. Pierce the eyelet and cut away enough of the material so it will not pull when the embroidery stitches are made. It is then worked the same as a common eyelet. The leaves are worked solid and the stems are outlined. A plain button-holed edge finishes the bottom of the drawers.

No. 6493B. Ladies' Nightgown. — (10 cents.) This pattern is



6493B

No. 6490. Ladies' Envelope Chemise. — (10 cents.) This pattern shows the new and popular combination of chemise and drawers, which is made to slip on over the head. Muslin, lawn, or nainsook can be used. The illustration shows how the shoulders may be made by the extension of the material, or by separate shoulder-straps. An extension at the back of the chemise buttons up on to the front, and forms the drawers. The



6490

in kimono style, cut in one piece, and the garment is slipped on over the head. Lawn, muslin, or longcloth make up well. The pattern is cut in sizes from thirty-four to forty-two inches bust measure, the medium size requiring three and five-eighths yards of forty-four-inch material.

The large dots in the embroidery design are worked in eyelets, while the small ones are of French knots. The leaves are all worked solid.

Lessons in Home Dressmaking

BY AMY M. NANKIVELL

THIS is a particularly good little dress, as it is suitable for wear on so many different occasions. You see, a very small change in the trimmings will make it look quite a different thing, so that if a girl has two or three sets of collars and cuffs, and two or three sashes, she will be able to alter her frock as often as she pleases.

Suppose, for instance, that the dress was made in useful navy blue serge. For every-day wear at school, the girl could have collar and cuffs of plain hem-stitched linen, and a leather belt.

In the evening when she goes to supper with her friends, she could have a more elaborate collar and cuff set of the frilly order, and a smart sash of the kind shown in the picture, to go with her best hat.

The dress fastens down the front and has a plain two-piece skirt. The sleeves



A SMART FROCK FOR A SCHOOLGIRL, No. 6339
The pattern is cut in five sizes, 4 to 12 years. Size 8 years requires 2½ yards of 36-inch material and 1⅞ yards of ribbon.
Price of pattern, 10 cents.

given in the pattern are only elbow length, but you can easily bring them down to the wrists by adding six to eight inches at their lower edges.

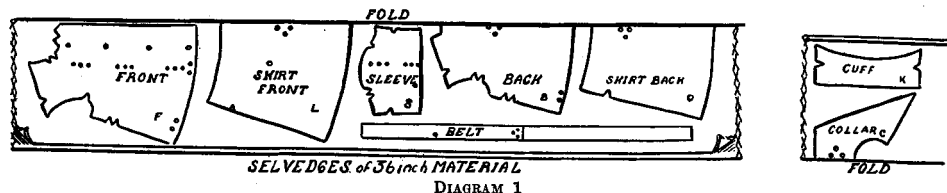
The Materials

You will find the quantities of material required for the different sizes clearly marked on the pattern. Order your pattern *before* getting the goods, otherwise you may buy something which is the wrong width and will cut to waste.

The strongest and most serviceable stuffs for winter wear are serge, suiting, and alpaca. For summer wear, gingham, crash or linen.

The Cutting

Fold the material and put the pattern on it in the way shown by Diagram 1. Notice that all edges marked by three perforations must lie on folds. The row of four big dots at wide distances apart on



the front show you where to make the tucks which hide the fastening.

Before cutting the pattern, try it against the girl, to make sure that sufficient length is allowed for a good hem at the bottom of the skirt. Three-eighths of an inch is allowed on all edges for seams, and at the bottom of the skirt two and one-half inches is allowed for a hem.

The Making

We had better take the waist first. So many dress-makers consider it unlucky to start in the skirt before the waist has been done.

Turn in the straight edge of each front to a double hem, one inch deep, at the wrong side of the material, and stitch these hems by machine. (Diagram 2.) Now fold each front into a crease at the row of big dots; baste it first and then stitch it one inch from the crease, to make a tuck one inch wide, turning inwards towards the centre. (Diagram 2.) Press these tucks; sew on hooks and eyes or patent fasteners to close the fronts, putting them so far on to the material that they draw the edges of the tucks close together, and make them meet down the centre of the blouse.

Run up the underarm and shoulder seams by French seaming if you are making a thin seam. If you are working on thick material, you must run up the seams singly, press them open and overcast their edges to prevent them from fraying. Seam up the little sleeves in the same way.

Turn in the edges of the armholes to narrow single hems at the wrong side of the material

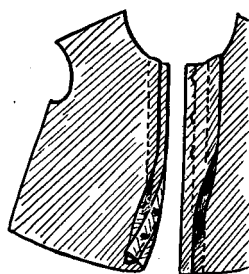


DIAGRAM 2

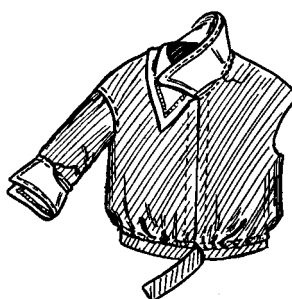


DIAGRAM 3

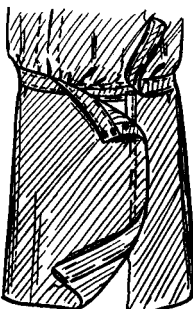


DIAGRAM 4



DIAGRAM 5

and baste them. Gather the tops of the sleeves; lap the armhole edges down to the sleeve tops with the notches matching, and stitch them together by machine.

Hem the collar round all its straight edges, leaving the little curved edge unhemmed. Do the cuffs in the same way. Now, if the collar and cuffs are made of dark goods which will not need laundering, or if the whole frock is one that can be washed, you must run and fell the cuffs to the sleeves and the collar to the neck in the way shown by Diagram 3. But if you are putting a light set on a dark frock, it is no use doing this, as the set would grow soiled in a few days and have to be ripped and taken off. In this case, you must bind the edges of the neck and sleeves with narrow strips of material cut on the bias. Hem the collar and cuff *all round*, and then pin or tack them to the neck and sleeve bindings.

Gather the lower edge of the waist and trim the front with fancy buttons. Give the waist a good pressing and put it away while you are working on the skirt.

How to Make the Skirt

Take the skirt front, and turn its edges in to the depth of one and one-half inches; baste these edges, lap them down to the skirt back with the notches matching, leaving a placket about six inches deep at the left side. (Diagram 4.)

Face up the placket with seam binding and sew on patent fasteners to close it. Then stitch the seams by machine, putting stitches an inch from the lapped edges.

[CONCLUDED ON PAGE 40]

Handkerchief Appliqué

By Mrs. H. T. Jenkins

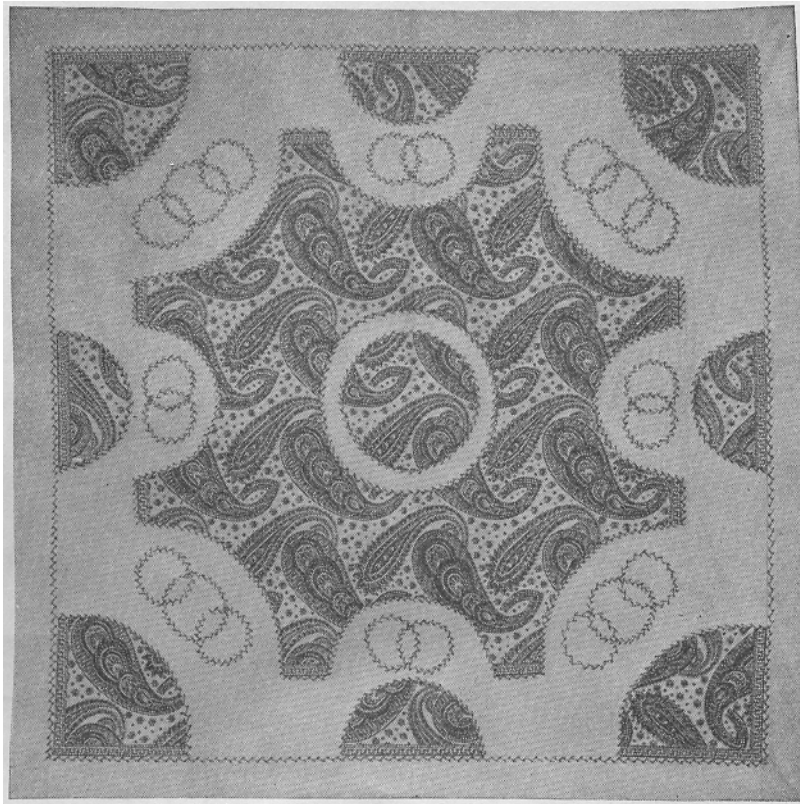


TABLE COVER WITH APPLIQUÉ PATTERN

PLAIN unbleached cotton cloth is used for the foundation of this table-cover, and the appliqué is cut from one large, figured cotton handkerchief of the variety which is used for making bags and other fancy articles, and may be found in almost any department store. The manner in which the design is cut is perfectly apparent in the illustration. All the edges are snipped and turned under, run with tiny stitches and then feather-stitched on to the background. The same idea could be carried out in cotton print of any sort or Turkey red, and one might, with a little planning, adapt the design, or a similar one, to a whole set of coverings for use in either living-room or bedroom in the sum-

mer cottage, where this particular style of work would be most suitable.

I have seen a summer camp, so called, in which all the counterpanes and coverings used were in this style of work. In the child's room Turkey red was used, and in the other three sleeping-rooms the material used for appliqué was in each case a suitable and pretty cotton print. The effect was very gay and attractive, and because all the interior of the camp was roughly finished the strong coloring was not overpowering.

With several yards of very inexpensive, unbleached cotton, and a large cotton handkerchief for each design to be carried out on one article, the cost is very small.

Crochet in Combination with Fancy Braids

[CONTINUED FROM PAGE 4]

ch 7, turn work, d in 2d p from top in next sq, ch 3, d t under joined bar, (ch 2, d t in same place) 5 times, ch 3, d in 2d, p on next sq. Repeat from * around, join last 3 ch to 1st d with sl st. *2d row*—Chain 4, d under 7 ch, ch 3, 1 d under next 7 ch, ch 4, d in 3 ch, (ch 4, d between d t) 5 times, ch 4, d under 3 ch, repeat from 1st of the row around. *3d row*—Chain 6, p in 5th st from hook, ch 2, d under next ch, repeat around.

After making last d in row, ch 4, d in last d and fasten off. From a piece of fine linen cut a centre measuring $7\frac{1}{4}$ inches in diameter when finished. Baste the upper ch edge around the circle and buttonhole st over it with embroidery cotton. There are three sizes in this set of doilies. The next size requires a piece of braid with twenty-eight squares on it, and is made like the first one, and requires a centre $6\frac{1}{2}$ inches in diameter. The smallest size requires 14 squares, and is made the same as the other two, with the exception of the second row on the top, which is worked as follows: Slip stitch to 3d st on 7 ch, ch 5, 2 t under next 7 ch, * ch 2, 1 t under next ch, ch 2, 2 t under next ch, repeat around, joining last 2 ch to 3d st of 1st 5 ch. The centre for this doily should measure $2\frac{1}{2}$ inches in diameter.

Centrepiece with Coronation Cord and Crochet No. 1435

MATERIAL.—Two bunches Coronation cord, and 1 ball Cordonnet crochet cotton No. 50.

DIRECTIONS.—It is very little trouble to make this centrepiece if the loops (1) of cord are counted correctly.

Begin with 2 d in first 1 of cord, 2 in second, 2 in third, 2 in fourth, 2 in fifth, and 2 in sixth. Chain 5, 4 d in next 1, ch 5, 4 d in next. Make 5 l thus. Chain 5, 2 d in each next 6 l, etc.

When cord is all looped, work the other side just the same way, then fasten the ends together, being very sure that the

cord is not twisted, that the first and last loops count right to make a whole scallop.

2d row—Chain 1, t between each of the 6 l that have the 2 t. Fill first space of 5 ch with d, ch 3, 8 t in 4 d of last round, ch 3, d in middle of 5 ch, ch 3, 8 t in next group of 4 d. Continue thus until last 5 ch of this scallop is reached. Chain 3, fill this with d and proceed as before. *3d row*—Chain 5, sl st from 3 ch of first upright bar (made of d on 5 ch) across to similar upright of next scallop. Chain 3, 10 d t on shell (sh) of 8 t of last round, ch 3, t in 3 ch, t in next 3 ch, 10 d t on sh, etc.

OUTSIDE EDGE.—Begin in middle of 1st sh of 10 d t, ch 5, d in 2d st of this ch, miss 1 d t of sh, t in next, ch 5, d in 2d st of this ch, then miss 1 d t, t in next, ch 3, sl st between the 2 d that come next. Chain 3, t in 1st d t of next sh, etc.

Work to the middle of last sh of this scallop, then t to middle of 1st sh of next scallop and proceed as before.

Now the second round of the upper side is just the same as the second round of the lower, except when the second upright bar is made, sl st into the 3 ch just above last upright bar and proceed as before. *3d row*—Chain 3, sh of 10 d t on sh of 8 t of last round, ch 3, sl st in d of last round, ch 3, 10 d t on next sh of 8 t, etc. When last sh of this scallop is reached, make 4 d t, then 4 d t on 1st sh of next scallop, and proceed as before.

FINISHING EDGE.—Treble crochet in middle sh of scallop, ch 8, d t in middle of next sh, ch 8, thread over 4 times, catch in middle of half sh, pull thread through 2 st on needle, thread over, pull through 2 more st, thread over twice, holding st already on needle, catch in middle of next half sh, thread over, pull through 2 sts, thread over, pull through 2 more sts, thread over and take off 2 at a time until only 1 remains on needle. Now upright just made should be the same height as the d t made in preceding sh. Chain 8, d t in middle of next sh. Con-

[CONCLUDED ON PAGE 42]

Lessons in Home Dressmaking

[CONCLUDED FROM PAGE 37]

Pin the skirt roughly to the waist and try on the whole thing in order to judge the length of the skirt. When you have discovered this, you must turn up the lower edge to a double hem at the wrong side of the material, baste it first, and then stitch it by machine.

Take the belts, you will have two of them if you have cut them in the way shown by Diagram 1, and sandwich the lower edge of the waist and the upper edge of the skirt between them in the way shown by Diagram 4. It is best to put the waist in first (Diagram 3), leaving a spare bit of belt at the left-hand side, to take the part of the skirt which comes between the centre front fastening of the waist and the side fastening of the skirt. There is a large single perforation on the belt which must go to the centre front of the waist; and the bit of belt be-

tween this perforation and the end is the part that is left free from the waist, and is joined to the skirt only. (Diagram 3.)

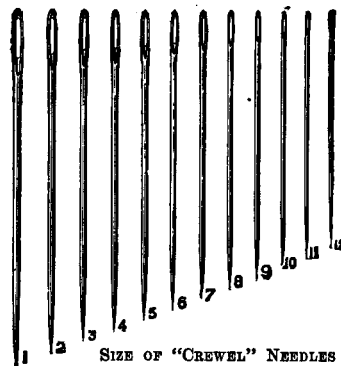
If you wish to have the waist and skirt separate from one another, you must put each of them into a binding in the way shown by Diagram 5, and then just fasten them together by hooks and eyes or safety-pins at the centre back and centre front. A dress made in this way is very convenient, as it is often handy to have a nice serge skirt which can be worn with light waists as well as with its own bodice.

Sew on hooks and eyes to fasten the belt. Trim the side seams of the skirt with large fancy buttons. Well press the finished dress, and provide a sash or leather band, if you think that the dress requires any additional decoration.

The Proper Needles for Embroidery

By an Expert Needleworker

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



SIZE OF "CREWEL" NEEDLES

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

HARPER'S "Queen's Crewel"

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

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

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

HARPER'S "Queen's Crewel" needles, and accept no substitute.

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.

KNITTED SQUARES FOR BEDSPREADS

[CONTINUED FROM PAGE 21]

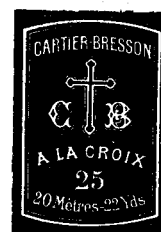
Knitted Square No. 14331

Cast on 109 sts. (Always sl first st in every row.) Knit 4 rows plain. *5th row* Knit 2, (n, o,) 7 times, k 1, o, n, k 4, (o, n,) 30 times, o, k 3 tog, o, k 4, (n, o,) 7 times, k 1, o, n, k 2. *6th row*—Knit plain. *7th row*—Knit 2, n, o, k 4, n, o, k 1, o, n, (k 4, o, n,) twice, k all but 25 sts, n, o, (k 4, n, o,) twice, k 1, o, n, k 4, o, n, k 2. *8th row*—Knit 5, p 11, k all but 16 sts, p 11, k 5. *9th row*—Knit 2, (n, o, k 3,) twice, o, n, k 3, o, n, k 4, o, n, k 5, (n, o 2, n, k 5,) 6 times, n, o, k 4, (n, o, k 3,) twice, o, n, k 3, o, n, k 2. *10th row*—Like 8th row, purling the 2d loop of each "o 2" of last row. *11th row*—Knit 2, n, o, k 2, n, o, n, o, k 1, o, n, o, n, k 2, o, n, o, k 4, o, n, k 3, (n, o 2, n, n, o 2, n, k 1,) 6 times, k 2, n, o, k 4, n, o, k 2, n, o, n, o, k 1, o, n, o, n, k 2, o, n, k 2. *12th, 14th, 16th, 18th, and 20th rows*—Like 10th row. *13th row*—Knit 2, n, o, k 1, n, o, n, o, k 3, o, n, o, n, k 1, o, n, k 4, o, n, k 5, (n, o 2, n, k 5,) 6 times, n, o, k 4, n, o, k 1, n, o, n, o, k 3, o, n, o, n, k 1, o, n, k 2. *15th row*—Knit 2, n, o, k 3, o, n, o, sl 1, n, bind sl st over narrowed one, o, n, o, k 3, o, n, k 4, o, n, k 3, (n, o 2, n, n, o 2, n, k 1,) 6 times, k 2, n, o, k 4, n, o, k 3, o, n, o, sl 1, n, and bind, o, n, o, k 3, o, n, k 2. *17th row*—Knit 2, n, o, k 4, o, n, k 1, n, o, (k 4, o, n,) twice, k 5, (n, o 2, n, k 5,) 6 times, (n, o, k 4,) twice, o, n, k 1, n, o, k 4, o, n, k 2. *19th row*—Knit 2, n, o, k 5, o, sl 1, n and bind, o, k 5, o, n, k 4, o, n, k all but 25 sts, n, o, k 4, n, o, k 5, o, sl 1, n and bind, o, k 5, o, n, k 2. *21st row*—Knit 2, n, o, k 13, o, n, k 4, o, n, k all but 25 sts, n, o, k 4, n, o, k 13, o, n, k 2. *22d row*—Knit plain. *23d row*—Like 5th row. Knit 7 rows plain. *31st row*—Like 5th row. Knit 1 row plain. *33d row*—Knit 2, n, o, k 13, o, n, k 4, o, n, k 59, n, o, k 4, n, o, k 13, o, n, k 2. *34th row*—Knit 25, p 59, k 25. *35th row*—Knit 2, n, o, k 13, o, n, k 4, o, n, n, (o, n, o, k 7, o, n, o, sl 1, n and bind,) 4 times, o, k 1, n, o, k 4, n, o, k 13, o, n, k 2. *36th row*—Like 34th row. *37th row*—Knit 2, n, o, k 13, o, n, k 4, o, n, (k 1, n, o, k 2, n, o, k 1, o, n, k 2, o, n,) 4 times, k 3, n, o, k 4, n, o, k 13, o, n, k 2. *38th row*—Like 34th row. *39th row*—Knit 2, n, o, k 5,

[CONTINUED ON PAGE 42]

C·B

Embroidery COTTON



Art. 229 in skeins of 22 yards.
 Sizes : 8 to 60, complete line of colors in size 25.

Your embroidery and fancy stitching will be more successful, look more beautiful, and give greater service if you use

C·B Cottons

These cottons are known for their brilliancy and smoothness, while their particular twist makes them easiest to work with.

At all good stores.

Sold in wholesale only by

DIECKERHOFF, RAFFLOER & CO.
 560-566 Broadway, New York

MILLS & GIBB
 4th Avenue and 22nd Street, New York



BEADS We originated the Long Coat Chain and Lattice Change Purse, which made the great Holiday Sensation all over the U. S. and here they are. Send stamp and receive full directions for making both, with other interesting matter.



The Bead Store of the Whole United States
ISAAC D. ALLEN CO., 221 Winter Street, Boston, Mass.



Indian Chief Pillow Top

Here's a handsome one for your den, cozy corner or sitting-room. The head of an Indian chief neatly stamped on lovely satin-finished Art Cloth. To introduce our new catalog of Art Goods we will send this pretty pillow top postpaid for ONLY 25 CENTS.

M. A. LIVINGSTON CO., Council Bluffs, Iowa

EMMA LOUISE ART SHOP

Write for New 1914 Catalogue FREE

The most complete Catalogue of Art Needlework and Novelties published.

EMMA LOUISE ART SHOP, Dept. 49, Belmar, N. J.

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., 1088 Chestnut St., Philadelphia, Pa.

We guarantee the reliability of every advertiser in this magazine



LADIES! Ease Your Feet
Wear the O'SULLIVANIZED Pillow Shoe of soft Vici Kid. The best line of foot comforters ever offered to a foot-wearer world. Comfort, Ease, Durability, Style, are yours if you wear this

PILLOW SHOE
No lining to wrinkle and hurt. No breaking in necessary. Price includes the famous

O'SULLIVAN'S
heels of New Live Rubber. Write for Free Catalog and self-measure blank. Satisfaction guaranteed or money refunded. Trademark registered.

\$3.25
Postpaid in U. S. A.
Customers everywhere

PILLOW SHOE CO., Dept. B, Boston, Mass.
184 SUMMER STREET, opposite South Station.

Charter Oak Fast Dye
4 End 8 Ply Mending Cotton

¾ oz. Balls — 144 yds. — Full Measure
You save cost of spools and get over 50% more yarn — Colors: Black, White, Tan. Bargain Price at your dealer's 5c; or send us 5c and a 2-cent stamp to cover postage, for sample ball. 3 balls for 18c. Special Price for full box, 12 balls all one color or assorted, 54c prepaid to your home.

THE BULLARD THREAD CO.
Manufacturers Charter Oak Products, Dept. E, Holyoke, Mass.




FOR TEN CENTS
We will send you postpaid this beautiful 13 inch Funch Work Centerpiece design, stamped on Pure Linen with special needle and illustrated lesson. We are making this wonderful offer to introduce our big line of Fancy Work to you and only a few will be sold at this price, so write quickly. Send for our big illustrated Free catalogue.

IMPERIAL MILLS CO.,
Dept. 15, - Greedmore, N. C.

Linen Table Set

Address, J. F. INGALLS, Lynn, Mass., Box H



ASK YOUR DEALER

for A W B CROCHET BOOK, original Venetian, Irish and other crochet, or send 30c for book and folders.
ANNA WUERFEL BROWN, Dept. H2, Toledo, Ohio

LADY WANTED

To sell our New Washable Elastic Sanitary Belt, and Sanitary Skirt Protector. Make \$10.00 to \$30.00 weekly. No money required—all or spare time— not sold in stores. Every woman wants both. Send postal to

The Moss Co., 687 Central Bldg., Rochester, N. Y.

SILK and VELVET PIECES for CRAZY QUILTS

Pillow tops, etc. Assorted colors, pretty patterns. All cut ready to use. Large pkg. 18c, two for 25c, postpaid.
SILK PIECE CO. 183 JOHN ST., ILION, N. Y.

WEDDINGS! \$2.50

100 Invitations or Announcements
With 2 sets of envelopes — Engraved and printed.
100 VISITING CARDS, 50c. Samples on request.
R. H. SHORTZ, 60th and Cedar Avenue, PHILADELPHIA, PA.

CROCHET IN COMBINATION WITH FANCY BRAIDS

[CONCLUDED FROM PAGE 39]

tinue thus around. 2d row is made of t, about 3 with 1 ch between to each ch of 8. 3d row is made of d t, 2 in 1 space, ch 1, miss 1 space, 2 d t in next. 4th row is of t, 2 in each space, with 3 ch between. Each row of the last three rows must be a little tighter than the preceding one. When finished it should fit around a circle without puckering.

Cut a circle of linen, 10 inches in diameter. With the machine unthreaded, and the stitch very short, run a row of stitches around linen ⅛ inch from edge. With the holes made, it is easy to crochet an edge to the linen. Double once around linen, with 1 ch between each d, then ch 2, fasten to lace, ch 2, sl st into border, ch 2, sl st into lace. Let the 2 ch cross diagonally each time. Continue around circle.

Divide lace, also the linen, into quarters and pin them together, and it will be easier to get the fulness right.

KNITTED SQUARES FOR BEDSPREADS

[CONTINUED FROM PAGE 41]

n, o 2, n, k 4, o, n, k 4, o, n, n, (o, k 2, n, o, k 3, o, n, k 2, o, sl 1, n and bind,) 4 times, o, k 1, n, o, k 4, n, o, k 4, n, o 2, n, k 5, o, n, k 2. 40th row—Like 34th row, purling the 2d loop of each "o 2" of last row. All even rows same. 41st row—Knit 2, n, o, k 3, (n, o 2, n,) twice, k 2, o, n, k 4, o, n, (k 3, n, o, n, o, k 1, o, n, o, n, k 2,) 4 times, k 3, n, o, k 4, n, o, k 2, (n, o 2, n,) twice, k 3, o, n, k 2. 43d row—Knit 2, n, o, k 5, n, o 2, n, (k 4, o, n,) twice, (k 2, n, o, n, o, k 3, o, n, o, n, k 1,) 4 times, k 3, (n, o, k 4,) twice, n, o 2, n, k 5, o, n, k 2. 45th row—Knit 2, n, o, k 3, (n, o 2, n,) twice, k 2, o, n, k 4, o, n, (k 4, o, n, o, sl 1, n and bind, o, n, o, k 3,) 4 times, k 3, n, o, k 4, n, o, k 2, (n, o 2, n,) twice, k 3, o, n, k 2. 47th row—Knit 2, n, o, k 5, n, o 2, n, (k 4, o, n,) twice, (k 1, o, n, k 2, o, n, k 1, n, o, k 2, n, o,) 4 times, k 3, (n, o, k 4,) twice, n, o 2, n, k 5, o, n, k 2. 49th row—Knit 2, n, o, k 13, o, n, k 4, o, n, (k 2, o, n, k 2, o, sl 1, n and bind, o, k 2, n, o, k 1,) 4 times, k 3, n, o, k 4, n, o, k 13, o, n, k 2. 51st row—Knit 2, n, o, k 13, o, n, k 4, o, n, (k 1, o, n, o, n, k 5, n, o, n, o,) 4 times, k 3, n, o, k 4, n, o, k 13,

[CONCLUDED ON PAGE 46]

Please mention Home Needlework when writing advertisers

THREADS

for every kind of Art Needlework

D·M·C
Embroidery Cottons

D·M·C
Coton Perlé

D·M·C
Mouliné Spécial

D·M·C
Embroidery Silk



D·M·C
Crochet Cottons

D·M·C
Knitting Cottons

D·M·C
Crochet Linen

D·M·C
Lace Threads

The D·M·C threads can be procured from all fancy needlework shops.

Half Price Sale of Sachet Bags

Just the daintiest, sweetest little sachet bags you ever saw. Beautifully made, lastingly perfumed, exquisitely put up in snow-white boxes, each with a hand-decorated card. The very thing for a gift to a friend, or for your own use in linen chest, handkerchief case or bureau drawer.

We had a lot of these sachets made up and boxed for us in this special way. We used a quantity of them for the purpose for which they were origi-

Home Needlework Magazine,



nally purchased, we sold a good many at the regular price of 50c a pair, and now we are going to dispose of the balance of the lot **AT EXACTLY HALF PRICE.**

There are three perfumes to choose from, violet, lavender and rose. Send along your quarter and say which perfume you prefer. Don't wait until they are all gone.

Address your order to
Southgate Bldg., Boston, Mass.



Fastest, cleanest, most saving Fireless Cooker possible to buy—at a big price saving. My new Book shows big, full page photographs of cooking in a **RAPID.** Send your address today and

Get This FREE BOOK

My New Cut Price

Makes Every Woman Happy

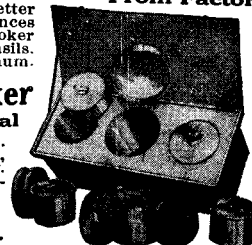
Cut down your meat and grocery bills; have better tasting food with half the work. One trial convinces every housewife. Extra size 3-compartment Cooker Outfit of "Wearever" Aluminum Cooking Utensils. Compartments and covers lined with pure aluminum.

Rapid Fireless Cooker
30 Days' Free Trial

I guarantee to suit you or take the cooker back. Roasts meats a perfect brown. Bakes cakes, pies, vegetables, desserts—everything in every way. Cuts gas bills from hours to minutes. Write today for my new Book and direct factory price.

WILLIAM CAMPBELL COMPANY
Dept. 180 Detroit, Mich.

Sent Only Direct From Factory



Advertising offers money-saving opportunities



Design No. 2706-11

FREE

This handsome Crash Pillow FREE with the purchase of 6 skeins of Brainerd & Armstrong's "Roman Floss."

WHAT YOU GET 1 Pillow Top, 17 x 22 in., hand tinted—Material for back (good quality). 1 set detailed instructions for working, so arranged that even a beginner can work the piece. 6 skeins of "B. & A. Asiatic Dye Roman Floss."

WHAT YOU PAY THIRTY CENTS (30c) to cover cost of the 6 skeins of silk and postage. Balance of Outfit FREE. Offer restricted to the United States.


SEND NO ENTIRE OUTFIT SENT ON APPROVAL. MONEY Why buy goods without having seen them? Satisfy yourself of the value before sending the money. Order today, using coupon below.

Brainerd & Armstrong Co., 15 Union St., New London, Conn.

Please send on approval your Pillow Outfit No. 2706-6, for which I agree to send 30c; if not satisfactory, I will return Outfit to you by mail within 3 days after receiving it.

Name.....

Address.....



This Useful Cone holds 1200 yards of strong, smooth, even

GOLDEN-ROD THREAD

Cone stands upright while you use the thread for crocheting, or may be attached to the sewing machine for stitching. Thousands of ladies are using it because of the convenience and the saving in price. White only, best quality. Sizes 40, 50, 60, 70, 80, 90, 100. PRICE 25 CENTS POSTPAID.

AGENTS WANTED

ECONOMY THREAD COMPANY, Dover St., Boston, Mass.

SPANGLES & EMB. MATERIALS.

BEADS

FOR BAGS AND CHAINS, Canvased, Gold Threads, Cross Stitch Materials, Tapestry Silks and Wools, Lace Braids.

EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.

PETER BENDER, IMPORTER, 111 E. 9th ST., N. Y.

WHOLESALE & RETAIL

Punch Stitch

New Linen Centerpiece stamped for Punch Embroidery. Floss to work it—with Instructions—Also Punch Needle and Ingalls' Fancy Work Book of Punch Work Designs—All for 25 cents.

Address, J. F. Ingalls, Lynn, Mass., Box H

THE BARBARA

ENDORSED BY EXPERTS

Pattern Perforator and Stencil Cutting Machine Attached to any Sewing Machine or Stand. Price, \$10.00

L. Ruffner, 957 Lorimer St., Green Point, Brooklyn, N. Y.

We Give Free, to anyone buying 25c tube Riker's Iron Rust and Stain Removing Cream, a 25c tube Riker's No-Chap. Stops wind, sun and dust burn. SIP MFG. CO., Jersey City, N. J. Agents Wanted.

Please mention Home Needlework when writing advertisers

Fashion Embroideries

ILLUSTRATIONS ON PAGE 31

No. 6532. LADIES' VEST BLOUSE. Perforated pattern of embroidery design, 35 cents; transfer pattern, 15 cents. Embroidery silk, white or a desired color, 50 cents extra, or cotton, 15 cents extra.

No. 6514B. LADIES' ONE-PIECE JACKET. Perforated pattern of embroidery design for collar, cuffs, and vest, 50 cents; no transfer pattern. Embroidery silk, white or a desired color, \$1.00 extra, or cotton, 30 cents extra.

No. 6517A. LADIES' SHIRT-WAIST. Perforated pattern of embroidery design for collar, cuffs, and pocket, 30 cents; transfer pattern, 10 cents. Embroidery cotton, white or a desired color, 8 cents extra.

ILLUSTRATIONS ON PAGE 32

No. 6332. MISSES' DRESS. Perforated pattern of embroidery design for collar and cuffs, 30 cents; transfer pattern, 15 cents. Embroidery cotton, white or a desired color, 8 cents extra.

No. 6537A. GIRLS' DRESS. Perforated pattern of embroidery design, 40 cents; transfer pattern, 15 cents. Embroidery cotton, white or a desired color, 10 cents extra.

No. 6478. LADIES' DRESS. Perforated pattern of embroidery design, 50 cents; transfer pattern, 15 cents. Embroidery cotton, rose-pink, green and yellow, or any desired colors, 20 cents extra.

ILLUSTRATIONS ON PAGE 33

No. 6551A. CHILD'S BOX-PLAIED DRESS. Perforated pattern of embroidery design for collar, cuffs, and belt, 40 cents; transfer pattern, 15 cents. Embroidery cotton, white or a desired color, 10 cents extra.

No. 6524A. MISSES' DRESS. Perforated pattern of embroidery design, 40 cents; transfer pattern, 15 cents. Embroidery cotton, blue or two shades of a desired color, 10 cents extra.

ILLUSTRATIONS ON PAGE 34

No. 6500. CHILDREN'S SET OF SHORT CLOTHES. Perforated pattern of embroidery designs for caps, coats, and dress, 40 cents. Embroidery cotton, 15 cents extra.

ILLUSTRATIONS ON PAGE 35

No. 6497A. LADIES' PRINCESS SLIP. Perforated pattern of embroidery design for front of slip and repeating pattern of design, ten inches wide, for flounce, 40 cents. Embroidery cotton, 35 cents extra.

No. 6490. LADIES' ENVELOPE CHEMISE. Perforated pattern of embroidery design and scallop, 40 cents. Embroidery cotton, 10 cents extra.

No. 6493B. LADIES' NIGHTGOWN. Perforated pattern of embroidery design, 45 cents. Embroidery cotton, 15 cents extra.

**PRETTY THINGS ANY GIRL
WILL LIKE**

[CONTINUED FROM PAGE 7]

thread. Hold the braids quite tight while basting them, or they will seem full when taken from the pattern. The braid for top of bag can all be made in one piece, and the half for the back left until it is needed.

The back of bag illustrated was made in blocks, but can be the same as front if wished. To make the block-work, ch 6, skip 1, 1 s into each of 5 ch, turn, ch 1, 1 s in each s, taking up the back loop of last row, turn, ch 1, and work two more rows of s. This completes one block. Chain 6 and repeat the blocks for the width of bag. Chain 11, skip one, make three rows of s on next 5 ch, ch 1, sl st into corner of last block of first row of blocks, then work the fourth row of this block, ch 6 and repeat the blocks to end of row. One l t (thread over three times) into first corner of first block made, ch 11, turn, and fasten with a sl st to the block below, ch 1, make a block on 5 ch, ch 5, sl st into corner of block below, 1 ch, turn, and make a block on 5 ch. Repeat this last block across the bag. One l t into outside corner of block at end of previous row. Repeat second and third rows alternately until the proper depth for bag.

The better way to make the sl st for joining blocks is to take the hook out of stitch and insert it in the block below

[CONCLUDED ON PAGE 46]

Bust and Hips

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

Hall-Borchert

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.

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

Each section of the neck, shoulders, bust, waist, hips, skirt, etc., may be regulated independently and set to whatever lines and proportions are desired without affecting any other part of the form.

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

Write for Illustrated Booklet containing complete line of Dress Forms with prices

Hall-Borchert Dress Form Co.

Dept. 10, 30 W. 32d St.,
NEW YORK

Dept. 10, 163-171 N. May St.,
CHICAGO

We guarantee honest treatment from our advertisers

A Plump Figure IS YOURS IF YOU ARE THIN— Beef Blood Viro

has helped hundreds gain 10 to 40 pounds. Marvel of flesh producers—six times the strength of strong, healthy bullock's blood. Let us send you **overwhelming proof**, with actual photographs of plump, pleased Viro customers. 50c trial package for 10c. **Absolute Guarantee.** Write today.
VIRO CO., Dept. 53, Clarinda, Iowa



Runs for months on two small batteries.

The Midget Perforator
Make your own Embroidery Stamping Patterns. Perforates as a pencil writes. Several patterns at once. Easy to operate. Satisfaction guaranteed or your money back. Greatest help in *Fancy Work Shop*. A money maker. *Perforator* with valuable *Hints for Stamping* sent prepaid—\$6.00. For samples, information, etc., address **F. A. RICE, 304 Van Buren St. Joliet, Ill.**

WHAT DO YOU EMBROIDER?
WE WANT HERE'S YOUR CHANCE!
OK UR OFFER

1,000,000 customers to have our catalogue in their homes by Jan. 1st, 1915.

SIX 12-inch centerpieces, of either roses, violets, forget-me-nots, cherries, carnations, wheat, holly, buttercups, daisies, eyelet, or Wallachian, on fine Jersey Art Linen for **ONLY 50 CENTS.** Satisfaction guaranteed.
WERNER FANCY GOODS CO., ILION, N. Y.

Ten Dollars' Worth

of Stamping Patterns for only \$1.00, consisting of patterns for Centerpieces, Towel ends, Infants' apparel, Lingerie Waists, Borders, etc. Send remittance and get Outfit and catalog.
C. E. Verges, 855 Richmond St., Cincinnati, Ohio.

25 CENTS FOR YOU We will pay this amount for every HOME NEEDLEWORK MAGAZINE subscription that you send us, other than your own. Canvass your friends—collect 75c—send us 50c—keep 25c for your work.
HOME NEEDLEWORK PUB. CO., Boston, Mass.

INGALLS' Number 43 **FANCY WORK BOOK** is the **BEST** Fancy Work Book we have Published. Price, 10 cents. Send us 10 cents for this Book and we will send you a Coupon which allows you to select an 18-inch Linen Centerpiece **FREE** from the Number 43 Fancy Work Book.
Address, J. F. INGALLS, LYNN, MASS., Box H.

BEADS Beautiful colors; good variety, low prices. For necklaces, fan chains, fobs and novelties. Design sheet and price list **FREE.**
N. E. JOHNS, 607 Commercial Tribune Bldg., CINN., OHIO

KILL THE HAIR ROOT
My method is the only way to prevent the hair from growing again. Easy, painless, harmless. No scars. Booklet Free. Write today.
D. J. MAHLER, 982-D MAHLER PARK, PROVIDENCE, R. I.

Free Embroidery Book of Designs
Art Needlework, Materials, Stamped Goods, Perforated Patterns, Cut Stencils, Curtain Scrim, Embroidery Silks and D. M. C. Cottons. Write today.
HOME NEEDLEWORK CO., 5124 Indiana Ave., Chicago

\$2.50 Per Day Salary paid one woman in each town to distribute free circulars and take orders for Concentrated Flavorings in tubes.
ZIEGLER CO., 443M, DEARBORN STREET, CHICAGO

PRETTY THINGS ANY GIRL WILL LIKE

[CONCLUDED FROM PAGE 45]

(without turning the work over), then draw the stitch through and make a ch. The two ways of making and joining the rows of blocks is necessary to keep the ridges on the blocks running in the same direction, for that is the beauty of this work.

CORD.—Chain 6, join in a ring, 6 s in ring, continue making s until long as desired, but the thread picked up on hook each time is not the one taken when making a flat piece of double crochet. It is the thread that passes from 1 s to the next one in previous row, and is to be found on the outside of work instead of at top of last row. To get it started (and there lies all the trouble), one may lay a colored thread over the working thread before making the next s, for a few rounds, then draw the colored thread out after that stitch is made.

KNITTED SQUARES FOR BEDSPREADS

[CONCLUDED FROM PAGE 42]

o, n, k 2. **53d row**—Knit 2, n, o, k 13, o, n, k 4, o, n, (k 2, o, n, o, n, k 3, n, o, n, o, k 1,) 4 times, k 3, n, o, k 4, n, o, k 13, o, n, k 2. **54th row**—Like 34th row. Begin again at the 35th row and repeat 5 times, thus making 6 scrolls on each side. Then knit the 5th row. Knit 7 rows plain.

Begin at 5th row and knit to 30th row and bind off. Or, instead of binding off each square, the pattern may be repeated for a long strip the length of spread. If steel needles are used a small cork may be placed on one end of each of two needles, to keep the stitches from slipping off the end, which is better than using a third needle.

SCARF WITH INSERTION OF FILET CROCHET

[CONCLUDED FROM PAGE 11]

2 ch make 3 single crochet (s), 1 picot, (ch 4, catch back into first ch to make picot). Repeat around runner, which finishes the edge.

TASSELS.—Wind linen thread 20 times around thumb to make ring. Fill this ring with s. Cut 50 strands of thread about 4 inches long, put it through ring, and wind thread around tight up to the ring to make fringe.

Home Needlework advertisers are reliable



For Women
and Misses

\$4.00 a pair

Oxfords \$3.50

Jordan Foot Facts

For All Who Are Interested In Perfect Shoes And Painless Feet

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

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

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

It's Queer About Shoes

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

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

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

Variety and Vanity

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

Has it ever occurred to you how utterly foolish such a situation is? Have you ever thought what a poor bargain it is to exchange **comfort** for something you are told is "**style**"—to sacrifice normal, healthy feet for an erroneous conception of good looks?

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

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

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

Jordan "Hygienic" Shoe

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

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

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

Start the Children Right



Watch your child's feet. See that the shoes are shaped right and allow plenty of room for natural movement and growth. The child will thank you

in later years, for a pair of perfect feet are as great a blessing as any man or woman can have. Dr. Jordan gives free advice about children's feet, and can supply shoes that make perfect feet, at **very reasonable prices**. Write for information.

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

Walter F. Jordan & Co., 120 H Boylston St., Boston, Mass.

"The Guiding Hand"



ROYAL SOCIETY EMBROIDERY FLOSS

For many years mothers have passed on to their daughters the story of Royal Society quality and the wonderful variety of beautiful things for home and wardrobe that may be made in "The Guided and Embroidered Way."

In Royal Society Package Outfits, for example, is found a veritable fair-land of possibilities — lingerie, dresses, waists, sacques, caps, aprons, pillows, table covers, etc. These packages contain the stamped material, sufficient Royal Society Embroid-

ery Floss to complete and exact instructions for making. Also articles entirely made, requiring only the embroidery.

All Royal Society products are the very finest obtainable, insuring satisfaction in wear and laundering. Royal Society Embroidery Floss in all sizes; Pure White and Colors. Celesta Twist, the complete line of artificial silk absolutely fast color and washable. Royal Society Crochet Cotton.

See the Complete Royal Society Line Now at Your Dealers: Package Outfits, 25c to \$1
Ask him for the Royal Society Illustrated Spring Circular