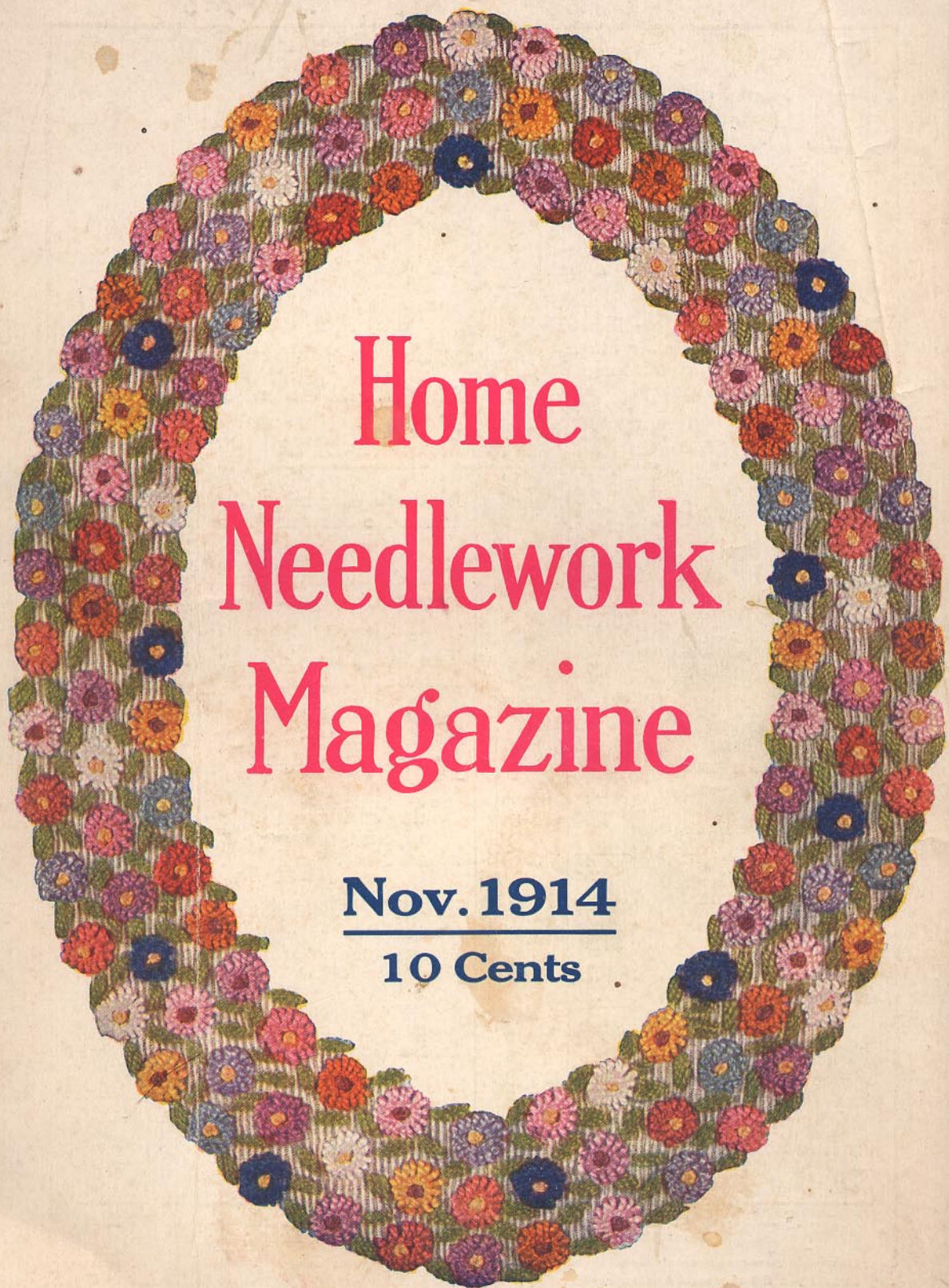


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Nov. 1914

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Home Needlework Magazine

PUBLISHED MONTHLY

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DRESSING TABLE SHOWING REED BASKETRY FURNISHINGS

HOME NEEDLEWORK MAGAZINE

VOL. XVI

No. 11

NOVEMBER, 1914

Basket Furnishings for the Dressing Table

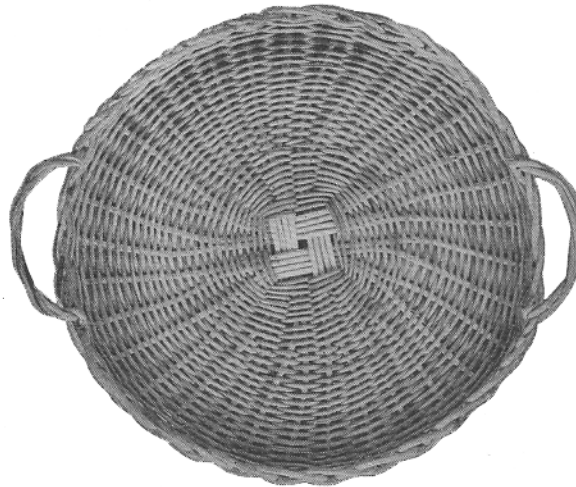
By Carrie D. McComber

REED furnishings for the dressing-table are another of the many developments of reed basketry, and they are very new. Besides they cost little in time or money, and are strong and most attractive. Singly, or in the set, those shown on these pages would be sure to make a welcome gift, and it is an advantage of most of them, that they would serve for other purposes than the ones prescribed here. The hanging hatpin-holder makes an excellent flower-holder; the basket, a dainty receptacle for sweets, and the trays would serve excellently for sandwiches or cake and the tea "trimmings" at the afternoon tea or library supper. Any one of the pieces should not consume more than two or three hours in the making. Once a girl has made all these pieces, she will have the fundamentals of reed basketry at her finger-tips.

Any good wood stain may be used for coloring, or tube oil paints applied with a brush may be employed. The latter mix

easily to any tone. They should be thinned to the consistency of milk with gasoline. A coat of shellac, cut thin with denatured alcohol, applied at the last, gives a slight gloss, although many prefer the basketry without a gloss.

Three weaves are used: *Single weave*, which is done with one weaver, over and under spoke after spoke. An odd number of spokes is needed. *Pairing*—Two weavers are needed. A full-length weaver is doubled in the middle, the looped end is slipped over a spoke and the two ends are crossed between each two spokes, the upper weaver becoming the under at each spoke in turn.



COMB AND BRUSH TRAY No. 14111

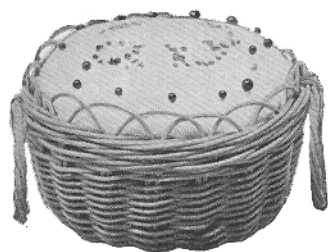
Triple Twist—Three weavers are used. They are inserted into the weave at three successive spokes, then they are turned downward, and the one at the left is passed over two spokes and under one. The next at the left passes over two and under one, and the third follows the same course. The weavers are continued in this way, each

Make a flat bottom like the basket with sixteen rows of single weaving. Bend the spokes sharply upward and make eighteen rows. Make three rows of triple twist. For the rings twine a No. 1 reed three times around itself and fasten at the sides with raffia or fine reed. To make the cushion, cut two rounds of strong cotton cloth like top and bottom of the holder, and a strip that is as deep and that is long enough to go around. Allow for seams, sew the rounds to the strip and stuff very full with wool. Cover with cross-stitched linen or scrim.

COMB AND BRUSH TRAY (round).—Number 3 spokes and No. 2 weavers. Sixteen spokes 17 inches long and one 9 inches. Separate the spokes into fours and interlace the fours like the pairs in the other bottoms. Go around these groups of four three times with the single weave. Separate the fours into pairs and go around once. Introduce the odd spoke, separate into singles and make twenty-one rows. Keep the bottom flat while weaving by pressing the spokes slightly outward with the left forefinger. Bend the spokes abruptly upward and



HANGING HATPIN
HOLDER No. 14115



PINCUSHION No. 14114

shape them. To shape the tray, cut a round of thick cardboard the size of the bottom, wet the tray thoroughly, insert the cardboard, put a flat plate, bottom upwards, inside and a flat-iron on that and leave to dry.

MANICURE TRAY (oval).—Number 3 spokes and No. 2 weavers. Six spokes 19 inches long and eleven 12 inches long. Cut an inch slash through the centre of the short spokes. Thread two of the long spokes through all these, slip the end of a No. 2 weaver into one of the slashes to hide it and cross each point of vertical and horizontal crossing twice, as shown in Fig. 4. Thread on two more long spokes and go over them in the same way. Thread a single long spoke at each side of these two pairs. Then make twenty-six rows of single weaving. Bend the spokes upward and make four rows. Hold the work flat on a table or board while weaving, to keep it perfectly flat. The spokes are $\frac{3}{8}$ inch apart, and the space occupied by the short ones on the long ones is $4\frac{1}{2}$ inches. The tray finished is 5 by 9 inches.

Two test tubes, each 6 inches long and $\frac{3}{4}$ inch across the top are needed for the vase



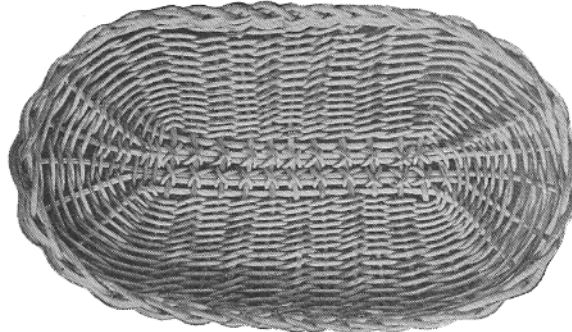
TRINKET BASKET No. 14116

make four rows. For the handles cut four 9-inch lengths of No. 3, twist them together in pairs and insert the ends of each pair three spokes apart at each side. Bend the handles down flat while wet to

and the pretty hanging hatpin-holder.

VASE.—Number 2 spokes and No. 1 weavers. Eight spokes 22 inches long and one 12 inches. Make a bottom like the basket with twelve rows of single weaving.

Bend the spokes sharply in towards the centre and weave until the opening between the spokes will just enclose the glass. Bend the spokes straight up and make an inch of weaving. Finish off the weaver and cut off one spoke. Move the spokes around at even intervals. Then cross them two and two and hold them in position by catching the loop of a double weaver over one and going around each crossed one in turn with the pairing weave (see



MANICURE TRAY No. 14117

Fig. 1). Cross them a second and third time as suggested by Fig. 3, holding them in position by a temporary double weaver—basket-makers call this a "fetch." It is the basket-maker's basting thread. Make several rows of pairing at the top, pushing the spokes outward until the top of the glass is reached. Remove the fetches.

HANGING HATPIN-HOLDER.—Number 2 spokes and No. 1 weaver. Eight spokes 22 inches long and one 12 inches. Shape the bottom to the tube and make only seven rows of single weave after the

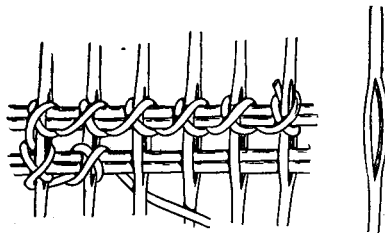


FIG. 4
DETAIL OF OVAL BOTTOM OF OVAL TRAY. SLASHED SPOKE IN CORNER

spokes are turned up to fit the sides. Cross them like the vase. The handle is a 36-inch No. 1 reed looped over the weaving at the top and back and forth three times, twisting around itself each time. To drag the handle into shape, fill

the glass with water and hang it up while wet.

CANDLE-SHADE.—This shade is a small one, $4\frac{1}{2}$ inches across bottom and $2\frac{1}{2}$ at the top. Make a model shade of stout paper—water-color paper is good—in the shape wanted and a full inch smaller than the desired size when finished. This will be a guide in shaping the ribs. Number 1 reed is used. For this size cut twenty-four ribs 11 inches long. The number will depend

upon the size of shade wanted, but it must be an even number. The ribs should be $\frac{1}{4}$ inch apart, and the string of ribs should be two full inches longer than is needed to go around the shade-holder. This allows for the thickness of the material and the finish of the spokes. To begin the string of spokes, double a No. 1 weaver and slip the looped end over a spoke. Cross the ends around it to hold it (see Fig. 3) and add another spoke.

Cross the weavers around this and proceed until the string is long enough. To bring the string into a ring, bring the first rib around to the last (see Fig. 2). Cross the weavers over the top of the last rib and proceed to make three rows of pairing. Now draw the ribs down so that

only three inches project upward and the long ends point downward. Pass each of the short ends over one

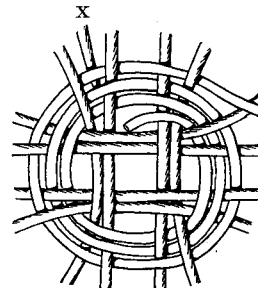


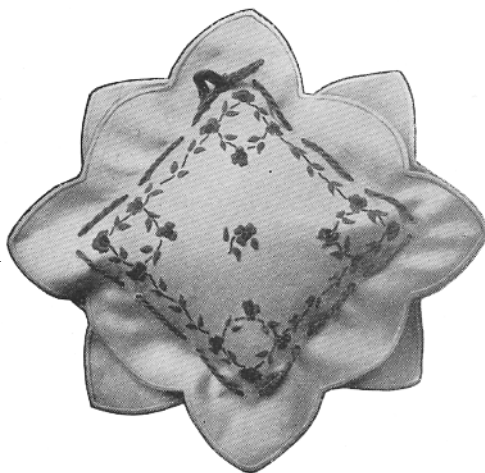
FIG. 5
DETAIL OF THE BOTTOMS OF THE PINCUSHION, HATPIN-HOLDER, VASE AND TRINKET-BASKET, INDICATING THE SEPARATION OF THE PAIRS OF SPOKES INTO SINGLE SPOKES AND THE INTRODUCTION OF THE ODD SPOKE

Gifts for the Girl

Designs by Madeleine Mudge

GIFTS for the girl opens a wide range for choice, but the ones with which she is to be most intimately associated prove the most acceptable.

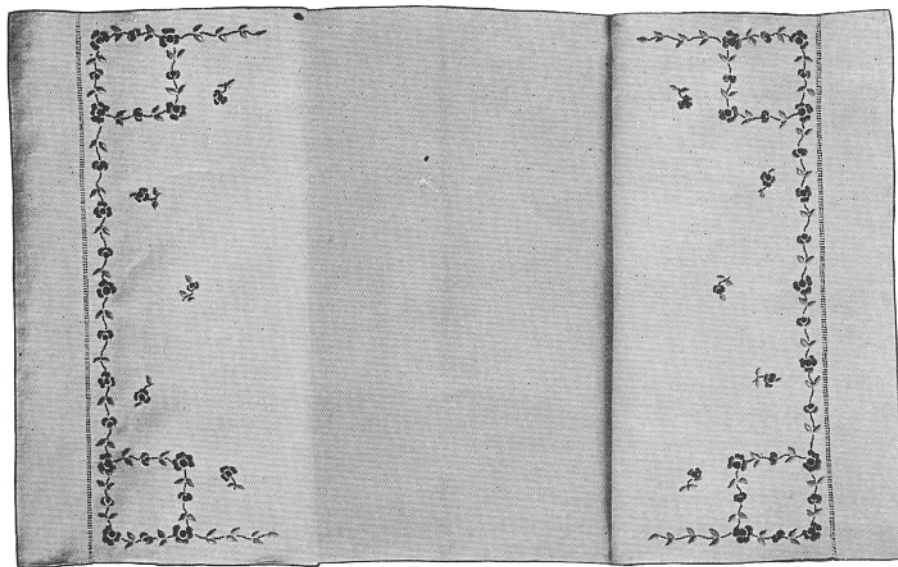
These include all kinds of embroideries for her room as well as useful articles for traveling. The dresser-set shown on this page, and consisting of a pincushion and scarf, is made of cream-colored linen and is embroidered in yellow and green. The design is



PINCUSHION WORKED IN GREENS AND YELLOWS
 DESIGN No. 14118. Size, 4½ inches. Stamped cream colored linen, top and back, 25 cents. Embroidery silk, 35 cents extra, or cotton, 18 cents extra. Yellow ribbon, 10 cents. Perforated pattern, 25 cents; transfer pattern, 10 cents.
 Work commenced, 75 cents additional.

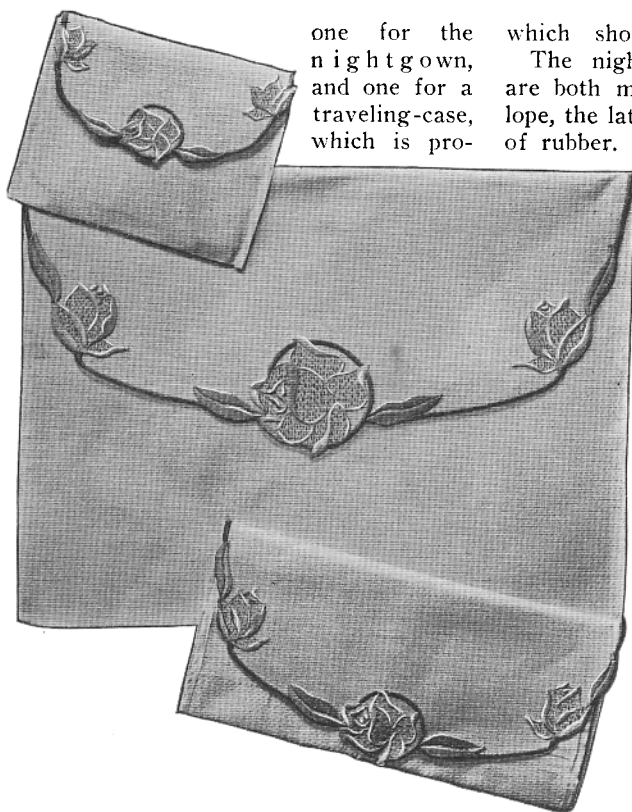
worked solid throughout, slanting the stitches on the petals from the centre to the outside. The scarf is hemstitched on both ends. The top and bottom of the cushion are buttonholed, and each has a row of eyelets, in which the lacing cord or ribbon is run. Any delicate color may be substituted for the yellow in the embroidery if one prefers.

A nice set of cases includes one for the wash-cloth,



SCARF TO MATCH PINCUSHION

DESIGN No. 14119. Size, 18 x 54 inches. Stamped cream-colored linen, \$1.00, or given for three subscriptions, of which your own may be one. Embroidery silk, 50 cents extra, or cotton, 21 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents.
 A color scheme will be sent with each pattern of the two designs shown on this page.



TRAVELING CASES MADE OF HUCKABACK AND WORKED WITH BLUE

DESIGN No. 141110. CASE FOR WASH CLOTH. Stamped linen huckaback, 35 cents, or given for one subscription, other than your own. Embroidery silk, 20 cents extra, or cotton, 9 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

DESIGN No. 141111. NIGHTGOWN CASE. Stamped linen huckaback, \$1.10. Embroidery silk, 40 cents extra, or cotton, 12 cents extra. Perforated pattern, 35 cents; no transfer pattern.

DESIGN No. 141112. TRAVELER'S CASE. Stamped linen huckaback, \$1.10. Embroidery silk, 25 cents extra, or cotton, 9 cents extra. Perforated pattern, 35 cents; no transfer pattern.

A color scheme will be sent with each pattern.

vided with pockets for all necessary toilet articles. These are all made of white huck and are embroidered with three shades of blue. A pleasing feature of the design is the application of the roses and leaves to form a part of the edge. The leaves are worked solid, taking the stitches from the centre to the outside. The curled edge of the petals is padded and worked solid, while the surface is darned, taking up the tiny raised threads

one for the nightgown, and one for a traveling-case, which is pro-

which show plainly on the material. The nightgown and wash-cloth cases are both made in the form of an envelope, the latter having a detachable pocket of rubber.

The traveler's case has the separate pockets bound with narrow braid and stitched on to the foundation piece. The pieces are so numbered on the pattern that one will have no difficulty in placing them. The pockets for the wash-cloth and tooth-brush should have inner linings of rubber.

The little bag No. 141113 is made of crash, and the very simple design is worked in two shades of pink and green. It is just the right size to use for purse and latch-key or for a bit of sewing. Use the lighter shade of pink for the petals and the darker for the dots. The leaves are in the lighter shade of green. The bag is unlined and is finished at the top with a plain hem. Instead of a casing for the draw-



UTILITY BAG OF CRASH

DESIGN No. 141113. Stamped écu crash, 25 cents. Embroidery silk, 20 cents extra, or cotton, 12 cents extra. Brown cord, 6 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents. *Stamping compound, with directions, 10 and 25 cents a box.*

strings, loops are made by making close buttonholing over three strands of the cotton.

No girl should travel without a case in which to put her rings and other jewels. The little one shown is especially nice, as it has a little separate chamois-bag, which makes laundering much easier. The linen bag has ribbon attached and is designed to be worn around the neck. For embroidering one may use two shades of any color.

A pretty party bag, No. 141115, is made



JEWEL BAG WITH SEPARATE CHAMOIS POCKET
DESIGN No. 141114. Stamped white linen and chamois pocket, 30 cents. Embroidery silk, yellow or two shades of any preferred color, 10 cents extra, or cotton, 6 cents extra. Ribbon, 10 cents. Perforated pattern, 15 cents; no transfer pattern.
A color scheme will be sent with each pattern.

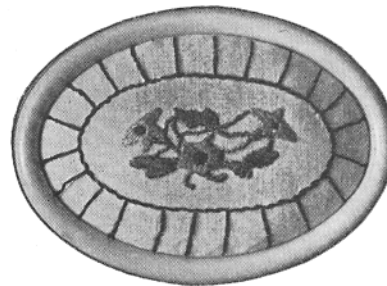
of pink linen embroidered throughout with white silk. Work the leaves solid, taking the stitches from the centre to the outside. The curled edges of the petals are worked solid, slanting the stitches, and the surface is filled with French knots. Line the bag with white linen, and use a white cord. The loops across the top are made the same as used on bag No. 141113. Ivory rings might be used.

An attractive little boudoir pincushion is made of white linen, with tiny flowers worked in lavender, rose, and blue, and leaves in green, doing the work solid.



PINK LINEN BAG WORKED WITH WHITE SILK
DESIGN No. 141115. Stamped pink linen, 45 cents, or given for one subscription, other than your own, and 10 cents. Embroidery silk, 50 cents extra, or cotton, 12 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents.

The oval is outlined with black and the radiating lines are made by taking a single stitch their entire length, this stitch being held in place by a short stitch, taken in the middle, and drawn down close.

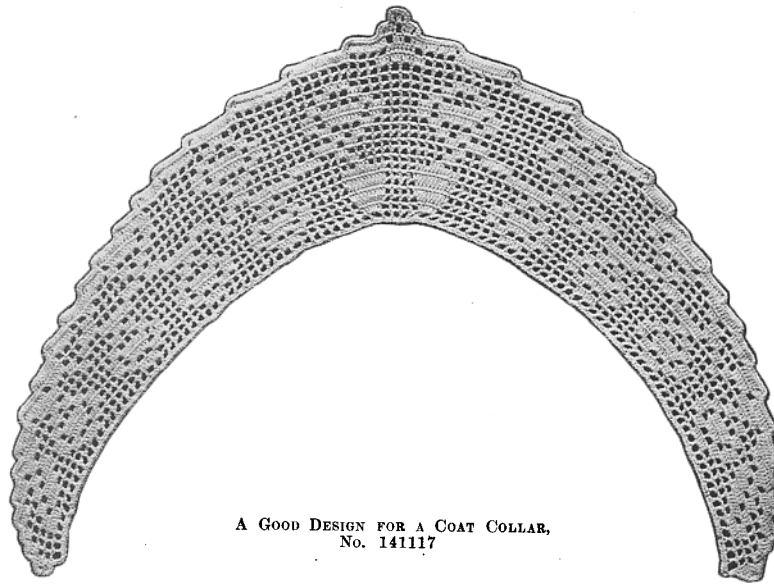


BOUDOIR PINCUSHION WITH IVORY MOUNT
DESIGN No. 141116. Stamped white linen, 10 cents. Embroidery silk, 25 cents extra, or cotton, 15 cents extra. Egyptian ivory mount with cushion, 2¼ x 3 inches, 35 cents. Perforated pattern, 10 cents.
A color scheme will be sent with each pattern.

The little mounts are of Egyptian ivory, and are furnished with a cushion form which fits just inside the rim. The bottom has three small knobs for feet, and holds the form securely in place.

Filet Crochet Collars

By Earl J. Sanders



A GOOD DESIGN FOR A COAT COLLAR,
No. 141117

FILET is one of the simplest forms of crochet, and after the pattern is once started one hardly needs to follow the directions, but can do the work from the illustration.

A *mesh* (m) is formed by t (see page 44) on t, 2 ch, t on t, and a *block* (bl) is made by t on t, 2 t on ch, t on t. When there is more than one block, the number of t should be three times the number of bl, plus 1 t.

Coat Collar No. 141117

MATERIAL.—Two balls Cordonnet crochet cotton No. 20, at 23 cents a ball; No. 10 steel crochet-hook, at 5 cents.

DIRECTIONS.—Chain 308, turn, miss 7 sts, 1 t in next st, (ch 2, miss 2 sts, 1 t in next st,) 48 times; (ch 2, miss 1 st, 1 t in next st,) 4 times; (ch 2, miss 2 sts, 1 t in next st,) to end of ch. Chain 5, turn, miss first 3 sts of 5 ch, 2 t in next 2 sts, 1 t in t, 3 m, 7 t, (7 m, 7 t,) 4 times; 7 m, 4 t over ch, 1 t in t, 4 m, 4 t over ch, 1 t

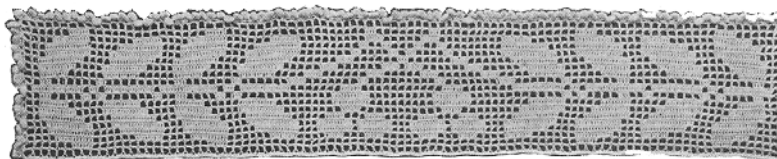
in t, (7 m, 7 t,) 5 times; 3 m, ch 3, sl st in t below, ch 3, sl st in 3d of 3 ch, 1 t in 3d of 3 ch, ch 3, turn, 3 t in 3 t, 3 m, 4 t, 1 m, 7 t, 4 m, (4 t, 2 m, 4 t, 5 m,) 4 times; 1 m, 2 t in 1st t, 4 t in 4 t, 2 t in next t, 4 m, 2 t in 1st t, 4 t in 4 t, 2 t in next t, 1 m, (5 m, 4 t, 2 m, 4 t,) 4 times; 4 m, 7 t, 1 m, 4 t, 3 m, 4 t, turn, sl st to 4th t, ch 3, 3 t, 3 m, 4 t, 1 m, 7 t, 2 m, (4 t, 1 m, 7 t, 1 m, 4 t, 3 m,) 4 times; 2 m, 2 t in 1st t, 6 t in 6 t, 2 t in next t, 4 m, 2 t in 1st t, 6 t in 6 t, 2 t in next t, 5 m, (4 t, 1 m, 7 t, 1 m, 4 t, 3 m,) 3 times; 4 t, 1 m, 7 t, 1 m, 4 t, 2 m, 7 t, 1 m, 4 t, 3 m, 4 t, turn, sl st to 4th t, ch 3, 3 t, 3 m, 4 t, 1 m, 7 t, 1 m, (4 t, 1 m, 2 t in 1st t, 2 t in 2 t, 2 t in next t, 2 t in 2 t, 2 t in next t, 1 m, 4 t, 3 m,) 4 times; 2 m, 10 t, 4 m, 10 t, 2 m, (3 m, 4 t, 1 m, 2 t in next t, 2 t in 2 t, 2 t in next t, 2 t in 2 t, 2 t in next t, next t, 1 m, 4 t,) 4 times; 1 m, 7 t, 1 m, 4 t, 3 m, 4 t, turn; sl st to 4th t, ch 3, 6 t, 2 m, 4 t, 1 m, 4 t, 2 m, (4 t, 3 m, 4 t, 5 m,) 4 times; 1 m, 12 t in 10 t, 4 m, 12 t in 10 t, 1 m, (5 m, 4 t, 3 m, 4 t,)

4 times; 2 m, 4 t, 1 m, 4 t, 2 m, 7 t, turn, sl st to 7th t; ch 3, 6 t, 1 m, 4 t, 4 m, (4 t, 1 m, 4 t, 7 m,) 4 times; 12 t, 4 m, 12 t, (7 m, 4 t, 1 m, 4 t,) 4 times; 4 m, 4 t, 1 m, 7 t, turn, sl st to 7th t; ch 3, 12 t, 3 m, 4 t, (4 m, 4 t,) 2 times; 9 m, 4 t, (4 m, 4 t,) 2 times; 8 m, (ch 2, miss 1 t, 1 t in next t,) 2 times; 3 t, (ch 2, miss 1 t, 1 t in next t,) 2 times; 4 m, (ch 2, miss 1 t, 1 t in next t,) 2 times; 3 t, (ch 2, miss 1 t, 1 t in next t,) 2 times; 8 m, 4 t, (4 m, 4 t,) 2 times; 9 m, 4 t, (4 m, 4 t,) 2 times; 3 m, 13 t, turn, sl st to 7th t; ch 3, 9 t, 1 m, 10 t, 2 m, 4 t, 1 m, 4 t, 2 m, 13 t, 5 m, 13 t, 2 m, 4 t, 1 m, 4 t, 2 m, 16 t, 6 m, 4 t, 10 m, 4 t, 6 m, 16 t, 2 m, 4 t, 1 m, 4 t, 2 m, 13 t, 5 m, 13 t, 2 m, 4 t, 1 m, 4 t, 2 m, 10 t, 1 m, 10 t, turn, sl st to 10th t; ch 3, 9 t, 1 m, 7 t, 3 m, 7 t, 4 m, 7 t, 1 m, 7 t, 4 m, 7 t, 3 m, 7 t, 5 m, 10 t, 2 m, 4 t, 12 m, 4 t, 2 m, 10 t, 5 m, 7 t, 3 m, 7 t, 4 m, 7 t, 1 m, 7 t, 4 m, 7 t, 3 m, 7 t, 1 m, 10 t, turn, sl st to 10th t; ch 3, 9 t, 4 m, 4 t,

10 t, 1 m, 4 t, 6 m, 4 t, 1 m, 13 t, turn, sl st to 10th t; ch 3, 9 t, 7 m, 4 t, 3 m, 4 t, 7 m, 4 t, ch 2, miss 1 t, 1 t in next t, 3 m, 4 t, 6 m, 4 t, 3 m, ch 2, miss 1 t, 4 t, 7 m, 4 t, 3 m, 4 t, 7 m, 10 t, turn, sl st to 10th t; ch 3, 9 t, 5 m, 4 t, 1 m, 4 t, 9 m, 4 t, 2 m, 4 t, 8 m, 4 t, 2 m, 4 t, 9 m, 4 t, 1 m, 4 t, 5 m, 10 t, turn, sl st to 10 t; ch 3, 12 t, 2 m, 4 t, 11 m, 7 t, 10 m, 7 t, 11 m, 4 t, 2 m, 13 t, turn, sl st to 13th t; ch 3, 15 t, 34 m, 16 t, turn, sl st to 16th t; ch 3, 18 t, 9 m, 13 t, 9 m, 19 t, turn, sl st to 19th t; ch 3, 18 t, 4 m, 7 t, 4 m, 19 t, turn, sl st to 19th t; ch 3, 12 t, ch 2, miss 1 t, 3 t in 3 t, ch 2, miss 1 t, 13 t, turn, sl st to 13th t; ch 3, 3 t, ch 2, miss 1 t, 4 t, turn, sl st to 4th t; ch 3, 3 t, fasten off. Beginning at one point work double around collar. Fasten off.

Stock Collar No. 14118

MATERIAL.—One ball Cordonnet crochet cotton No. 50, at 23 cents.



COLLAR No. 14118 FINISHED WITH CLONES KNOT EDGE

6 m, 4 t, 12 m, 4 t, 8 m, 7 t, 1 m, 4 t, 10 m, 4 t, 1 m, 7 t, 8 m, 4 t, 12 m, 4 t, 6 m, 4 t, 4 m, 10 t, turn, sl st to 10th t.

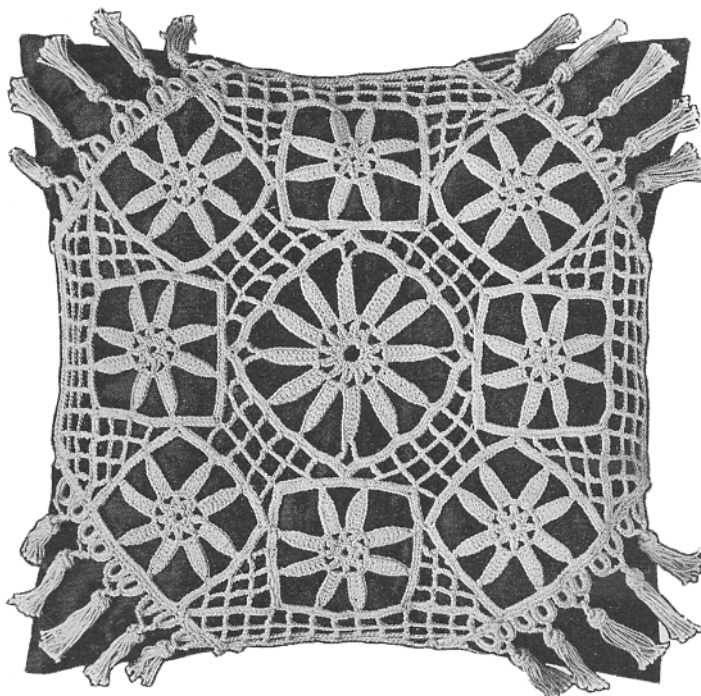
Chain 3, 9 t, 2 m, 4 t, 4 m, 4 t, 1 m, 4 t, 10 m, 4 t, 1 m, 4 t, 9 m, 4 t, 1 m, 4 t, 8 m, 4 t, 1 m, 4 t, 9 m, 4 t, 1 m, 4 t, 10 m, 4 t, 1 m, 4 t, 4 m, 4 t, 2 m, 10 t, turn, sl st to 10th t; ch 3, 12 t, 2 m, 4 t, 3 m, 4 t, 8 m, 4 t, 3 m, 4 t, 7 m, 4 t, 3 m, 4 t, 6 m, 4 t, 3 m, 4 t, 7 m, 4 t, 3 m, 4 t, 8 m, 4 t, 3 m, 4 t, 2 m, 13 t, turn, sl st to 10th t; ch 3, 9 t, 1 m, 10 t, 1 m, 4 t, 6 m, 4 t, 1 m, 10 t, 1 m, 4 t, 5 m, 4 t, 1 m, 10 t, 1 m, 4 t, 4 m, 4 t, 1 m, 10 t, 1 m, 4 t, 5 m, 4 t, 1 m, 10 t, 1 m, 4 t, 6 m, 4 t, 1 m, 10 t, 1 m, 10 t, turn, sl st to 10th t; ch 3, 12 t, 1 m, 4 t, 6 m, 4 t, 1 m, 10 t, 1 m, 4 t, 5 m, 4 t, 1 m, 2 t in 1st t, 8 t in 8 t, 2 t in next t, 1 m, 4 t, 4 m, 4 t, 1 m, 2 t in next t, 8 t in 8 t, 2 t in next t, 1 m, 4 t, 5 m, 4 t, 1 m,

DIRECTIONS.—Chain 290, turn, 1 t in 8th st from hook, * ch 2, miss 2 sts, 1 t in next *; repeat from * 93 times, this makes 95 m. *2d row*—Chain 5 to turn (and the same on every row), 6 m, 2 bl, 15 m, 2 bl, 45 m, 2 bl, 15 m, 2 bl, 6 m. *3d row*—Four m, 4 bl, 6 m, 3 bl, 4 m, 4 bl, 6 m, 3 bl, 4 m, 2 bl, 3 m, 2 bl, 5 m, 2 bl, 3 m, 2 bl, 4 m, 3 bl, 6 m, 4 bl, 4 m, 3 bl, 6 m, 4 bl, 4 m. *4th row*—Three m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 3 m, 4 bl, 1 m, 4 bl, 3 m, 4 bl, 1 m, 4 bl, 3 m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 3 m. *5th row*—Three m, 5 bl, 3 m, 6 bl, 3 m, 5 bl, 3 m, 6 bl, 3 m, 4 bl, 1 m, 4 bl, 3 m, 4 bl, 1 m, 4 bl, 3 m, 6 bl, 3 m, 5 bl, 3 m, 6 bl, 3 m, 5 bl, 3 m. *6th row*—Two m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 5 m, 2 bl, 3 m, 2 bl, 5 m, 2 bl, 3 m, 2 bl, 5 m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 2 m. *7th*

[CONCLUDED ON PAGE 46]

Crochet for the Living-Room

By Eleanor M. Lucas



THE MEDALLIONS ARE MADE SEPARATELY, THEN JOINED

DESIGN No. 141119. Ecreu crochet cord (8 balls) and a steel crochet-hook, 85 cents. Ecreu Bulgarian linen, for lining and back, 30 cents.

Cushion No. 141119

THIS cushion is a very attractive design, and a good example of what can be done in crochet with heavy thread. The crochet-work is done with écreu-colored thread, and underlined with messaline of any preferred color.

For description of stitches see page 44.

MATERIALS.—Eight balls of écreu crochet cord.

The square medallions are each made separately and joined in the last row.

CENTRE MEDALLION.—Chain 14, turn, miss 1 ch, 1 d in next, 1 h t in next ch, 1 t in each of next 10 ch, leaving 1 ch vacant. Repeat from beginning 11 times, sl st in the vacant ch of first ray.

CENTRE OF MEDALLION.—Two ch (for a d), * 7 ch, 1 d in next vacant ch between

rays; repeat from * 10 times, 7 ch, sl st in second of 2 ch at beginning, sl st in next 3 ch, 1 d in 4th of 7 ch, * 1 d in 4th of next 7 ch; repeat from * around with sl st in 1st d. This completes centre of medallion, fasten off. Work a * d in tip of ray, 10 ch, 1 d in tip of next ray, 10 ch, 1 long t in tip of next ray, 5 ch, 1 long t in same place, 10 ch; repeat from * 3 times, substituting a sl st in 1st d. Make 2 ch for d, 1 d in each st all around, excepting the 3d of 5 ch, in which make 3 d to keep corners square, finish with sl st in 2 ch, fasten off.

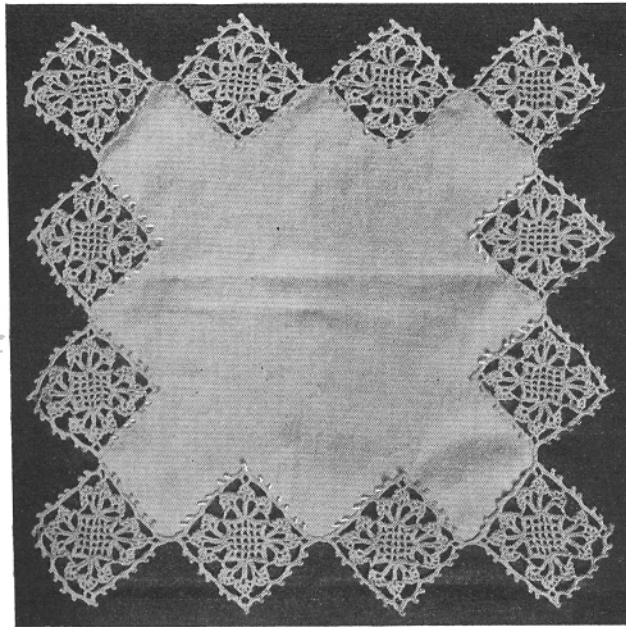
SMALL MEDALLIONS.—Work 12 ch for each ray, make the d, the h t, and 8 t. For each medallion make 8 rays. In the centre work 5 ch instead of 7. Fasten with * d in tip of ray, 8 ch, d in the tip

of next ray, 17 ch; repeat from * 3 times, ending with sl st after last 17 ch, 2 ch, d in each st until the 9th of 17 ch is reached, in that make 3 d, 1 d in each of 8 ch, 1 d in d, 1 d in each of 4 ch, remove the loop from hook, insert hook in a corner of the large medallion, draw dropped loop through, work 1 d in each st of small medallion all around, with 3 d in corner sts. Fasten off. Make 3 more small medallions and fasten to corners of large medallion in same way. The other four small medallions are made in same way, and are fastened at the corners to the 9th st after the corner st of the other small medallion. Fasten one of last group of medallions between each two of first made group.

The d t and ch around large medallion are made next. Fasten thread in one of the medallions of first group, in the 7th d



SCARF FOR AN OBLONG TABLE
DESIGN No. 141120. Pearl crochet cotton, No. 5, éceru, blue, or white, 35 cents a ball. No. 6 steel crochet-hook, 5 cents. White, blue, or tan linen, 36 inches wide, 75 cents a yard.



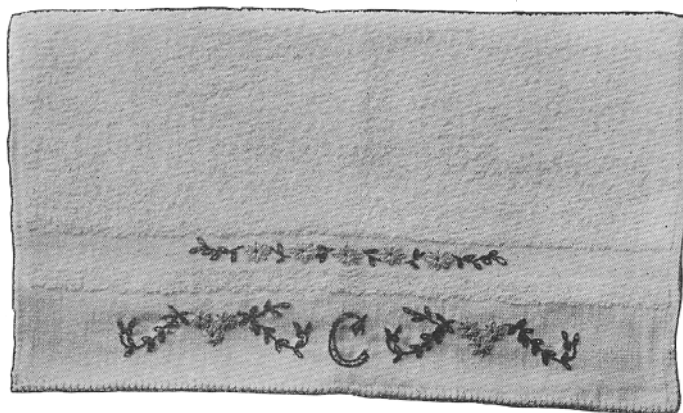
A CENTREPIECE WHICH MAY BE USED ON EITHER A SQUARE OR ROUND TABLE

DESIGN No. 141121. Pearl crochet cotton No. 5, éceru, blue, or white, 35 cents a ball. No. 6 steel crochet-hook, 5 cents. White, blue, or tan linen, 36 inches wide, 75 cents a yard.

after where the corner of large medallion is joined. Miss 7 d on the large medallion, make a d t in the 8th, * 4 ch, miss 4 d on large medallion, make a d t in next; repeat from * 4 times, sl st in the small medallion just above in the 7th st, counting from where corner of large medallion joins. The working thread must now be brought up to the corner of this same small medallion; to do this, make a ch at back, or draw the loop on hook out long enough to pass ball of thread through, tighten and bring thread to corner of small medallion, where a sl st is made. Turn the work and make a d t in d t underneath, (the 5th d t made

[CONTINUED ON PAGE 31]

Varied Ideas for Trimming Towels



BATH TOWEL WITH EMBROIDERED END

DESIGN No. 141122. *Size, 17 x 36 inches.* Design and one letter stamped on Turkish towels, 40 cents each; 75 cents a pair. Embroidery silk for one towel, 10 cents extra, or cotton for one towel, 6 cents extra. Perforated pattern of design and one letter, 15 cents; transfer pattern, 10 cents.

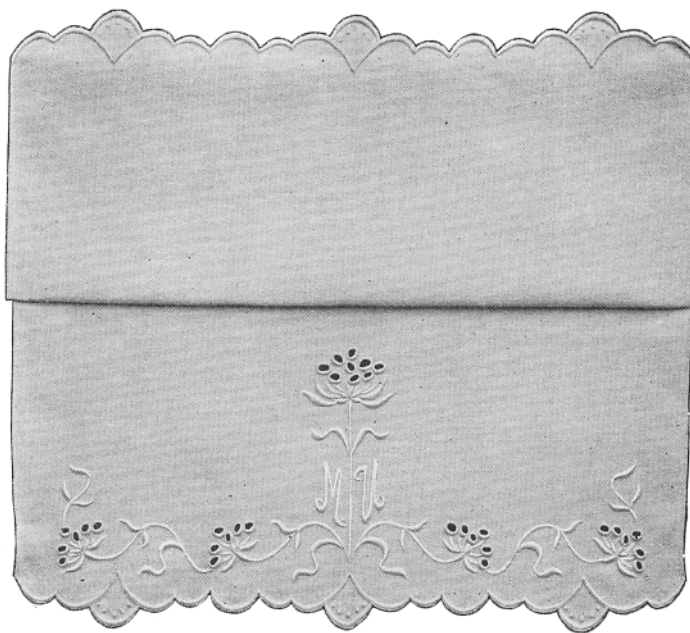
ON the following pages will be found several attractive ways for finishing towels.

One of the newest ideas is the touch of embroidery on the bath towel. The one shown is stamped on the plain weave so there is no difficulty in doing the work. A simple design in lazy-daisy stitch is used, and this, combined with a Japanese initial, is very effective. The flowers are yellow and the leaves green. Make a small French knot in green for the flower centre.

The guest towel at the bottom of the page has a particularly pretty design in French and eyelet

work, using the shaded eyelets. These are padded between the double lines, and then worked in the usual way. Instead of the monogram, two initials are used, one each side of the stem of the flower. The design is worked throughout in white.

Number 141124 shows a pretty wild rose band for a hemstitched towel. The curled edge of each petal is padded and worked solid in white, while the surface is darned



TOWEL WITH FRENCH EMBROIDERY AND SHADED EYELETS

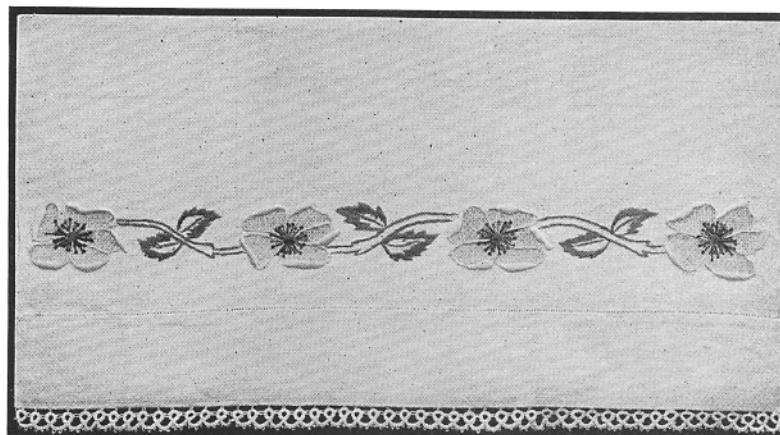
By Sonja Danfelt

DESIGN No. 141123. *Two sizes. Size, 16 x 25 inches.* Design only stamped on fine linen huckaback, 60 cents; design and monogram stamped on huckaback, \$1.00. Embroidery cotton, 7 cents extra. Perforated pattern of design, 25 cents; transfer pattern, 10 cents.
Size, 22 x 38 inches. Design only stamped on huckaback, \$1.00; design and monogram stamped on huckaback, \$1.40. Embroidery cotton, 14 cents extra. Perforated pattern of design, 35 cents; transfer pattern, 15 cents.
 Perforated pattern of a two-letter monogram, size 1-inch or 1½-inch, 40 cents.

THE SURFACE OF THE PETALS IS DARNED WITH PINK

DESIGN No. 141124.
Size, 22x38 inches. Stamped fine linen huckaback for hemstitching, \$1.10. Embroidery silk, 50 cents extra, or cotton, 18 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.

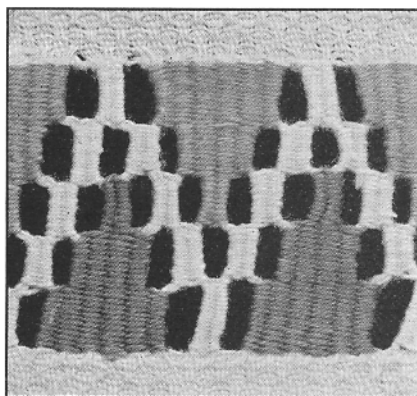
Stamping compound, with directions, 10 and 25 cents a box.



By L. Gertrude Day

with pink. The flower centre is of very light green, with the stamens of green French knots. The leaves are worked in long - and - short stitch in green, with the stems outlined with the same color. The hem may be left plain, or a narrow tatted edge may be added.

EDGE.—* Ring 3 picots (p) separated by 3 double stitches (d s), 3 d s, close, chain, 3 p separated



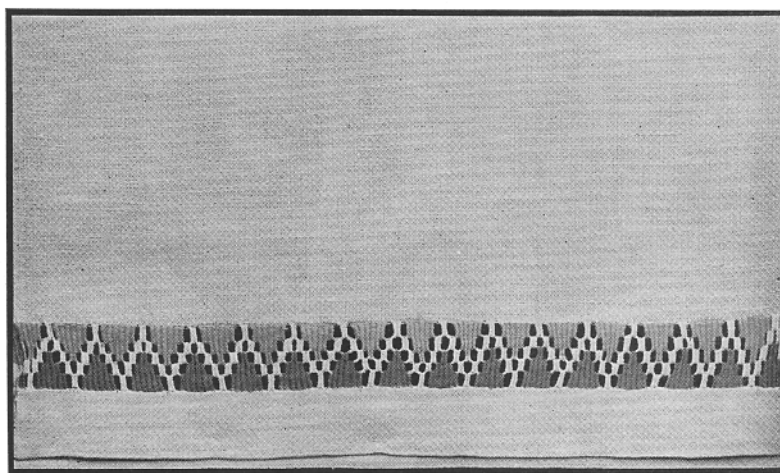
ACTUAL SIZE OF DRAWN WORK USED ON TOWEL
By L. Gertrude Day

by 2 d s, 2 d s. Repeat from * to desired length, joining the 1st p of each ring to the 3d p of the preceding ring.

Towel No. 141125 is finished with Oriental drawn - work. (See actual size detail above illustration.) After finding the width of the hem desired, draw threads for a space of one and one-half inches. Hemstitch, taking up eight or ten threads.

It must not be hemstitched too closely. Hemstitch opposite side in

[CONCLUDED
ON PAGE 42]

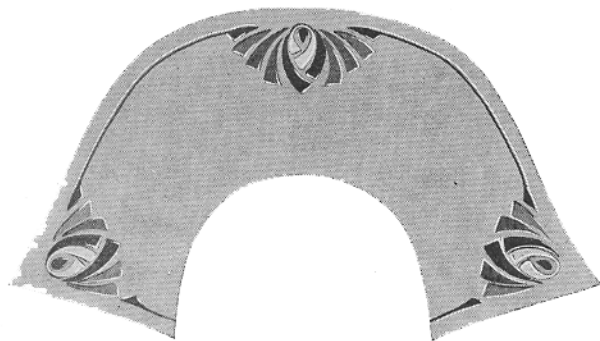


TOWEL FINISHED WITH ORIENTAL DRAWN WORK

DESIGN No. 141125. Fine linen huckaback, 16 inches wide, 60 cents a yard; 22 inches wide, 75 cents a yard. Cotton for working one towel, two shades of blue and white, 30 cents.

Work commenced, 75 cents additional.

Three Collars and a Waist



A SMALL COLLAR OF WHITE BATISTE WORKED IN COLOR
 DESIGN No. 141128. Neck measure, 12 inches. Stamped batiste and plain batiste for lining, 40 cents, or given for one subscription, other than your own, and 5 cents. Embroidery silk, 20 cents extra, or cotton, 12 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.
 A color scheme will be sent with each pattern.

AFTER household linen nothing is more interesting to the embroiderer than neckwear. Styles change, but, until we begin to wrap our throats up in high, stiff neckbands and chokers again, nearly every frock and blouse will demand its separate collar, and coats will be made becoming and attractive with appropriate collar and cuff sets.

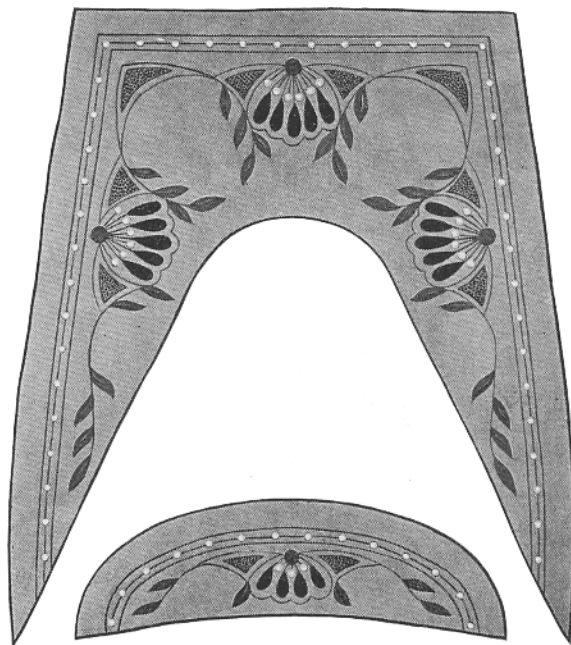
Many of the frock collars and coat sets lend themselves admirably to colored embroidery, the design worked in colors nicely contrasted or in harmony with the color of the garment with which the collar is to be worn.

The collar at the top of this page offers an excellent opportunity for effective coloring. It is embroidered in three shades of green accented with black. The spot in the centre of each of the three motifs is black, and the lines between, widening at the ends, are also black. A color diagram which is sent with each pattern shows exactly where to place the three shades of green. The material used is very fine ba-

tiste, and the finished collar is lined with the same.

When the embroidery is completed, place the collar and lining face to face and stitch all around, leaving only the neck edge open. Trim the edge of the seam to an even width and turn the collar right side out, carefully pulling out the corners and shaping them nicely. Bind the neck edges together with a crossway strip, or, if a collar without binding is preferred, turn the neck edges in about one-fourth of an inch and blind-stitch them together.

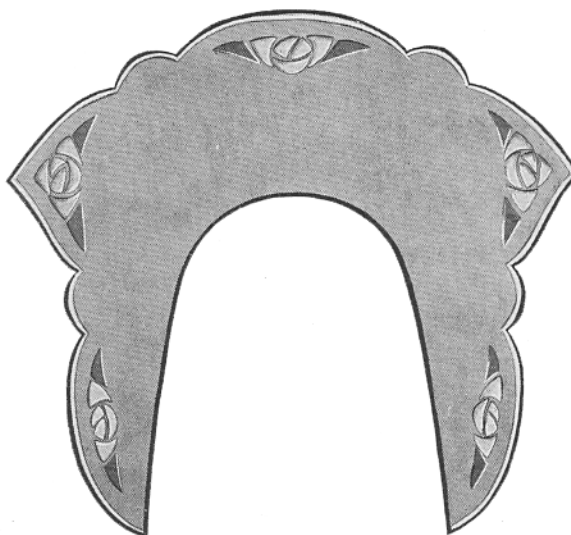
The coat set shown here is made of tan poplin embroid-



COLLAR AND CUFF SET OF ECRU POPLIN
 DESIGN No. 141129. Neck measure, 36 inches. Stamped ecru poplin, 55 cents, or given for one subscription, other than your own, and 20 cents. Embroidery silk, \$1.10 extra, or cotton, 35 cents extra. Perforated pattern, 40 cents; transfer pattern, 15 cents.
 A color scheme will be sent with each pattern.
 Work commenced, 75 cents additional.

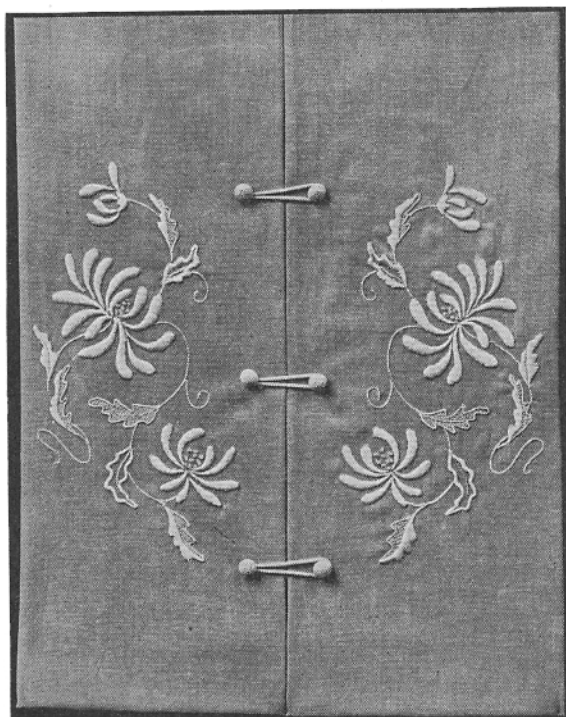
ered in dull blue and three shades of brown. With the pattern for this set also there is sent a color diagram showing how the colors are arranged. The blue is used for the flower form and for the French knots in the triangular spaces, the lightest brown for the round spots and the other two shades for leaves and stems.

The flower forms are worked solid, taking the stitch straight across from side to side, and the leaves are worked in the same direction, but the stitch is taken from each side to the line indicating the midrib of the leaf until nearing the end and then straight across. Very little padding is required for this work. The round spots are worked first in one direction, working just inside the line, and then covered



WORKED IN SHADES OF BLUE

DESIGN No. 141130. Neck measure, 21 inches. Stamped sheer white linen, 35 cents, or given for one subscription, other than your own. Embroidery silk, 25 cents extra, or cotton, 12 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents. A color scheme will be sent with each pattern.



THIS CHRYSANTHEMUM DESIGN IS VERY EFFECTIVE

DESIGN No. 141131. Stamped mercerized cotton voile, \$1.75. Embroidery cotton, 18 cents extra. Perforated pattern, 35 cents; transfer pattern, 10 cents. *Stamping compound, with directions, 10 and 25 cents a box.*

in the other direction. This makes a smooth and slightly raised spot. Be careful to have the finished spots all worked in the same direction. In this case the weave of the material will act as a guide in making them alike in this respect.

When collar and cuffs are finished fold the edge under as far as the first line of outlining and hem with invisible stitches. If the curve of the cuff proves troublesome in making a hem a fitted facing can be used.

Collar No. 141130 is a sheer white linen embroidered in a cool green and three shades of blue.

The work is done with three threads of stranded cotton, and should not be padded heavily, but kept smooth and flat.

A handsome chrysanthemum waist design is shown. The flowers are well padded to stand out in contrast to the leaves, only a few of which are padded.

Tatted Centrepieces and Doilies

THESE designs represent three different styles of work, one of tatting alone, another with a linen centre, and a third showing tatting combined with fancy braid.

Centrepiece with Coronation Braid No. 141132

MATERIALS.—Cordonnet crochet cotton No. 40, at 23 cents a ball, and Coronation braid.

knots, slip the cotton through loop and fill shuttle. *1st row*—Chain 3 d s, 5 picots (p) separated by 2 d s, 3 d s, fasten to next loop of cord, repeat around. *2d row*—Bring threads from back to 2d p in ch, ch 2 d s, p, 2 d s, join to middle loop, ch 2 d s, p, 2 d s, join to next p, ch 2 d s, p, 4 d s, p, 2 d s, join to 2d p in next loop. *3d row*—Bring up from wrong side, fasten to p, ch 2 d s, p, 2 d s, join, repeat until circle is complete. *4th row*—Chain 3 d s, fasten to loop of cord, 3 d s,

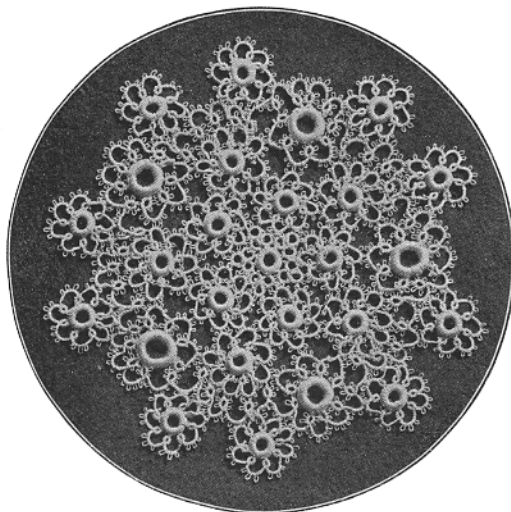


CENTREPIECE OF TATTING AND CORONATION CORD, No. 141132
By Mrs. Warren F. Peters

DIRECTIONS. — Ring 2 double stitches (d s), fasten to braid, repeat until nine loops are formed. Cut and fasten with needle and fine thread. To save tying join to p in 3d row, ch 3 d s, count off four loops of cord, twist and join between 2d and 3d, ch 3, join to p, repeat around. Here you must follow the illus-

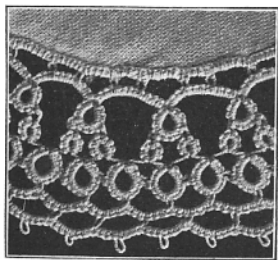
tration. *5th row*—Chain 3 d s, 7 p separated by 2 d s, 3 d s, * fasten to single loop, repeat to *, ch 3, join to twisted double loop, repeat around. *6th row*—Bring thread to 3d p, * ch 2 d s, 3 p separated by 2 d s, 2 d s, * join to 5th p, repeat from * to *. Join to 3d p, repeat around. *7th row*—Chain 2 d s, 3 p separated by 2 d s, 2 d s, join to middle p, repeat around. *8th row*—Chain 2 d s, p, 2 d s, join to cord, 2 d s, p, 2 d s, join to middle p. Now ch 2 d s, p, 2 d s, join to double loop of cord, ch 2 d s, p, 2 d s, join to p, repeat around, counting off enough to make it double also on next round. *9th row*—Chain 2 d s, 5 p separated by 2 d s, 2 d s, join to double loop, repeat and join to single loop, making the two sides alike. *10th row*—Fasten thread to 2d p, 2 d s, p, 2 d s, join to 4th p, 2 d s, 3 p separated by 2 d s, 2 d s, join to 2d p of next scal-

next. *15th row*—Join to middle p, ch 3 d s, 3 p separated by 3 d s, 3 d s, join to next middle p. *16th row*—Same as 15th row. *17th row*—Same, only fasten middle p to cord; one to single and the next to a double. *18th row*—Join to cord, 3 d s, 7 p, separated by 3 d s, 3 d s, join, repeat around. *19th row*—Join to 3d p, 3 d s, p, 2 d s, p, 2 d s, p, 3 d s, join to 5th p, repeat and join to 3d p, repeat around. *20th row*—Join to 1st p, 2 d s, 3 p separated by 2 d s, 2 d s, join to 3d p, 2 d s, p, 2 d s, join to 1st p, repeat around. *21st row*



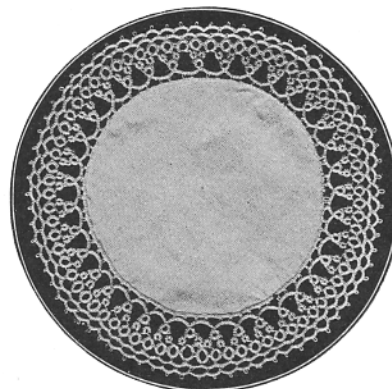
DOILY OF TATTING AND BATTENBERG RINGS, No. 141133
By Gwen Keys

—Join to middle p in scallop, 4 d s, p, 4 d s, join, repeat around. *22d row*—Join to same p, 4 d s, p, 6 d s, p, 6 d s, p, 4 d s, close, join ring to ring, and repeat around. *23d row*—Join to ring, 2 d s,



DETAIL OF EDGE OF DOILY No. 141134

lop, repeat around. *11th row*—Same as the 10th row. *12th row*—Chain 2 d s, p, 2 d s, join, repeat around. If this row seems a little too full, occasionally join 2 p as one. *13th row*—Same as the 12th row. *14th row*—Join to p, 2 d s, 3 p separated by 2 d s, 2 d s, skip 1 p, join to



TUMBLER DOILY No. 141134
By Mrs. C. M. Snedaker

7 p separated by 2 d s, 2 d s, join, repeat around. *24th row*—Join to 3d p, 2 d s, p, 2 d s, join to 5th p, 4 d s, p, 4 d s, join as before, repeat around. *25th row*

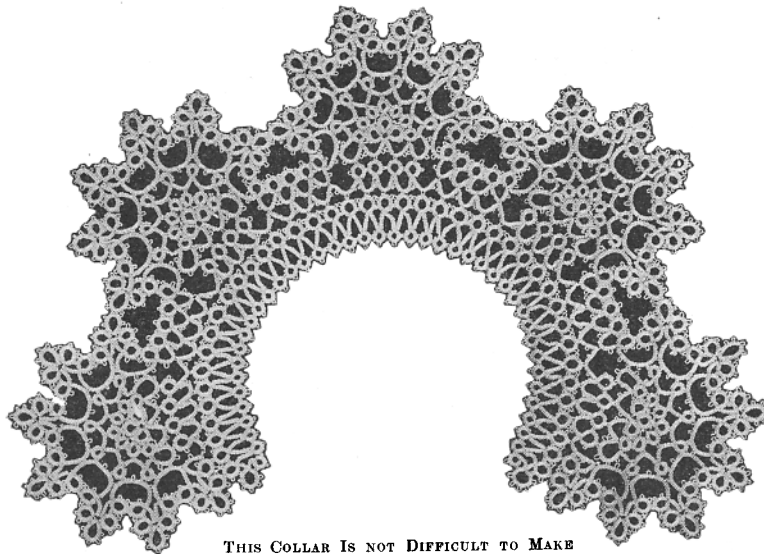
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A Pretty Tatted Collar

By Minnie Riegel

TATTED collars are very serviceable and are particularly nice to wear with the plain one-piece dresses. The one shown is made with two threads. Cuffs to match can be made of the medallions,

2d row—Fasten shuttle thread in last p of last r by drawing the thread through, pass shuttle through loop, draw up. Turn work over, r 3 p separated by 3 d s, 3 d s, close. Fasten thread in centre p of



THIS COLLAR IS NOT DIFFICULT TO MAKE

joined with a straight band of tating.

MATERIAL.—Two balls Cordonnet crochet cotton No. 5, and a crochet-hook No. 6.

ABBREVIATION OF TERMS. — *Ring* (r).
Double stitch (d s).
Picot (p). *Chain* (ch).

Centre of Scallops

1st row—Begin two yards from end of thread, r 3 p separated by 4 d s, 4 d s, close, make two more same as first very close together, joined by 1st p in each r. Tie to first thread, making a clover-leaf. Do not cut thread.

same r in first row, r 3 d s, join to last p in last r, 3 d s, p, 3 d s, p, 3 d s, close. Fasten thread between 1st and 2d r in clover-leaf. Continue in this

way until you have 7 r around clover-leaf, fastening twice in centre p. Tie thread to last p and then to first thread in centre of clover-leaf.

3d row — With the two yards of thread left at the beginning, ch 3 p separated by 3 d s, 3 d s, join to last p in last r.

Chain 5 p separated by 3 d s, 3 d s, join to centre p of same r, 3 d s, * r 2 p

[CONCLUDED ON PAGE 38]

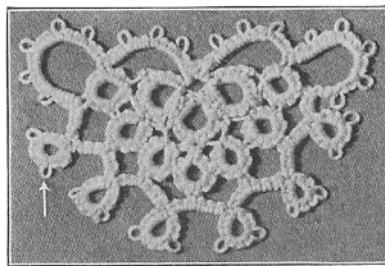


FIG. 1. CENTRE OF SCALLOP WITH ARROW INDICATING WHERE SECOND POINT IS JOINED

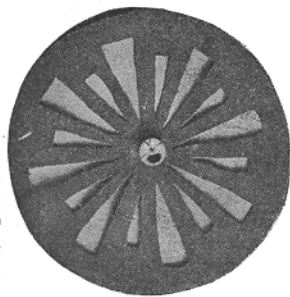
Leather Gifts for the Holidays

FOR the best results, with the least time expenditure, leatherwork is most satisfactory.

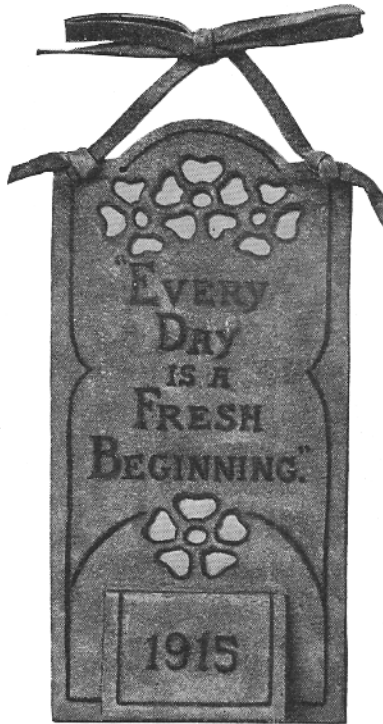
As the name implies, cut leather is merely the cutting out of a design which has been stamped on the leather. All leather has a decided grain, and it is always best, if possible, to have the nap run down. Use a sharp, thin knife, holding the blade straight, and making a firm, clean cut, so it will not have to be repeated. This makes a smooth edge and avoids the ragged appearance which going over it several times would give.

The pen-wiper has a very simple design, consisting of alternate large and small spokes, radiating from the centre. Pieces of chamois, a trifle smaller than the leather, are held in place with a button sewed through the centre.

The work or party bag



A PRETTY LITTLE PEN-WIPER
DESIGN No. 141137. Stamped brown ooze leather, 15 cents. Perforated pattern, 8 cents.



THE LETTERING MAY BE EITHER BURNED OR PAINTED
DESIGN No. 141136. Stamped brown ooze leather, 40 cents, or given for one subscription, other than your own, and 5 cents. Perforated pattern, 25 cents.

has a conventional flower design, and the back and front are fastened with over-and-over stitches taken a short distance apart. The casing is made by making two rows of long outline-stitches.

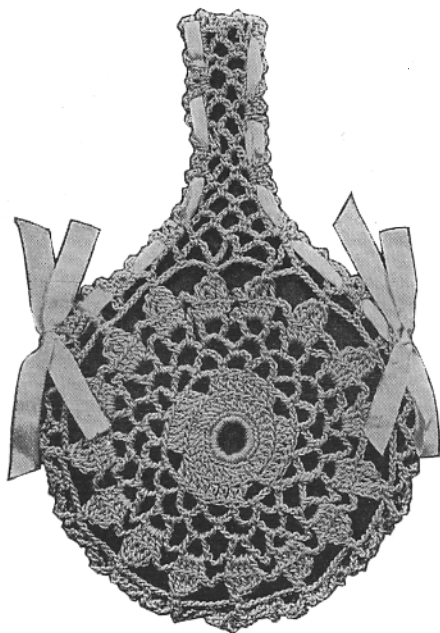
The calendar with the

quotation, "Every day is a fresh beginning," was made of tan leather, with the design cut out, and green silk showing through the cut spaces. The lettering and connecting lines could either be burned or painted with a dark oil color. This calendar should be made firm by means of cardboard glued to the back.

Leather is a very satisfactory material to use in making gifts, as it is almost indestructible; and, except in very delicate shades, does not soil easily. By dipping a piece of cotton in ether and rubbing gently the way of the grain, very soiled leather can be made new again. Of course the leather is brushed up again after it is thoroughly dry.



LINE THE BAG WITH SILK OF A LIGHTER SHADE
DESIGN No. 141138. Stamped brown ooze leather, \$1.45. Perforated pattern, 20 cents.



BRING THE COTTON OUT THROUGH THE HOLE IN THE CENTRE

DESIGN No. 141141
By Clara M. Evald

6, 1 d in 4th t, ch 6, 1 d in 7th t, ch 6, 1 d in middle of next 4 ch, repeat from * till row is complete, making in all 16 loops of 6 ch. *5th row*—Slip stitch to middle of first 6 ch, * ch 6, 1 d in next loop, repeat from * until row is complete. *6th row*—Slip stitch to middle of first 6 ch, ch 6 and 1 t in same loop, ch 4, * 1 t, ch 3, 1 t in next loop, ch 4, repeat from * 14 times, join with sl st in 3d st of first 6 ch. *7th row*—Chain 3 to form t, and 4 t in first loop of ch 3, * 4 ch, 5 t in next loop of 3 ch, repeat from * until row is complete. *8th row*—Chain 5, * 1 d t in 2d t, leave 2 loops on needle, 1 d t in 3d t, draw thread through 2 loops, through 2 more, leaving 3 on needle, 1 d t in next t, draw through 2 loops twice, leaving 4 on needle, 1 d t in next t, draw through 2 loops only, then through 3 loops twice, then through the remaining loops, ch 9, and repeat from * until row is complete. *9th row*—Chain 7, 1 d in the centre of the ch 9 of previous row, ch 7, 1 d in the top of cluster, repeat to end of row. Fasten off. Make the other side same as

[CONCLUDED ON PAGE 44]

Bags for Crochet

THESE little bags for crochet are of great convenience, for when working one has only to slip the bag on one's wrist, put the ball of cotton in it, and there is no trouble in its rolling about.

On the embroidered one the work is done solid in shades of pink and green, and the edge buttonholed with tan. After finishing the floral design, buttonhole through one thickness of the material along the narrow strip, until you reach the notches, then buttonhole the back and front together, forming the bag.

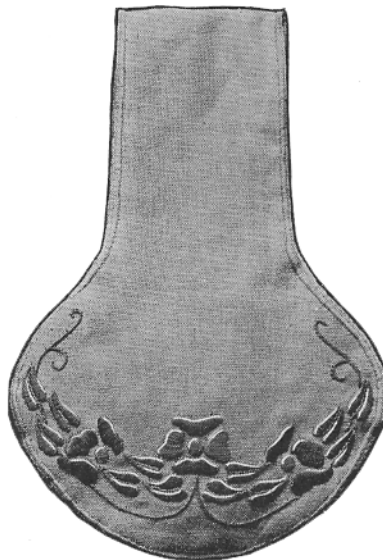
Crocheted Wrist Bag for Crochet Work

MATERIAL.—One ball écu or white Cordonnet crochet cotton No. 5, at 18 cents a ball, steel crochet-hook No. 10, at 5 cents.

For description of stitches, see page 44.

DIRECTIONS.—Chain 10 and join.

1st row—Thirty-two d in the ring, join. *2d row*—Chain 3, to form a t, 31 t in the next 31 d, join, making 32 t in all. *3d row*—Chain 3 to form a t, 7 t into next 7 t of previous row, * ch 4, 8 t, repeat from * twice, finish with 4 ch, and join with sl st. *4th row*—Chain 6, 1 d in middle of next 4 ch, * ch 6, 1 d in 2d t, ch



BAG OF TAN POPLIN EMBROIDERED IN PINK AND GREEN

DESIGN No. 141164. Stamped tan poplin, 35 cents, or given for one subscription, other than your own. Embroidery silk, 60 cents extra, or cotton, 21 cents extra. Perforated pattern, 30 cents; transfer pattern, 15 cents.

A color scheme will be sent with each pattern.

Crocheted Pincushions

PRETTY little pincushions are made with white crochet, with cushion forms of color and ribbon bows to match.

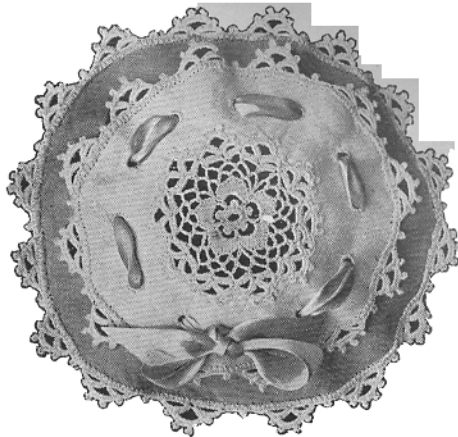
Monkey-face Lace Pincushion No. 141139

MATERIALS.—Cordonnet crochet cotton No. 20, at 23 cents a ball, and an Eagle crochet-hook No. 8, at 5 cents.

For description of stitches see page 44.

DIRECTIONS.—Chain 100 stitches (what remains after completing 1st row can be cut off).

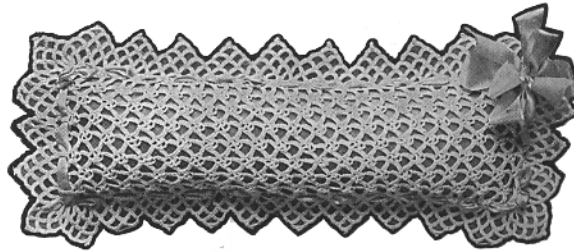
1st row—One t in 4th st of ch, ch 1, 1 t in same st of ch, ch 5, 1 d in 5th st of long ch, ch 4, 1 d in same st, ch 4, 1 d in next st of long ch (making two loops), * ch 8, 1 d in 5th st of long ch, turn, 5 d in ch of 8 (to make upright bar), turn, ch 5, 1 d in 5th st of long ch, ch 4, 1 d in next st of ch (long), ch 4, 1 d in same st * (mak-



THE BOTTOM OF THE CUSHION MAY BE EITHER WHITE OR COLORED LINEN
DESIGN No. 141140
By Anna A. Burton

ing two loops), repeat 8 times from * to *. Chain 5, 1 t in 5th st of long ch, ch 1, 1 t in last st of ch. *2d row*—Turn,

ch 3, 1 t in ch between t of last row, 1 ch, 1 t in same loop, * 5 d on ch, ch 4 over upright bar, 5 d in ch, 1 d in first loop, ch 4, 1 d in second loop *. Re-



CUSHION IN MONKEY-FACE LACE. DESIGN No. 141139
By Marian E. Pratt

peat from * to * 8 times, 5 d on ch next to end of row, 1 t between t of last row, ch 1, 1 t in same space. *3d row*—Turn, ch 3, 1 t between t of last row, ch 1, 1 t in same st, * ch 8, 1 d in loop, turn, 5 d in ch of 8 (to make upright bar), turn, ch 5, 1 d in front of loop, ch 4, 1 d in top of loop, ch 4, 1 d behind loop *. Repeat from * to * 8 times, ch 5, 1 t between t of last row, ch 1, 1 d in same loop. *4th row*—Turn, ch 3, 1 t between t of last row, ch 1, 1 t in same loop, * 5 d in ch, 1 d in first loop, ch 4, 1 d in second loop, 5 d in ch, ch 4 over upright bar *. Repeat 8 times from * to *, 5 d in ch, 1 t between t of last row, ch 1, 1 t in same loop. *5th row*—Turn, ch 3, 1 t between t of last row, ch 1, 1 t in same loop, ch 5, 1 d in front of loop, ch 4, 1 d in top of loop, ch 4, 1 d behind loop, * ch 8, 1 d in loop, turn, 5 d in ch of 8 (to make upright bar), turn, ch 5, 1 d in front of loop *. Repeat 8 times from * to *, ch 5, 1 t between t of last row, ch 1, 1 t in same loop. Repeat rows 2, 3, 4, 5, for pattern until it measures fourteen inches.

BORDER.—Chain 12, join 12 d in half of ring, this forms first scallop, ch 12, joined in last st of d.

To join means to remove the needle from work, insert at point where the join

[CONCLUDED ON PAGE 36]

Two Embroidered Pillows



ESKIMO EMBROIDERY ON AN OBLONG PILLOW

DESIGN No. 141142. White Java canvas, not stamped, 18 x 48 inches, 35 cents, or given for one subscription, other than your own. Embroidery cotton, 6 balls, \$2.10 extra. Work commenced, 75 cents extra.

TO obtain best results in this heavy openwork embroidery it is rather necessary to use a heavy linen and coarse thread of a soft quality. With the design of the pillow no stamping is necessary, but the work is all done by the threads of the linen, which is a very simple process when the diagrams are used.

Before cutting any threads, first work the straight satin-stitches which surround the cut spaces, taking the stitches over six threads of the linen, except in the case of the small mitred corners of the centre design. Here it will be noticed from the illustration, that the stitches are graduated to a point. Follow the diagram in shaping the central motif and

also the outer edges of both the borders.

After these binding stitches are put in, baste the linen over oil-cloth, which holds the work well stretched, then cut the threads which are to be drawn out, carefully counting to see that the correct numbers are left for the woven bars. (See the diagrams.)

It is better to make the centre first, then count out to the borders at each side, but, of course, this placing of the design is accomplished when the first satin-stitches are put in.

The illustration of the pillow shows how the bars are woven. The four-thread bars running through the middle of the centre are plainly woven over and under two

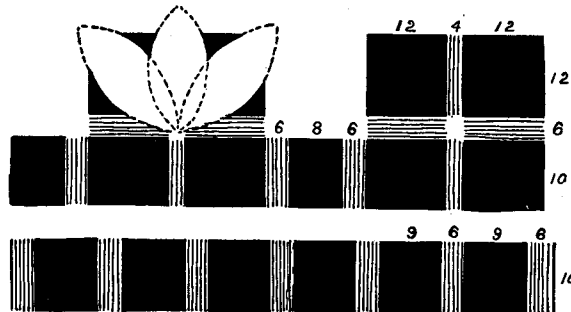


DIAGRAM SHOWING HOW THE THREADS ARE CUT FOR THE BORDER

threads, while the six-thread groups are each divided in two, and the three threads buttonholed, leaving picot loops at regular intervals.

After cutting the threads in the border, the bars are also woven and buttonholed, and the little loops connecting the bars within the inner border consist of the picot of one bar being caught into the picot of the adjoining bar. One may easily see which bars are buttonholed and which are woven, as the woven ones have no picots.

In making the large woven petals, four threads are carried from the centre to the apex for each petal and the outer two pinned or basted far apart at the middle before weaving, to give breadth to the petal, then they are woven closely, but not too tightly, from one end to the other.

The pillow at the bottom of the page in its brilliant colors, which are plainly shown on the cover, is worked in simple stitches. The flowers are rather unusual, as they consist of buttonholing worked with the purling towards the centre and

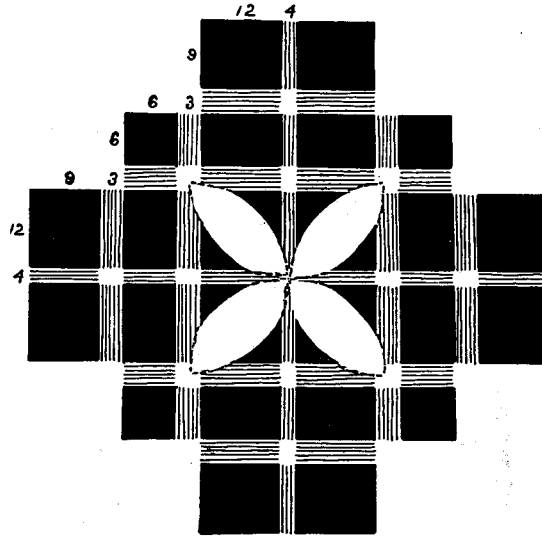
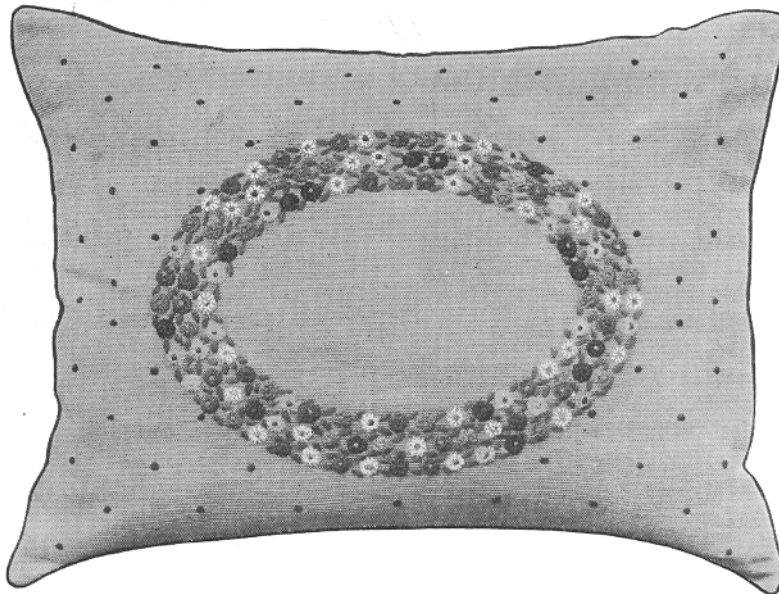


DIAGRAM FOR CENTRE OF ESKIMO PILLOW, SHOWING HOW MANY THREADS ARE CUT AND HOW MANY LEFT

the stitches forming the petals. The leaves are three or four slanting satin-stitches, the flower centres are big French knots, and the black dots are in satin-stitch. Work these dots carefully, taking the stitches on each one in same direction.



THE SMALL FLOWERS ARE MADE IN BUTTONHOLE-STITCH. (See Cover)

DESIGN No. 141143. *Size*, 17 x 21 inches. Stamped tan poplin, with same material for back, 75 cents, or given for two subscriptions, of which your own may be one, and 5 cents. Embroidery silk, \$1.00 extra, or cotton, 95 cents extra. Perforated pattern, 45 cents; transfer pattern, 15 cents. *Stamping compound, with directions*, 10 and 25 cents a box.

Simple Embroideries for Little Fingers

Designs by Harriet Webb



SCHOOL BAG WITH POCKET

DESIGN No. 141144. Stamped ecru crash, 35 cents, or given for one subscription, other than your own. Embroidery silk, 15 cents extra, or cotton, 12 cents extra. Perforated pattern, 20 cents; no transfer pattern. *Work commenced, 75 cents additional.*

THE laundry-bag, which is even easier to make than the slate-bag, is of ecru crash, and is embroidered with a flock of butterflies in red. The simple outline-stitch is used, but to make it somewhat more effective, the bodies might be padded and worked solid.

The bag is finished on the bottom and sides with French seams and a hem is made at the top. Instead of making a casing in which to run the cord, ivory rings are sewed at regular intervals around the top, and the cord is run through these. Of course the ordinary casing may be used if one prefers. Any preferred color may be used for outlining instead of red.

EVEN the children have more of the real Christmas spirit, if they are allowed to make some of the gifts for their small friends.

The school-bag is made of ecru crash, with the little daisy design outlined with one shade of blue. Short, even stitches should be taken, so the outline of the design will be kept perfect. Across the bottom of the back of the bag is sewed a pocket, to be used for the pencils. The heading of the bag is turned on to the right side and held in place with a line of outlining in red. Red tape, which is much more serviceable for this purpose than ribbon, is run in the casing. The bottom and sides of the bag are finished with a row of the red outlining.

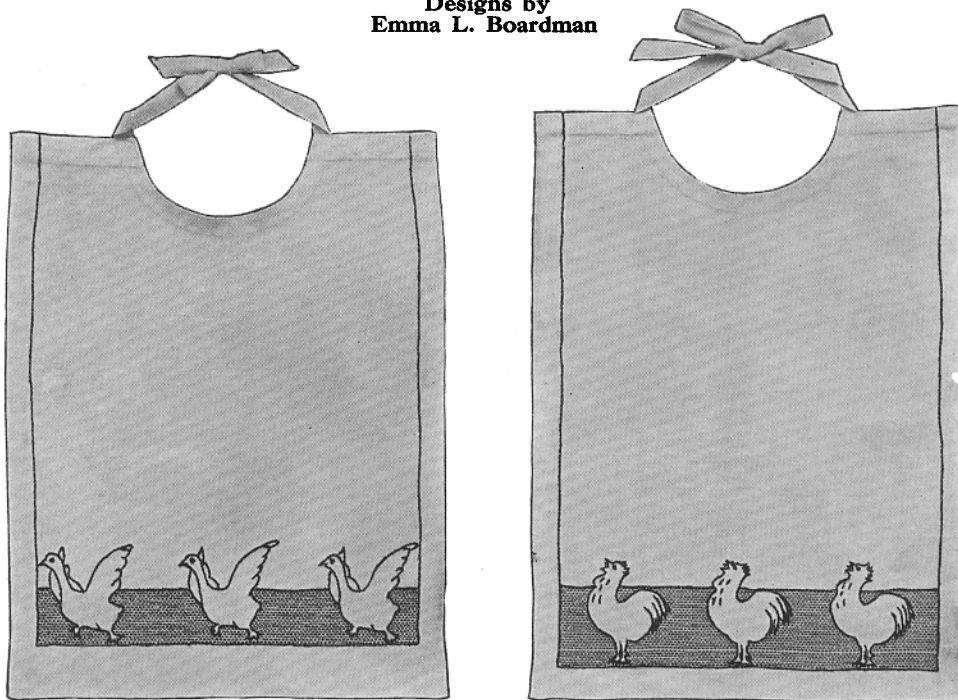


LAUNDRY BAG OF ECRU CRASH

DESIGN No. 141145. Stamped ecru crash, 55 cents, or given for one subscription, other than your own, and 20 cents. Embroidery silk, red or any preferred color, 10 cents extra, or cotton, 6 cents extra. Ivory rings, 18 cents. Cord, 8 cents. Perforated pattern, 25 cents; no transfer pattern. *Stamping compound, with directions, 10 and 25 cents a box.*

Gifts for Children

Designs by
Emma L. Boardman



FEEDING BIBS OF DARNED HUCKABACK

DESIGN No. 141146, DESIGN No. 141147. Stamped linen huckaback, 35 cents each, or given for one subscription, other than your own. Embroidery cotton for one bib, 12 cents extra, or silk, 15 cents extra. Perforated patterns, 20 cents each; transfer patterns, 10 cents each. *Stamping compound, with directions, 10 and 25 cents a box.*

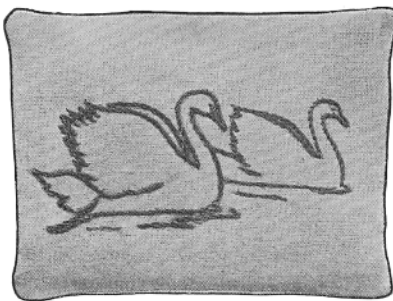
WHEN choosing a gift for the small child, one need never hesitate on account of scarcity of appropriate and practical articles to be used by them.

The two feeding-bibs shown at the top of the page are made of white linen huck, worked with two shades of red. The background is darned with the darker shade, working across the pattern and taking the stitches under the short raised threads of the material. After this is completed, outline the design with the lighter of the shades of red.

A hem is turned as indicated on the pattern, and held in place with a line of outlining. Either ribbons or tapes may be used to fasten the neck.

Every child delights in the possession of a bean-bag, and if this same bag is embroidered with some interesting design, it is all the more attractive.

This one with the swan design is made of écu crash, and is embroidered in a pretty shade of delft blue. Very short outline-stitches should be used, to make the lines even.



BEAN BAG

DESIGN No. 141148. Stamped écu crash, 20 cents. Embroidery cotton, 6 cents extra, or silk, 10 cents extra. Perforated pattern, 15 cents; transfer pattern, 10 cents. *Work commenced, 75 cents additional.*

Simple Designs for Lingerie



BOUDOIR CAP OF LAWN

By Helen Bailey

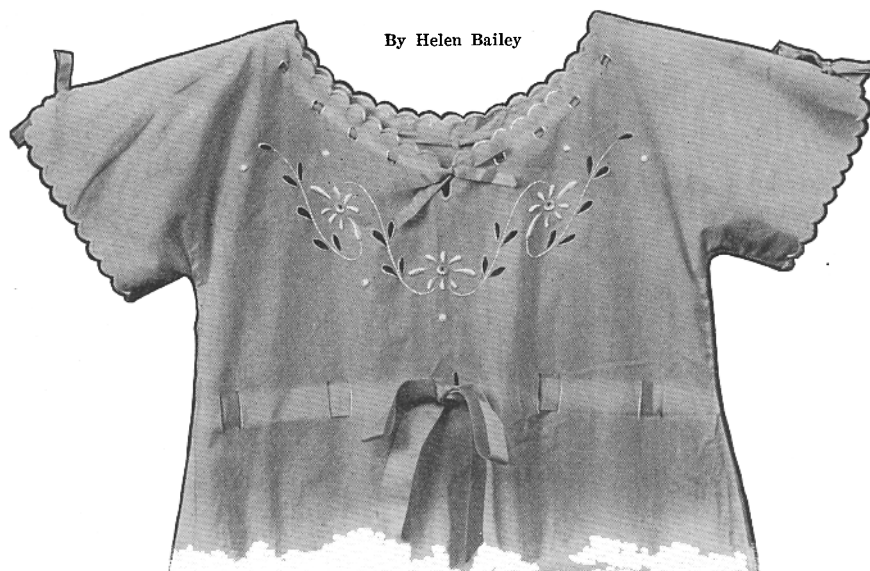
DESIGN No. 141149. Stamped lawn, 30 cents. Embroidery cotton, 6 cents extra. Valenciennes lace, 25 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents. *Work commenced, 75 cents additional.*

THE boudoir cap and nightgown which are shown on this page are embroidered with patterns of similar design. The cap is of lawn, while the gown may be of either linen cambric or nainsook.

The large daisies are padded and worked solid, and the leaves are made in eyelets. One should be very careful in making these large, long eyelets, or they will lose their shape. Run short stitches around the stamped line before piercing, then slash the material lengthwise, and turn it back to the line of stitches. Over this as a foundation, take the over-and-over stitches. Eyelets are made for the draw ribbon around the neck, and larger ones extend around the body of the garment. The ribbon which is run in these larger ones may be drawn up, giving the Empire effect, or left perfectly flat. The sleeves are slashed a trifle and caught with ribbon.

When finishing the cap, turn a narrow hem, in which run elastic to shape the cap to the head. The edge of the hem is finished with a narrow lace. Just above the lace lay a fold of ribbon caught at intervals and ending with a rosette at one side.

By using the perforated pattern, one



By Helen Bailey

WITH THE RIBBON DRAWN UP IT GIVES A PRETTY EMPIRE EFFECT

DESIGN No. 141150. Stamped linen cambric, \$3.10; nainsook, \$1.85. Embroidery cotton, 12 cents extra. Perforated pattern, 40 cents; no transfer pattern. *Stamping compound, with directions, 10 and 25 cents a box.*

may use this design on other materials to match a kimono, or net would be pretty with the design worked solid. The piece for the crown should be eighteen inches in diameter.

One of the latest and most satisfactory undergarments is the envelope chemise. This is really a corset-cover and drawers combination, the drawers being formed by the extension of the back, buttoned up on to the front.

The one illustrated is furnished all made up, so all one has to do is to embroider the design, which will make the garment comparatively easy to finish. The design is in French and eyelet work, with buttonholing around the neck and sleeves. Small eyelets are made for the draw ribbon.

The present-day lingerie is not confined to the more durable materials, but consists of silk muslin, crêpe de Chine, and similar fine fabrics. Any of these designs may be used on these materials, but the embroidery should be done solid, as it is almost impossible to make a perfect eyelet. For the draw-ribbon around the neck a pretty lace beading can be used.

While one is always particular about the size and quality of the material used for working, it is equally important to consider the needle. If this is too large for the size of the thread, it will leave large holes in

the material, while if it is too small, it will pull the material and give a very ragged appearance to the finished work.

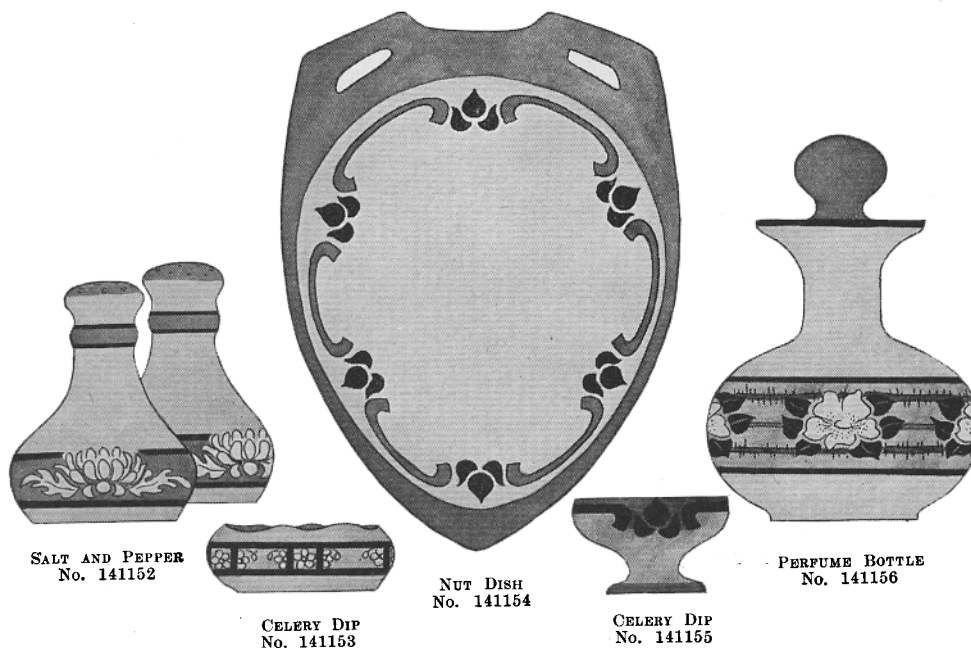


THE ENVELOPE CHEMISE IS ONE OF THE NEWEST MODELS
 DESIGN No. 141151. Sizes, 36, 38, 40, and 42. Design stamped on a made-up garment of fine nainsook, \$1.25. Embroidery cotton, 10 cents extra. Perforated pattern of design without scallop, 20 cents; transfer pattern, 10 cents.

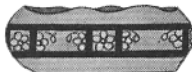
When several eyelets of the same size are to be made, it is an advantage to use a gauged stiletto, to make them uniform.

Little Things in China for Christmas Gifts

By Gertrude S. Twichell



SALT AND PEPPER
No. 141152



CELERY DIP
No. 141153

NUT DISH
No. 141154



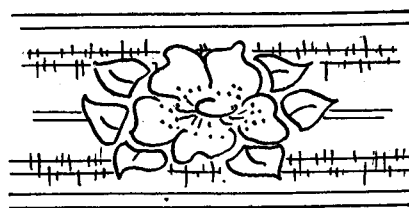
CELERY DIP
No. 141155

PERFUME BOTTLE
No. 141156

DESIGN No. 141152. Black outline pattern, 10 cents.
DESIGN No. 141153. Black outline pattern, set of six, 25 cents.
DESIGN No. 141154. Black outline pattern, 15 cents.
DESIGN No. 141155. Black outline pattern, set of six, 35 cents.
DESIGN No. 141156. Black outline pattern, 10 cents.

NOTE.—With every order, directions for the new method of applying will be sent. With each 50-cent order, a water-color study of the pattern will be sent.

FIVE different designs are shown in the illustrations, each of which may easily be adapted to many other shapes. The dainty forget-me-not design on the cup and saucer may be used on bread-and-butter plates, or little things for the dresser. The illustration shows it adapted to celery-dips. Salts and peppers make very useful gifts, and two designs are given for these. A strictly conventional design is shown on the new tall set. This design is given in different arrangement on the shield-shaped nut or olive dish, and again on the other celery-dip. The smaller salt and pepper have a dainty aster pattern. This motif may be used on curved borders for plates, by measuring from the outside edge and running the bands around at the correct distance. The wild-rose design shown on the perfume bottle may be curved in the same way. This pattern is lovely on dresser-sets, tea-caddies, tiles, or cereal-sets. The motif given on the crescent-shaped napkin-ring is for use with monograms on white china. The touch of color is a little newer than the plain gold



BAND USED ON PERFUME BOTTLE No. 141156

and white. This motif may be used on tea-sets and plates, and the color of the flowers changed to suit individual taste. Either monograms or single initials may be used.

Wipe the china over with denatured alcohol, space it off with a plate divider, and then trace the design. In using the small motifs it may be found easier to cut a small piece of impression paper and paste it to the back of the tracing-pattern. This prevents the paper from slipping. Hold the pattern carefully in place and go over the outlines with a pencil or smoothly pointed stick. The design will be found transferred to the china. Connect the motifs with bands, if such are used

in the design, making them the right width by measuring from the rim of the china. Hold the pencil-point at the right distance from the edge, rest the fingers against the rim of the china, and run the pencil clear around. This will give bands of even width. Outline the designs carefully with either black or gold, making firm, even lines. Gold bands need not be outlined, if care is taken to keep the edges even and clean-cut.

If one is not skilful in tracing and transferring, it will perhaps be easier to use the prepared outlines (prices for which are quoted under illustrations). These give the outline of the motif in Ceramic black (they are prepared in black only) on films backed with paper. These are immersed in water until the film begins to separate from the paper, then slipped on to the china and fired in. They

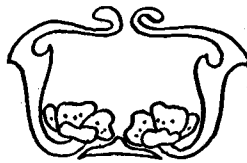
require no tracing or painting. Careful directions for their use accompany the films with every pattern sent out.

When the outlines are dry, whichever method is used, the color may be filled in. The china should not be worked on while the outlines are wet, as they will get blurred and the work will be spoiled. The cup and saucer has a dainty border of deep blue green, put on with the brush and padded thin and smooth. The flowers are of the same color, only deeper, with centres of yellow. The larger buds beneath the centre flower are blue, while the smallest ones are pink. The rest of the china is tinted with ivory or cream. If you have no cream-color on hand, mix yellow brown and yellow, and use this very thin, being sure to pad it until smooth and even. The narrow bands are of gold. Gold is also put on the handle.

The design on the napkin-ring is filled in with gold, while the flowers are painted with pink, blue, or yellow, as desired. The small motif connecting the flowers should be of green. Bands of gold are put at each edge of the china. The design might be filled in with color instead of gold, if preferred. The tall salt and pepper are four-sided, and are very quaint and new in design. The three upper petals are of pompadour red, and the lower pointed figure is dark green. The horizontal motif at the base is also dark green. The top is covered with silver lustre, which extends down the sides, terminating in a point on each



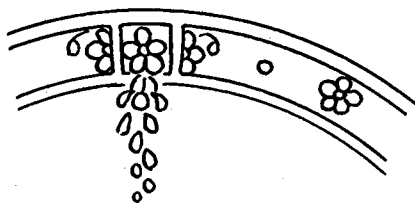
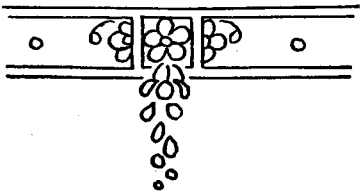
MOTIF FOR NUT DISH
No. 141154



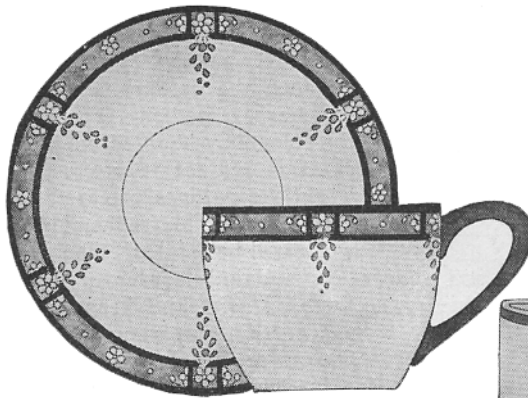
MOTIF FOR NAPKIN RING
No. 141158



FOR SALTS AND PEPPERS, No. 141152



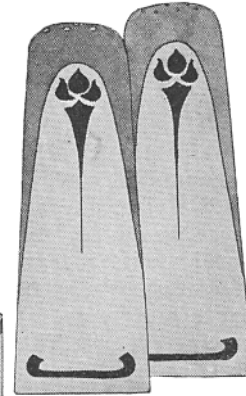
ADAPTED TO CUP AND SAUCER OR BREAD AND BUTTER PLATE, No. 141157



CUP AND SAUCER No. 141157



NAPKIN RING No. 141158

SALT AND PEPPER
No. 141159

DESIGN No. 141157. Black outline pattern, 25 cents.
 DESIGN No. 141158. Black outline pattern of design, 5 cents; of design and one gold letter, 10 cents; of design and three gold letters, 20 cents.
 DESIGN No. 141159. Black outline pattern, 20 cents.
 NOTE.—With every order, directions for the new method of applying will be sent. With each 50-cent order, a water-color study of the pattern will be sent.

corner of the china at about two-thirds of the way down. This border must be made to conform to the china, and may have to be corrected by hand. On different-shaped pieces this must be changed to fit the china. The nut-dish has a different arrangement of the same design. The side figure is continued into a narrow band of the right length to connect the motifs. This may be carried out in the same color scheme as given for the salt and pepper above, or green and gold may be used. Tint the background with light apple-green, make the three petals in gold, also the band at the edge, and make the connecting motifs of deep apple-green. If lustres are used, make the design in gold, put yellow brown in the centre, and a deep border of copper on the edge, extending this down to the design. The celery-dip is worked out in the same scheme, and is lined with yellow brown lustre.

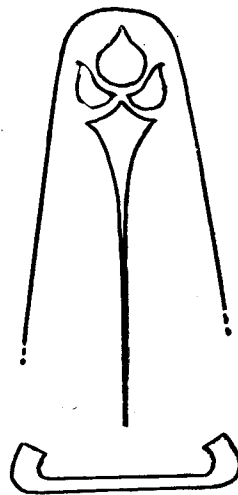
The aster design on the other salt and pepper is worked out in yellows. Paint the flowers with yellow, putting a little

yellow brown back of the front petals to give "depth" to the flower. The leaves are moss-green, the border tinted yellow brown between the gold bands, and the rest of the china tinted a rich cream color. The wild-rose design on the perfume bottle has a background of apple-green, blossoms of pink, leaves moss-green, smooth stems green, thorny stems violet of iron, bands of gold, and tinting of pink or ivory.

All the designs may be carried out in one fire if color is used in place of gold, silver, or lustre. Many times, however, a very narrow edge of gold or silver may be put on heavy enough the first time, so that it does not need a second fire.

Any of these pieces would make nice Christmas gifts, and could be given as separate articles, or several together as a set. If one is at all skilful in the work, she can readily use the motifs on other pieces, and even place them in different positions to suit her own fancy.

Be sure the motifs are evenly spaced.

CONVENTIONAL MOTIF FOR
SALT AND PEPPER
No. 141159

Crochet for the Living-Room

[CONTINUED FROM PAGE 11]

of last row), * 4 ch, 1 d t in next d t; repeat from * twice, sl st in corner of small medallion, 4 ch, sl st in 8th st of medallion of second group. * Fasten thread at back again, miss 4 d of this medallion, sl st in 5th d, d t in d t just below; repeat from * twice. The illustration will show this part clearly. Fasten off and fill in the other three sides of large medallion. Observe that about the outer edges are eight open triangles. These are filled next with d t and ch. In filling these always begin on the straight edge of the triangle. This is a corner of one of the small medallions of the first group. Twenty ch, sl st in corner of next medallion, fasten thread as before and bring it to 7th st of this same medallion, make a sl st, then going back on 20 ch, make a d t in 5th ch, * 4 ch, miss 4 of the 20 ch, 1 d t in next; repeat from * once. Four ch, sl st in 5th st of medallion from where ch began. Draw the thread through again to 5th st above where last sl st was made, 3 ch, d t in last d t made, 4 ch, 1 d t in next d t, sl st in d of medallion the 7th above last sl st. Fasten thread again and bring it to 7th st above last sl st made. Work a sl st, a d t in 2d d t of previous row and a d t in medallion opposite (no ch between these d t, they fill the corner), in the 5th d from last 3 ch. Fasten off. On the other side of 20 ch work 1 d in each st, joining neatly with sl st to the corners of medallions which it connects. Fill the other spaces in same way. The long row of d t and ch is worked next.

Hold right side of work towards worker, fasten thread in d above where 20 ch was fastened to medallion, 5 ch, miss 4 d, 1 d t in next, * 4 ch, miss 4 d, 1 d t in next; repeat from * 11 times, then work 1 long t in corner st of medallion, no ch between last 2 d t, turn. Five ch, 1 d t in 2d d t, * 4 ch, 1 d t in next d t; repeat from * 9 times, 1 long t in next d t, turn. Five ch, 1 d t in 2d d t, * 4 ch, 1 d t in next d t; repeat from * 7 times, 1 long t in next d t, fasten off. Commence at be-

ginning and work 1 d in each st, 3 in corner st (the 1st and last d t of last row). Work other three sides in same way.

BORDER ACROSS CORNERS.—Commence the border where the 3 d were worked in d t. One d in centre d, 1 d in each of next 3 d, p, 1 d in each of next 9 d, 8 ch, drop loop from hook, insert hook in 3d d, back, pull loop through. Work 11 d over loop, * 1 d in each of next 5 d, 8 ch, fasten back in 3d d, 11 d over loop; repeat from * 8 times. One d in each of 4 d, p, 1 d in each of next 4 d, fasten off. Fasten thread in top of first scallop, 3 ch, a t in top of next scallop, a tight ch, cut thread and draw loop through. The tassels are fastened over this knot. The end of the thread can be drawn down under cap of tassel.

TASSEL.—Cut 10 threads 5 inches long, double and tie at fold, leaving an end to fasten to cushion.

CAP FOR TASSEL.—Five ch, join in ring with sl st, 2 ch, 7 d in ring, join, 2 ch, 1 d in each d of previous row, fasten off, leaving an end of thread. Slip cap over tassel, and with thread left from tying tassel work 2 ch, a d in the knot before mentioned, 2 ch, sl st in top of tassel, fasten off. Slip cap over this, join, and secure neatly with thread left for the purpose, drawing edge of cap in a trifle.

Medallions in Centrepiece No. 141120 and Border for Scarf No. 141121

MATERIAL.—Pearl cotton No. 5.

DIRECTIONS.—Chain 21 sts, turn. Make a t in 9th st, counting from hook, * 2 ch, miss 2 ch, 1 t in next st; repeat from * 3 times, making 5 holes. Five ch, turn; 1 t in 2d t, * 2 ch, 1 t in next t; repeat from * across the row. Repeat the last row until 5 rows have been made; this forms a square. Two ch, turn, 1 d in same st (this is the corner st and the 2 ch are for a d), 2 d under 2 ch, 1 d in next t, 2 d under next 2 ch, 1 d in next t (* 13

[CONTINUED ON PAGE 37]

Tatted Centrepieces and Doilies

[CONCLUDED FROM PAGE 17]

—With two threads again join to middle p of larger scallop, ch 4 d s, p, 4 d s, turn, ring 4, join to p of straight line, 4 d s, close, turn, ch 4 d s, p, 4 d s, join, repeat around. Be sure and make p for next row very short. *26th row*—Join to base of ring, ch 12 d s, join to base, repeat around. *27th row*—Join to base of ring, ch 13 d s, join to base of ring, repeat around. *28th row*—Join to base of ring, ch 3 d s, 8 p separated by 2 d s, 3 d s, join to base of ring, repeat around.

Tatted Doily No. 141133

MATERIALS.—Number 30 thread, 5 large Battenberg rings about $\frac{3}{4}$ inch in diameter, and 21 smaller rings about $\frac{3}{8}$ inch.

DIRECTIONS.—Begin in the centre with five clover-leaves, each joined to a small ring by 2d p of 2 rings, and leaves joined to each other by middle p of the rings. (See illustration.)

CLOVER LEAVES.—Ring 3 d s, 3 p separated by 2 d s, 3 d s, close; close to this, r 3 d s, join to last p in 1st r, 2 d s, 4 p separated by 2 d s, 3 d s, close; close to this, r 3 d s, join to last p in 2d r, 2 p separated by 2 d s, 3 d s, close.

Take another small ring and around it make 8 rings and chains alternating, the ring of 2 d s, p, 2 d s, join to ring, 2 d s, p, 2 d s, close, and the chain of 4 d s, 3 p separated by 2 d s, 4 d s. Join three of the chains to the clover-leaves by the middle p as seen in the illustration. Make four more of the wheels, joining same as the first one.

Make five more wheels same as the above, except that the chain has 5 p instead of 3. Join 3 chains of each wheel to chains of the first wheels by the middle p.

In each of the five open spaces at the outer edge make a half wheel thus: Ring of 2 d s, p, 2 d s, p, 2 d s, join to a large Battenberg ring, 2 d s, p, 2 d s, p, 2 d s, close, fasten on spool thread and make a

chain same as in the previous wheel. Make four of the rings and three of the chains, joining each ring to the Battenberg ring and each chain to chains of wheels of last round. (See illustration.)

Make a row of rings and chains all around the outer edge, each ring and each chain same as in the half wheel. Join three rings to each Battenberg ring of the half wheel, one to each ring at the side of the Battenberg ring, and five to the chains of the small wheel.

For the last round make ten small wheels same as the one next to the clover-leaves, and join each wheel to the last row by the picots of 4 chains.

This doily measures nine inches, but may be increased in size by adding another row of ten half wheels, then the row of rings and chains, and lastly twenty of the small wheels.

Tumbler Doily in Tatting, No. 141134

MATERIAL.—Number 16 thread or No. 30 crochet cotton at 23 cents a ball.

DIRECTIONS.—Use two threads. *1st row*—Using two threads, ring 4 d s, p, 4 d s, p, 4 d s. Then loop of 4 d s, p, 4 d s, p, 4 d s, then ring of 4 d s, p, 4 d s, p, 4 d s, then loop until you have 36 rings and 36 loops, then join. *2d row*—With one thread, make a ring of 4 d s, p, 4 d s, p, 4 d s, p, 4 d s, then a ring of 4 d s, join to 1st p of ring of 1st row, 4 d s, close, then ring of 4 d s, join to 1st p of first ring in 2d row, 4 d s, p, 4 d s, p, 4 d s, close, then small ring, 4 d s, p, join to the other p of ring of 1st row. Repeat around. *3d row*—Make loop of 3 d s, p, 3 d s, join to p of last row, 3 d s, p, 3 d s, join. Repeat around. *4th row*—Four d s, p, 4 d s, join to p of last row, 4 d s, p, 4 d s, repeat around, join.

To join the lace to the linen, roll the edge, then over this work buttonhole stitches, catching in the picots of the 1st row as you work along. This will leave the purled edge on the inside.

Suggestions for Wool Crochet

CROCHET with wool is very fascinating work, on account of the softness of the material. These articles shown are made with very easy stitches, which always simplifies the work.

For description of stitches, see page 44.

Ladies' Crocheted Shawl No. 141160

MATERIAL.—Eighteen skeins of white Shetland floss, a medium-size bone hook, and a $2\frac{1}{4}$ -inch staple.

The body of the shawl without the border is square, and measures 40 inches.

DIRECTIONS.—Begin with a loose ch about 45 inches long. *1st row*—Turn, wool over twice, take a st in 4th from the hook, over and through 2 sts,

over, skip 1 ch, st in the next, work sts off two at a time, ch 1, t at the crossing of the treble, taking st through 2 beneath. For the next cross-treble take the first st in same place as last st of the preceding and finish as above. Repeat the cross-trebles to the end of the row. *2d row*—* Chain 4, d between the last 2 cross-trebles, and repeat from * to end of the row. Chain 4 over each cross-treble. *3d*



SHAWL No. 141160 WITH BORDER OF MALTESE CROCHET
By Gwen Keys

White Shetland floss (18 skeins), a bone crochet-hook and a $2\frac{1}{4}$ -inch staple, \$2.30.

row—Chain 3, 3 h t in each 4 ch of the last row. Repeat these three rows until the shawl is square. *4th row*—Make a cross-treble over each of the 3 h t.

Take the staple with the guard on the end and make enough of the lace to go around the shawl. Allow 8 loops to the inch.

LACE.—Fasten wool to right prong, with the knot half way between the prongs, turn to left, * take 2 sts under both threads on the left prong, turn to left, and repeat from * until lace is long enough.

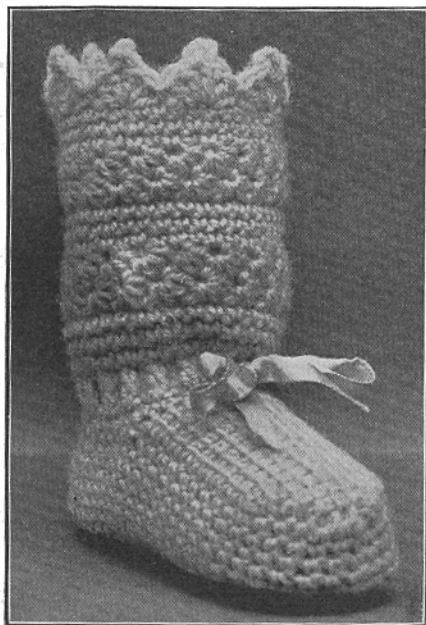
TO JOIN LACE TO SHAWL.—Fasten yarn in 4th cross-treble from the corner, ch 3, d through 3 loops, ch 3, d in other side of the cross-treble, and repeat to the end. At

the corners place the chains closer together and catch 4 loops each time instead of 3. On the two sides fasten to every row.

At the outer edge of the lace make a row of cross-trebles. Join the first st to 3 loops, then the other side of the cross-treble to the next 3 loops. Make 2 ch in each cross-treble instead of 1 as in the body. At the corners join to every 2

loops, or often enough so the work will not cup.

FRINGE.—Cut the skein into three equal



BOOTIE No. 141161

By Bertha Bellows Streeter

Pink and white Saxony yarn (one skein each) and pink ribbon (one yard), 28 cents.

parts. Tie 4 threads into every 2 ch around the shawl. At the corners tie between the cross-trebles also, to make the fringe heavy enough. Make 2 rows of knotting in the fringe by tying half of one group with half of the next. After tying comb the fringe out straight and clip the edge to make it even.

Slipper No. 141162

MATERIAL.—One skein fourfold Saxony, or Lady Gray wool; bone hook No. 1; bone hook No. 2; 1 yard satin ribbon No. 5; 1 pair lamb's wool soles.

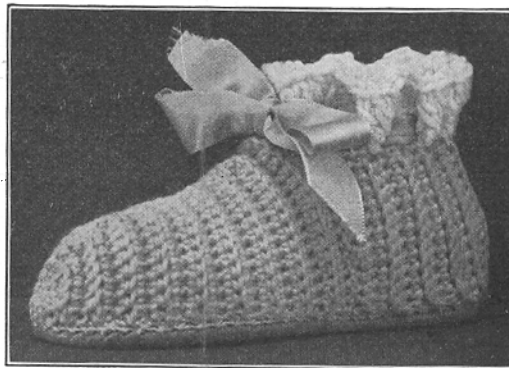
For description of stitches, see page 44.

DIRECTIONS.—Using the fine hook, begin at the toe with ch 6, turn, d in 2d st from hook, d in each of next 2 sts, 3 d in end st, 3 d down other side of foundation ch,

ch 1, turn; 4 d in the first 4 sts, taking into the back loop of the ch edge, 3 d in middle st, 4 d in 4 sts down the other side, ch 1, turn.

Work closely. Continue in this manner, increasing by working 3 sts in the centre st of every row, until 5 rows in all have been worked, then increase in every other row until 9 ribs (18 rows) are completed, or sufficient to extend to the narrowest point in the sole. In the next row work 12 d, ch 1, turn, and upon the 12 d work the strap of slipper until long enough to extend around the heel and meet the other side of the vamp. Do not make them too loose, as they will stretch. Finish last row at the top of slipper and sew in place, which can be done almost invisibly if the worker notes which thread of the chain edge should lie on top of the work to keep the rib, and passes her needle through a st on each side alternately.

TOP OF SLIPPER.—With the larger hook join the wool at the back with d, ch 4, t in next rib, ch 1, and repeat around, making the spaces across the front correspond in width with the others. 2d round—One d in the top of each t, and 1 d in ch between. 3d round—Double crochet in the edge st just above and at the right of the



BABY'S SLIPPER No. 141162

By Sarah T. Converse

White Lady Gray wool (one skein) and two bone crochet-hooks, 47 cents.

bar formed of the t of 1st row, * skip 1 st of edge, and in the 2d make 2 t, then 3 t around the bar directly below, inserting the hook from right to left, d in 2d st of the edge, and repeat from *. This will

give a cluster around every 2d bar. Run the ribbon under these bars and over the plain ones.

Infants' Bootees No. 141161

MATERIAL.—One skein of white Saxony yarn, 1 skein of pink Saxony, and ½ yard pink baby ribbon to match the latter.

STAR STITCH.— After fastening the thread on to the work (and at the beginning of every row) ch 3. Put the needle through the st nearest it, draw a loop of yarn through, insert needle through the next st in the ch and draw a loop through; in the same way, draw through 2 more loops, one through the st next to the beginning of the chain and the second through the st next to that, on the left. You should now have on your needle 6 loops. Draw the thread through all of these and ch 1. This last forms the eye of the star. For the next star, insert needle through the eye just formed, draw loop through, insert needle in last st of preceding star, draw loop, insert needle through st through which the last loop of preceding star was drawn, draw loop, and draw 2 more loops through the next 2 sts to the left, respectively. Through the 6 loops now on the needle, draw the thread and ch 1 to complete the star. At the end of the row, instead of forming the eye of the last star, draw the thread through the top st of the star with which the row began, to keep the work even. In beginning the 2d row, ch 3 as before and take up the first three

loops through the corresponding sts of the ch, counting from the needle. The other two loops are taken through the top horizontal st of the star in the preceding row and the eye of the same star, respectively.

DIRECTIONS.— Chain 36 sts, join. *1st row*— Chain 1, 35 d, join. *2d row*— Chain 2, 35 t, join. *3d row*— * Chain 1, 35 d, join; repeat from * twice. Tie on pink Saxony, ch 3 and make 2 rows, each containing 18 stars, joining at end of each row to keep the work even. Fasten on white and repeat from *. Now, with the white, make three more rows in d and, after joining at the end of the last row, * throw the thread over the needle, insert needle in 2d st of the preceding row and make 2 t, ch 3, fasten ch in top of last t, make two more t in same st as the first two and



CHILD'S CROCHETED HOOD No. 141163
By Sarah T. Converse

fasten in the 2d st beyond. * Repeat between stars until the top of the bootee is finished off with nine of these scallops. Find the front and count 6 stitches to the left. Here fasten the white thread. Draw a loop through the first st on the left, then through the st to the left of that, and so on until there are 12 loops on the needle. Now, fasten on the pink and draw a loop through the first loop on the needle, pass thread over needle and draw through 2 loops, repeating same until only 3 loops remain. Fasten on the white thread about an inch from the needle and finish the row. For the 2d row, insert the needle into the perpendicular white threads

[CONCLUDED ON PAGE 45]

Crocheted Pincushions

[CONCLUDED FROM PAGE 21]

is to be made, catch up st, and draw thread through. This keeps the right side of the work always towards the worker. Six d on last ch of 12, ch 6, joined in centre of scallop of 12 d, 12 d. This fills the whole of scallop, 6 d on ch. This completes the second scallop. Chain 12, join in last st of d, 6 d on ch of 12, ch 6, join at intersection of scallop, which contains 12 d, 6 d on last ch of 6, ch 6 in top of scallop containing 12 d, 12 d in last ch of 6, 6 d in next ch, 6 d in next ch. This completes the third row. Chain 12, join in last st of d, 6 d in ch of 12, ch 6, join at centre of scallop containing 12 d, 6 d, ch 6 in centre of next scallop, 6 d on that ch, ch 6 in centre of top scallop, 12 d in that ch, 6 d in next ch, 6 d in next ch. Repeat to bottom of pattern. This forms four rows. Chain 12, joined in last d, 6 d on this ch, * ch 6, join at intersection of next scallop *. Repeat to top of row, 12 d in top ch, 6 d in each ch to bottom of row. This completes 5th row. Chain 12, join in last d and repeat from * to * to top, 12 d in top, 6 d, repeat to bottom. This forms five scallops. Chain 12 in last d. Repeat last row, making 12 sts in the top scallop. There should be six holes in this row. Repeat last three rows to form following scallops. The illustration contains thirty scallops. Join the trimming by connecting the ends, and filling in part of a scallop to finish pattern. Crochet a row of 2 ch, 1 t round the straight edge, and one row of plain t, taking care not to stretch the edge. This makes a row of holes through which ribbon is passed, finishing off with a pretty bow at one or all four corners. Sew border to the oblong of monkey-face lace, and attach with fancy-headed pins to a satin cushion, fourteen by four and one-half inches.

Round Pincushion with Crochet No. 141140

Take colored linen and mark a circle 6 inches in diameter and stitch on circle

twice with sewing machine to make a firm edge. Cut out just outside of stitching, then with Cordonnet crochet cotton No. 60, at 23 cents a ball, crochet with d directly on to the linen, being careful to put the hook inside both rows of stitching, * 6 d, ch 6 and catch back into 1st d (3 d, 1 p and 6 d), all in 6-ch loop, 6 d on linen, ch 6 and catch back into 1st d, 5 d under 6-ch loop, ch 6 and catch into 1st st at left of p on finished loop (3 d, 1 p and 4 d, 1 p and 3 d), all under the 6-ch loop, (1 d, 1 p, and 3 d) in unfinished loop, then 3 d on linen, 1 p and 2 d *, repeat from * to * around.

The top is made in the same manner with white linen. The circle being $4\frac{3}{4}$ inches in diameter. Then the crochet medallion is set into the centre of top and laced by means of eyelets and ribbon over a cushion of colored linen $3\frac{3}{4}$ inches in diameter.

MEDALLION.—Over two steel crochet-hooks wind the thread 16 times. Slip off. *1st row*—Over this as a foundation crochet 3 d, 1 p, 3 d, 1 p, repeat until there are 5 p; join. *2d row*—Chain 7 and catch between the next 2 p. Repeat until there are five loops, one over each p. *3d row*—* Over 7-ch loop make 1 d, 5 t, 2 d t, 5 t, 1 d *. Repeat from * to * around, join. *4th row*—* Chain 4, catch in 3 d on first petal, ch 4, catch in top of petal, ch 4, catch in centre of other side of petal, ch 4, catch at base of petals where they join *. Repeat from * to * around. *5th row*—Chain 4 and catch in top of loop. Repeat around. *6th row*—The same. There should be twenty loops. Then, using these loops as foundation, crochet the crown edge. *7th row*—* Six d in first loop, ch 6, catch back into 1st d (3 d, 1 p, 6 d), all under the 6 ch, 6 d in next 4-ch loop, ch 6 and catch back into 1st st of 6 d, 5 d under 6-ch loop, ch 6, and catch 1st st at left of p on finished loop (3 d, 1 p, 4 d, 1 p, 3 d), all under the 6-ch loop, 1 d, 1 p, 3 d in the unfinished loop, *. Repeat from * to * around.

CROCHET FOR THE LIVING-ROOM

[CONTINUED FROM PAGE 31]

ch, turn, miss 8 ch, counting from hook, 1 d in each of next 5 ch, 1 d under next 2 ch of square; repeat from * once, 13 ch, miss 8 ch, 1 d in each of next 5 ch, 1 d in next t of square, 2 d under next ch, 1 d in next t, 2 d under next ch, 3 d in corner st, 2 d under ch, 1 d in next t, 2 d under next 2 ch, 1 t in next t); repeat between () twice. Then repeat from * to * twice. Thirteen ch, miss 8 ch, 1 d in each of next 5 ch, 1 d in next t, 2 d under 2 ch, 1 d in next t, 2 d under next 2 ch, 1 d in same st with first 2 ch made, 1 sl st on 2 ch, 2 ch for a d, * 3 ch, 1 t in first chain loop, 5 times, 2 ch, 1 t in same loop; 1 t in next loop, 5 times, 2 ch, 1 t in same loop; 1 t in next chain loop, 5 times, 2 ch, 1 t in same loop, 3 ch, d in corner st; repeat from * 3 times, but after last 3 ch make a sl st in 2 ch at corner instead of the d. Fasten off. There are now four groups of flowerets, three to each group. * Double crochet in centre 2 ch of first floweret to right of group, 9 ch, t in centre ch of next floweret, 5 ch, t in same place, 9 ch, d in centre ch of next floweret, 9 ch; repeat from * 3 times.

Under every 9 ch work 3 d, p, (4 ch, fasten back in first), 3 d, p, 3 d. Under every 5 ch, work 5 d, p, 5 d. Fasten medallions at corner p, as shown in cut.

The medallions in scarf are made in same manner.

BORDER FOR SCARF.—Work d into the linen, which is 18 inches wide, about 4 threads apart, working 3 d in the corners. This row is worked down sides and across the ends, the next row also. The second row is open holes, the same as centre of medallions, 2 ch, 1 t in 3d ch, and so on. Have a t come in corner st, then work 5 ch, 1 t in same place, then work 2 ch, 1 t in 3d st as before. Next row at sides make 2 d under 2 ch, 1 d in t. At corners work 3 d in corner st, and commence the points. These are worked in one row. Work 2 d under 2 ch, 1 d in t, 2 d under and so on until the 5th t is reached. Fifteen ch, miss 8 ch, 1 d in each of next 7 ch, 1 d under 2 ch, on scarf. Fifteen ch, miss 8 ch, d in each of next 7 ch, 1 d under same 2 ch on scarf. Fifteen ch,

[CONCLUDED ON PAGE 38]

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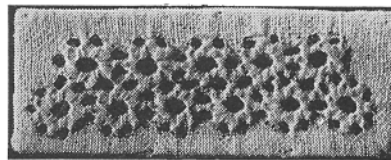
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CROCHET FOR THE LIVING-ROOM

[CONCLUDED FROM PAGE 37]

miss 8 ch, 1 d in each of next 7 ch, 1 d in next t on scarf. Five ch, turn; 1 t in loop of 8 ch, 5 times, 2 ch, 1 t in same loop; 1 t in next loop of 8 ch, 5 times, 2 ch, 1 t in same loop; 1 t in 3d loop of 8 ch, 5 times, 2 ch, 1 t in same loop, 5 ch, sl st in corner st of scarf. Turn the work, 1 d in each of 5 ch, * 3 d in each of next 2 ch, 2 d, p, 2 d under next 2 ch; 3 d under each of next 2 ch; repeat from * twice more, 1 d in each of next 5 ch. Repeat from beginning of row. In the second and succeeding points, after the 5 ch, make the sl st in same st the 5 ch of last point was worked from. After working the last point on end of scarf go along other side of scarf, working a d in each st, then work the points at other end.

TASSELS ON SCARF.—Cut 18 strands of the cotton 8 inches long, double and tie firmly at the top, leaving a thread several inches in length.

CAP.—Begin with other thread, ch 5, and join in a ring. Twelve d in ring, join with sl st to 1st d, 1 d in each st all around, 12 in all. Repeat the last row 5 times, fasten off neatly. Slip the cap over top of strands, pushing it down a few inches out of the way. With the thread left from tying top, ch 7, fasten into a central p of border. Chain 7, fasten into the first ch made. Remove hook, pull thread through, and slip end into a sewing-needle. Push the cap up until the top is even with base of chains. Sew in place with the needle, finish end off neatly.

A PRETTY TATTED COLLAR

[CONTINUED FROM PAGE 18]

separated by 4 d s, 4 d s, close, ch 3 d s, join to centre p in next r of 2d row, 3 d s, repeat from * until you have 6 r and have joined to every r in 2d row. Finish this figure with a chain of 5 p separated by 3 d s and ch 3 p separated by 3 d s, making the sides exactly the same.

This completes Fig. 1. Make five of these.

Now fill shuttle, but do not break from ball. Chain 6 d s, r 5 p separated by 3 d s, 3 d s, close, ch 6 d s, r 3 d s, join to last p in last r, 4 p separated by 3 d s, 3 d s, close. Close to this make another r

[CONCLUDED ON PAGE 40]

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A PRETTY TATTED COLLAR

[CONCLUDED FROM PAGE 35]

same as last, except it has 7 p separated by 3 d s, close to this make another with 5 p separated by 3 d s, this makes a cloverleaf with the centre r larger, ch 6 d s, r same as last, joined to it by 1st p, ch 6 d s, tie to end of 1st ch, this makes one point. Chain 3 d s, join to Fig. 1 at corner loop, ch 3 d s, p, 3 d s, join to 1st p in 1st r in Fig. 1. Chain 3 d s, p, now make another point same as first and join to 2d p as indicated by arrow. The lower r of points should be joined by the centre p.

Continue with the points until you have seven and the last one is joined to Fig. 1, exactly opposite where the second one was joined. Chain 3 d s, p, 3 d s, r 3 d s, p, 3 d s, p, 3 d s, join in centre p of last r in last point, 3 d s, p, 3 d s, p, close, * ch 3 p separated by 3 d s, 3 d s, r 3 d s, join to last p in last r, 4 p separated by 3 d s, 3 d s, close. Repeat from * until you have 5 r with chain of 3 p separated by 3 d s between each r. This completes one scallop. Chain 3 d s, p, 3 d s, join to another Fig. 1 same as in first scallop. The scallops are all alike except the three centre ones, which have only six points, while the two end ones have seven.

Now when you have finished the five scallops and the ends of the collar are exactly alike, ch 3 d s, p, 3 d s, join to 2d p of last r, ch 3 d s, p, 3 d s, * r 4 d s, p, 4 d s, join in centre of 1st ch in Fig. 1, 4 d s, p, 4 d s, close, ch 3 p separated by 3 d s, 3 d s, repeat from * until you have 4 r joined together by 1st p and also joined to each ch in Fig. 1, * ch 3 p separated by 3 d s, 3 d s, join to centre of next ch, repeat from * until you have joined to each ch in 3d row. Continue this across the collar.

Last row—Ring 3 p separated by 3 d s, 3 d s, close, ch 3 d s, r 3 d s, join to last p in last r, 6 p separated by 3 d s, 3 d s, close, ch 3 d s, r 3 d s, join to last p of last r, 3 d s, p, 3 d s, join to 2d r in last point, 3 d s, p, 3 d s, p, 3 d s, close, ch 6 d s, r, 3 d s, join to 1st p in 1st r, 3 d s, p, 3 d s, p, 3 d s, close, ch 6 d s, r 3 d s, join to 3d r in this row, 3 d s, p, 3 d s, join to 1st r of point, 3 d s, p, 3 d s, p, 3 d s, close. Continue to end of collar and finish last end same as first.

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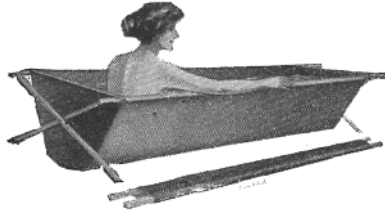
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[CONCLUDED FROM PAGE 4]

and in. Do not cut them off very short yet. Cross the long ribs two by two like the vase, spreading them apart to fit the model and hold them with a double weaver or fetch. This fetch is to remain. So, run the ends along the weaving to make them firm. Make all beginnings of the shade from one side and directly under each other, so that all blemishes will be in one part. Cross the remaining length of the ribs as you did the vase, leaving the fetches in. Make four rows of pairing. Finish the spokes at the bottom by passing each over one, under one, over one and in. Cut them off short. Also cut the upper ones off short.

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[CONCLUDED FROM PAGE 13]

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BAGS FOR CROCHET

[CONCLUDED FROM PAGE 20]

first; join the two with 4 ch, a sl st under 7 ch of opposite side, ch 3, sl stitch under 7 ch of first side. Continue until you have joined all but 13 loops on each side. Fasten off.

HANDLE.—Fasten thread in fifth loop from the first of the 13 loops, ch 5, 1 d over the 7 ch of last row; repeat 3 times; you will have 4 loops of 5 ch. Turn, sl st back to middle of last 5 ch, ch 5, 1 d under 5 ch of last row; repeat twice. Turn, sl st back to middle of last 5 ch, ch 5, 1 d under last ch 5, repeat. Continue making 5 ch, 1 d under 5 ch of last row until you have a narrow strip of about 10 rows of 5 ch and 2 loops in a row. Fasten off. Make a handle on the other side.

To finish the outside edge, fasten thread in first loop to the left of where the two sides are joined. Chain 5, 1 d in 7 ch of preceding row, ch 4, 1 d in same place; repeat around that side of bag and handle. Fasten off. Fasten thread in opposite side, finish the same as first side. Run narrow ribbon around the edges and tie in bows at sides.

Description of Stitches Used in Crochet

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

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SUGGESTIONS FOR WOOL CROCHET

[CONCLUDED FROM PAGE 35]

of the preceding row, drawing a loop through each (there ought to be 12 loops again), fasten on pink thread and proceed as before. Make 10 rows of this afghan stitch, according to these directions. With the 11th row, begin to narrow down the toe by skipping the 2d and 11th perpendicular white sts when taking up the loops, so that there will be 10 loops instead of 12 on the needle. In the 12th row there will be but 8 and so on, so that in the 15th, or last row, but 2 loops will be drawn through the perpendicular white sts. Chain 1 and break the thread.

Fasten the white wool at the thread end of the heel and make about 50 d around the bottom of the work already done. Repeat until the 5th row, when 2 extra d are to be put in at the heel. At the 6th row, and on until the last, the 12th, round at the toe by skipping 1 st each time around at the extreme toe of the bootie. In the 8th and 9th rows, skip 1 st at the heel and in the 10th, 11th and 12th rows skip 2.

Child's Crocheted Hood No. 141163

MATERIALS.—Eiderdown wool, 2 skeins white, 1 skein blue; 1 celluloid or wooden crochet-hook No. 10.

DIRECTIONS.—Chain 3 with white and join in a ring, ch 2, draw the loop up long, wool over, and draw a loop through ring, wool over, and take up another loop, wool over, and draw through all 5 loops. Make 8 more bean sts, join.

2d round—Make 2 t in the eye of each bean st, and 1 t in the space between sts (27 in round). *3d round*—Increase in every third st. *4th round*—Chain 3, t in every st, leaving 4 for the neck. Break the wool. *5th round*—Skip first 2 and last 2 sts. Break wool. With blue, d in each st of the last round. *6th round*

—Blue, popcorn st, which is made as follows: * d in first st, draw up a loop in next st and upon it ch 3; finish the d by drawing a loop through the last ch and the loop on hook; repeat from *. *7th round*—White, d. *8th round*—White, popcorn st. *9th round*—Blue, d. *10th round*—Blue, popcorn st. Now with white work in d entirely around the hood, and a final row in blue, d all around.

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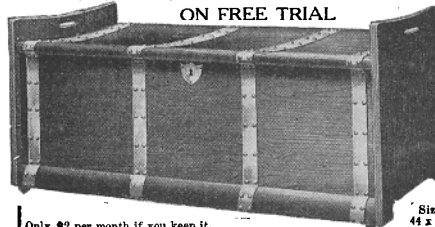
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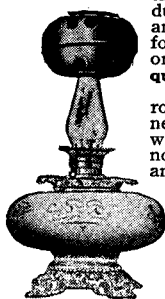
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[CONCLUDED FROM PAGE 9]

row—Two m, 4 bl, 4 m, 5 bl, 4 m, 4 bl, 4 m, 5 bl, 8 m, 2 bl, 11 m, 2 bl, 8 m, 5 bl, 4 m, 4 bl, 4 m, 5 bl, 4 m, 4 bl, 2 m. *8th row*—Two m, 3 bl, 5 m, 4 bl, 5 m, 3 bl, 5 m, 4 bl, 8 m, 4 bl, 9 m, 4 bl, 8 m, 4 bl, 5 m, 3 bl, 5 m, 4 bl, 5 m, 3 bl, 2 m. *9th row*—Two m, 1 bl, 4 m, 1 bl, 1 m, 1 bl, 6 m, 1 bl, 2 m, 1 bl, 4 m, 1 bl, 1 m, 1 bl, 12 m, 4 bl, 9 m, 4 bl, 12 m, 1 bl, 1 m, 1 bl, 4 m, 1 bl, 2 m, 1 bl, 6 m, 1 bl, 1 m, 1 bl, 4 m, 1 bl, 2 m. *10th row*—One m, 6 bl, 1 m, 1 bl, 1 m, 6 bl, 1 m, 7 bl, 1 m, 1 bl, 1 m, 6 bl, 7 m, 2 bl, 11 m, 2 bl, 7 m, 6 bl, 1 m, 1 bl, 1 m, 7 bl, 1 m, 6 bl, 1 m, 1 bl, 1 m, 6 bl, 1 m. *11th row*—Two m, 1 bl, 6 m, 1 bl, 9 m, 1 bl, 6 m, 1 bl, 6 m, 2 bl, 7 m, 1 bl, 9 m, 1 bl, 7 m, 2 bl, 6 m, 1 bl, 6 m, 1 bl, 9 m, 1 bl, 6 m, 1 bl, 2 m. *12th row*—Two m, 3 bl, 5 m, 4 bl, 5 m, 3 bl, 5 m, 4 bl, 4 m, 2 bl, 6 m, 2 bl, 5 m, 2 bl, 6 m, 2 bl, 4 m, 4 bl, 5 m, 3 bl, 5 m, 4 bl, 5 m, 3 bl, 2 m. *13th row*—Two m, 4 bl, 4 m, 5 bl, 4 m, 4 bl, 4 m, 5 bl, 5 m, 2 bl, 6 m, 2 bl, 1 m, 2 bl, 6 m, 2 bl, 5 m, 5 bl, 4 m, 4 bl, 4 m, 5 bl, 4 m, 4 bl, 2 m. *14th row*—Two m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 6 m, 2 bl, 6 m, 1 bl, 6 m, 2 bl, 6 m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 2 m. *15th row*—Three m, 5 bl, 3 m, 6 bl, 3 m, 5 bl, 3 m, 6 bl, 3 m, 5 bl, 3 m, 6 bl, 7 m, 1 bl, 4 m, 1 bl, 1 m, 1 bl, 4 m, 1 bl, 7 m, 6 bl, 3 m, 5 bl, 3 m, 6 bl, 3 m, 5 bl, 3 m. *16th row*—Three m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 8 m, 1 bl, 2 m, 1 bl, 3 m, 1 bl, 2 m, 1 bl, 8 m, 5 bl, 4 m, 5 bl, 3 m, 5 bl, 4 m, 5 bl, 3 m. *17th row*—Four m, 4 bl, 6 m, 3 bl, 9 m, 2 bl, 5 m, 3 bl, 4 m, 4 bl, 6 m, 3 bl, 9 m, 2 bl, 5 m, 2 bl, 9 m, 3 bl, 6 m, 4 bl, 4 m, 3 bl, 6 m, 4 bl, 4 m. *18th row*—Six m, 2 bl, 15 m, 2 bl, 18 m, 1 bl, 7 m, 1 bl, 18 m, 2 bl, 15 m, 2 bl, 6 m. *19th row*—Ninety-five m.

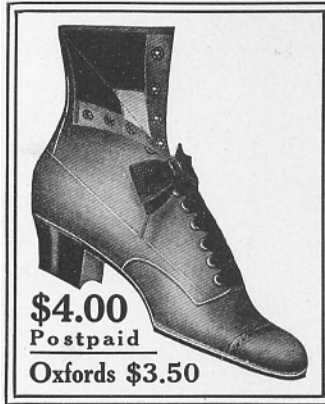
EDGE.—One d over first ch along end, * ch 4, Clones knot of 16 overs, 1 d in first st of 4 ch, 1 d over next ch *; repeat 17 times, 4 d over same ch as last d, * 1 d in corner, 2 d over next ch *; repeat 112 times, 1 d over same ch as last d, * ch 4, 1 Clones knot of 16 overs, 1 d in first st of 4 ch, 1 d over next ch *; repeat 93 times. Fasten off.

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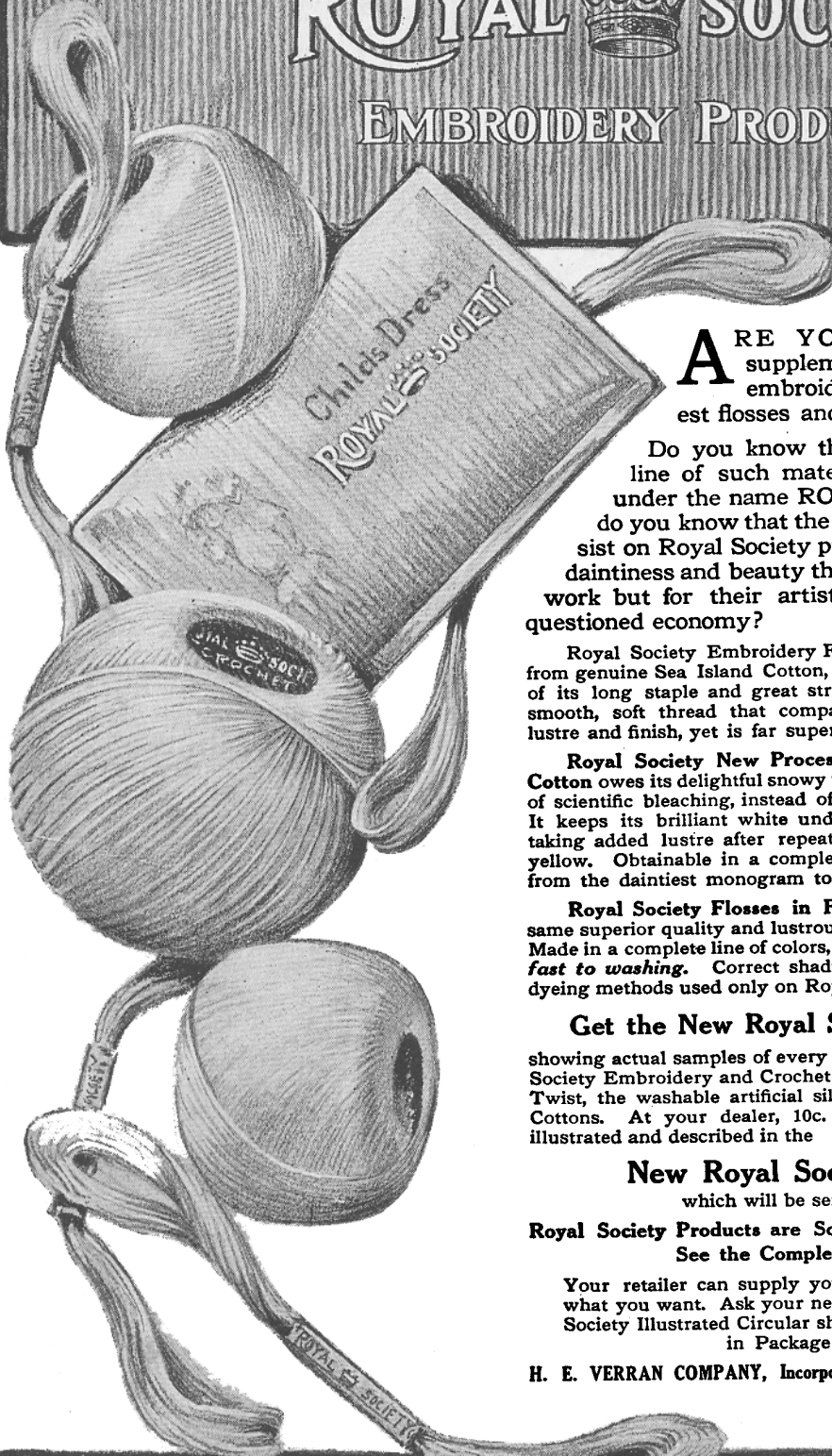
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