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Scours with discretion
Polishes with despatch

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This plan appealed to a number of women last Christmas

If you are puzzling and worrying about what to give some of your friends for Christmas, perhaps the plan adopted by some of our readers last year will prove a happy solution of your difficulties.

Last Christmas many of our readers sent us the names of two or three of their friends and instructed us to send HOME NEEDLEWORK MAGAZINE to each of these ladies for a year, as a Christmas gift. This we did, mailing a neat little announcement and the first copy of the magazine, so timed that it should arrive on Christmas morning.

If you wish to try this plan this year we feel sure you will find it just as satisfactory as have hundreds of others. HOME NEEDLEWORK is the one gift that is surest to delight any woman who enjoys Embroidery, Crochetting, Lace-making, Knitting, Stenciling, Basketry and other such handicrafts. It gives a whole year of pleasure, yet the cost is little, as you will see from these offers:

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Go over your Christmas list now, select those whom you know are interested in Fancy Work and send us their names and addresses, together with the proper remittance. Be sure to send your own name as the giver of the subscriptions, also send your orders in as early as possible, for mail is heavy at this time of the year.

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Home Needlework Magazine
Dept. A, Southgate Building, Boston, Mass.
Home Needlework Magazine

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

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M. C. GATES, Notary Public

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LARGE CROCHETED OVAL DOILY

By Bess Parlar

Design No. 1512-1

For directions see page 35
Suggestions for Belated Gift Makers

The articles on these pages are not only simple in design, making the embroidery easy to do, but a great number of them are also made up, ready for use as soon as the embroidery is done.

The watch-stand is of tan linen with the embroidery design worked solid. Use green for the leaves and stems, blue for the crescents, and yellow dots.

The slipper-case is made up of tan linen, and is worked in green, brown, and yellow. Pad each section, work the flowers in brown with yellow centres, leaves in green and letters in brown. Work the letters carefully, as this is the most particular part.

The made-up rubber-case is of écru linen and has a rubber lining. Green and brown only are used for embroidering, using brown and green for the design, and green for the letters.

The little laundry-case is fitted with clothes-line and tiny clothes-pins, and will be found most convenient for the traveler. The case is made up of tan linen and embroidered in two shades of coral. Use the lighter shade for the flower petals, and the darker for the dots and lines.

The little powder-puff bag is made of all-over shadow lace. Cut a circle ten inches in diameter and make a hem all around for a casing for the draw-ribbons. On the edge of the hem sew a narrow lace. Fill the bag with small pieces of cotton - batting tied with dainty pink or blue ribbon. Each piece of batting is intended to be used only once. The color of the ribbon shows prettily through the shadow lace.
Another powder-bag is made of white linen, and may be embroidered in two shades of any desired color. Use the lighter shade for the buttonhole edge and flower petals, and the darker for the lines and dots. Eyelets for the draw-ribbon are made just beneath the scallops.

The hairpin-holder is made in the shape of a canoe. Take one-half yard of five-inch ribbon and fold it lengthwise through the middle. Close the ends with French seams, and press. Take an ordinary vegetable - brush and around this fit the ribbon, by making a gathering about one-half inch from edge, and a second gathering about one-eighth inch from this. Draw both threads, making a neat shirring and fit to brush so that the bristles only will show. Fasten with tiny tacks. Take one yard of one-fourth-inch ribbon, place around over the shirring, and finish with bow at one side. This makes an attractive and convenient holder for hairpins.

The pincushion at the top of page 3 is of white linen, with the embroidery design worked either in white or some dainty color.

Pad each section and work it solid. Both top and bottom are finished with buttonholed scallops and are laced together with ribbon run through eyelets.

Three attractive handkerchiefs are shown, each with the design in one corner only, on hem-stitched handkerchiefs.

Number 1512 - 9
has the design worked solid. Be very careful about the tiny dots, that they are of uniform size and perfectly round. These can easily be made by taking several stitches in the same place.

The other two designs have solid embroidery combined with net insets. Use very fine net, place it over the design and baste in place. Run with fine stitches the stamped lines which form the outline for the net, and cover with close satin-stitch. After the embroidery is all complete, cut away the material beneath the net. The handkerchiefs may be further finished with a fine narrow lace, or left with the plain hemstitching.

The collar bag No. 1512-11 measures six inches across the bottom, and is made of écrue Bulgarian linen. A simple conventional design is used, repeating the motif five times around the bag. Each section is worked solid, using green for the leaves, and pink for the petals. Use the lighter shade for the three in the centre, and the darker for the two on each side.

Cover the mount with one of the plain circles, gather the bag and sew it to the edge of this circle, then cover other side of mount.

**Analysis and Description:**

- **White Linen Pincushion**
  - Design No. 1512-7
  - Size: 4 3/4 x 3 inches
  - Stamped white linen, 35 cents, or given for one subscription, other than your own.
  - Embroidery cotton, white or a desired color, 15 cents extra.
  - White muslin-covered mount, 30 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents.
  - Stamping compound, with directions, 10 and 25 cents a box.

- **Embroidered Handkerchiefs**
  - Cadet Danfelt
  - Designs No. 1512-8 (upper illustration) to No. 1512-10 (lower illustration). Any one design stamped on a hemstitched linen handkerchief.

- **Collar Bag Embroidered in Pink and Green**
  - Design No. 1512-11
  - Stamped écrue Bulgarian linen, 35 cents, or given for one subscription, other than your own.
  - Embroidery cotton, 9 cents extra, or silk, 35 cents extra.
  - Cardboard mount, 10 cents. Perforated pattern, 20 cents; transfer pattern, 10 cents.

- **White Poplin Handkerchief Case**
  - Design No. 1512-12
  - Stamped white poplin, 20 cents.
  - Embroidery cotton, 6 cents extra, or silk, 20 cents extra.
  - Perforated pattern, 20 cents; transfer pattern, 10 cents.
Living-Room Embroideries

The pillow, which is unusually handsome, is made of tan poplin, embroidered throughout with white, the sections not being padded, but worked flat. In the wider sections it is necessary to be careful that the stitches lie perfectly flat and close, but not close enough to overlap. The centres of the small flowers are made in eyelets, while the large ones are filled with Hedelo embroidery. The space to be filled should first be run twice with fine stitches, as shown in Fig. 1, then cut out the linen, leaving only a small border. Clip this border in several places and turn back all around. Start as shown in Fig. 1 and buttonhole all around from left to right, joining as in Fig. 2. Take the stitches tight, but not too deep or close, as the work should be quite flat.

Now baste the linen on a
CENTREPIECE WITH ROSE DESIGN EMBROIDERED IN BROWN
By Ethel Claire Douthett

Design No. 1512-14. Size 14 inches. Stamped tan linen, $1.40. Embroidery silk and gold thread for working, $3.25 extra, or cotton and gold thread, $1.65 extra. Cluny lace for edges, $1.25. Perforated pattern (whole design), 65 cents; no transfer pattern. A color scheme will be sent with each pattern.

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

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

piece of stiff paper, seeing that the opening is of good shape. A row of net-stitch is made first, the method of working being carefully shown in Figs. 4 and 5. Do not work this entirely around, but leave a space as shown in illustration. Arches (see Fig. 3) are made in this space, working a pyramid (Fig. 6) on the centre arch, and joining the pyramid to the net-stitches by twisted bars.

A very beautiful thirty-four-inch centre-piece is worked in rose design on tan linen. The striking feature of the design is the method of inserting the lace in the edge, so that the scallops of the lace and the petals of the rose combine to form the edge of the centre-piece. Baste on the lace according to the stamped lines and fasten in place with buttonholing. The remaining petals are in satin-stitch.
Household Crochet

The Russian Spoke and Roll Stitch are used on this Centrepiece

By Katherine W. Lawson

Design No. 1012-15

MATERIAL.—Four balls crochet cotton No. 20 (hard twist), 23 cents a ball; and a steel crochet-hook No. 9, 6 cents.

For description of stitches, see page 44.

DIRECTIONS.—Wind thread around a lead pencil 4 times, sl st to tie the threads, ch 5, fill the ring with 27 roll treble (R t) over 12 times (012), sl st on 5 ch, 4 ch, sl st between R t, repeat around. 3d row—2 sl st to centre of 4 ch, ch 4, sl st on 4 ch, repeat around. 4th row—Ch 6, 1 t on 4 ch, * ch 2, 1 t on next loop, repeat from *, sl st on 6 ch. 5th row—Ch 2, 2 d in each space of 2 ch, sl st on 2 ch. 6th row—6 ch, * 1 t between d, over t of 4th row, ch 2, repeat from *, sl st on 6 ch. 7th row—Ch 2, 3 d in space of 2 ch, all around, sl st on 2 ch. 8th row—7 ch, * 1 t in between the d, over t of 6th row, 3 ch, repeat from *, sl st on 7 ch. 9th row—Ch 6, 4 R t (014) in every space of 3 ch, sl st on 6 ch. 10th row—Ch 5, skip 2 R t, sl st between next two, ch 5, repeat. 11th row—Ch 5, sl st on 5 ch, all around. 12th row—Ch 12, thread over, take up a loop along the ch, putting the needle over the ch and taking the thread up from the lower side, thread over, repeat until there are 20 loops on the needle, then draw the thread through the next loop of 5 ch, over the needle again and draw it through all the 20 loops; this forms what is known as a Russian spoke, draw the thread closely, to curve the spoke slightly. Now work 1 t in third
loop of ch, ch 6, work the spoke over these 6 ch, and 1 t, just as along the ch of 12. In working the spoke, put 8 loops around the 6 ch, and 12 on the 1 t. Repeat this all around the circle, joining last spoke with a sl st to the rib at back of first spoke, 8 loops from the tip. **15th row**—Ch 5, sl st on spoke, putting the needle through the twisted threads at the back, ch 5, sl st at point where the tip of spoke joins next spoke. Repeat around. **14th and 15th rows**—3 sl st to centre of 5 ch, ch 5, sl st on next 5 ch, repeat. **16th row**—Sl st to centre of 5 ch, ch 6, 1 R t (o14) in loop of 5 ch, * ch 4, 1 R t in next loop, repeat from *, ending by sl st on 6 ch. **17th row**—6 ch, 4 R t (o14) around each 4 ch, sl st on 6 ch. **18th row**—Ch 6, * skip 2 R t, 1 t between next two, 2 ch, repeat from *, sl st on 6 ch. **19th row**—Ch 2, 2 d on every 2 ch, sl st on 2 ch. **20th row**—6 ch, * skip 2 d, 1 t between 2 d and 3 d, ch 3, repeat from *, sl st on 6 ch. **21st row**—Ch 2, 3 d on every 2 ch, sl st on 2 ch. **22d row**—Same as 12th, except that the spokes are fastened to the row of d. **23d row**—Ch 8, sl st where tip of spoke joins next spoke, ch 8, repeat all around. **24th row**—Sl st to centre of 8 ch, ch 8, sl st on 8 ch, repeat all around. **25th row**—Sl st to centre of 8 ch, ch 9, sl st on next 8 ch, repeat. **26th row**—Sl st to centre of 9 ch, ch 6, 1 R t (o14) in ch, ch 5, 1 R t in same st, * 1 R t in 5th ch of next 9 ch, 5 ch, 1 R t in same st, repeat from *, sl st on 6 ch. **27th row**—Ch 14, 1 R t (o14) on 9th ch, ch 2, 1 R t in same ch, 1 R t, 2 ch, 1 R t in 4th ch, 1 R t, 2 ch, 1 R t on 5 ch, sl st on next 5 ch. Turn work and ch 3, sl st on 2 ch, ch 3, sl st between the 2 R t, ch 3, sl st on 2 ch, ch 3, sl st between the R t, ch 3, sl st on 2 ch, ch 3, sl st on ch at end. Turn work, ch 6, 3 R t on 3 ch, skip 1 loop of 3 ch, 3 R t on next, skip 1 loop of 3 ch, 3 R t on next, skip 1 loop of 3 ch, 3 R t on 5 ch, sl st on next 5 ch. Turn work and work along the tops of the groups of 3 R t with 3 ch loops as before. Turn work at the end, ch 6, 4 R t in 3 ch, skip 1 loop, 4 R t in the
next 3 ch. Make 4 groups of 4 R t, then work 3 R t on 5 ch, sl st on next 5 ch, now turn and work 2 loops of 3 ch on the 3 R t, and space. Turn work, 3 R t in 3 ch. This finishes one point and begins the second, repeat until there are points all around. Then work 3 rows of loops of 5 ch, all around the entire entire 4th row — 1 sp, 1 bl, 1 sp, 2 bl, 6 sp. 5th row — 7 sp, 2 bl, 2 sp. 6th row — 3 sp, 5 bl, 3 sp. 7th row — 2 sp, 2 bl, 7 sp. 8th row — 6 sp, 2 bl, 1 sp, 1 bl, 1 sp. 9th row — 2 sp, 2 bl, 7 sp. 10th row — 3 sp, 5 bl, 3 sp. Repeat from 3d row.

**Design No. 1512-17.** — Chain 40, t in 4th st from hook, 12 bl. 2d row — Ch 3 edge, completing the centre piece by a last row of loops of 6 ch.

**Three Towels with Filet Crochet Insertion**

**Design No. 1512-16.** — Chain 39 sts, t in 9th st from hook, 10 spaces (sp) (consisting of t on t, 2 ch, t on t). 2d row — Always ch 5 to turn at the beginning of each row, 3 sp, 7 blocks (bl) (consisting of 4 t), 1 sp. 3d row — 7 sp, 2 bl, 2 sp. to turn when the row begins with a bl, 3 bl, 9 sp. 4th row — 2 sp, 2 bl, 1 sp, 2 bl, 3 sp, 2 bl. 4th row — 2 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. 5th row — 1 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 2 sp, 2 bl. 6th row — 2 bl, 3 sp, 2 bl, 1 sp, 2 bl, 2 sp. 7th row — 9 sp, 2 bl, 1 sp. 8th row — 1 sp, 9 bl, 2 sp. 9th row — 1 sp, 2 bl, 3 sp, 3 bl, 3 sp. 10th row — 2 sp, 1 bl, 3 sp, 1 bl, 3 sp, 1 bl, 1 sp. 11th row — 2 bl, 2 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. 12th row — 1 sp, 1 bl, 1 sp, 1 bl, 1 sp, 1 bl, 2 sp, 2 bl, 2 bl, 2 bl, 12th row
—2 bl, 2 sp, 1 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. 14th row—2 sp, 1 bl, 3 sp, 1 bl, 3 sp, 2 bl. 15th row—1 sp, 2 bl, 3 sp, 3 bl, 3 sp. 16th row—1 sp, 9 bl, 2 sp. 17th row—9 sp, 2 bl, 1 sp. Repeat from 3d row, reversing the reading of the rows.

Design No. 1512-18. Chain 39 sts, t in 9th st from hook, 3 sp, 3 bl, 4 sp. 2d row—3 sp, 2 bl, 1 sp, 2 bl, 3 sp. 3d row—2 sp, 2 bl, 3 sp, 2 bl, 2 sp. 4th row—1 sp, 2 bl, 2 sp, 1 bl, 2 sp, 2 bl, 1 sp. 5th row—2 bl, 2 sp, 3 bl, 2 sp, 2 bl. 6th row—1 sp, 2 bl, 2 sp, 1 bl, 2 sp, 1 bl, 1 sp. 7th row—2 sp, 2 bl, 3 sp, 2 bl, 2 sp. 8th row—3 sp, 2 bl, 1 sp, 2 bl, 3 sp. 9th row—4 sp, 3 bl, 4 sp. 10th row—1 sp, 2 bl, 2 sp, 1 bl, 2 sp, 2 bl, 1 sp. 11th row—Same as 10th row. 12th row—4 sp, 3 bl, 4 sp. 13th row—3 sp, 5 bl, 3 sp. 14th row—1 sp, 1 bl, 1 sp, 2 bl, 1 sp, 2 bl, 1 sp, 1 sp. 15th row—Same as 14th. 16th row—3 sp, 2 bl, 1 sp, 2 bl, 3 sp. 17th row—2 sp, 3 bl, 1 sp, 3 bl, 2 sp. 18th row—1 sp, 3 bl, 3 sp, 3 bl, 1 sp. 19th row—1 sp, 2 bl, 2 sp, 1 bl, 2 sp, 2 bl, 1 sp. 20th row—Same as 20th. 21st row—Same as 19th. 22d row to 33d row—Same as from 20th row to 10th row. Repeat from 1st row.

Table Runner with Filet Crochet Insertion

By Lilah Baker

Design No. 1512-19. Black and white block pattern of design for insertion, 10 cents. White or écu crochet cotton (hard twist), four balls, 70 cents; No. 9 steel crochet hook, 8 cents. White linen, 36 inches wide, 40 cents a yard; écu Bulgarian linen, 36 inches wide, 25 cents a yard.

Oak Leaf and Acorn Edge
No. 1512-19

This edge may be varied in width by using different sizes of cotton. Using No. 60 cotton and a No. 12 hook it will measure about five inches, and is very suitable for scarf ends. Insertion may be made by omitting the extra spaces on the lower edge, and finishing the same as top. Make a foundation chain of 112 sts, t in 4th st from hook, 2 t; continue with 1st row. At the end of 3d and 5th rows ch 6, turn, t in 1st t of previous row, making a 6-ch loop at the beginning of 4th and 6th rows. This 6-ch loop also occurs at the beginning of the 12th, 14th, and 16th rows, and again as shown in illustration. When a row is to be extended 2 sp, ch 12, t in 9th st from hook, ch 2, t in first t, loops, 3 d in the next loop, 6 ch, fasten into the second of the 5 d of last loop, and work 3 d, 1 picot and 3 d in the loop of 6 ch, then 2 d, 1 picot and 3 d in the loop which is left, 2 d in each of the next 4 sp, 3 d, 1 picot and 3 d in corner space and 2 d in next space, 3 d, 1 picot and 5 d in the loop, 2 d in the next sp, 7 d in the centre loop, 2 d in the next sp, 3 d in the third loop, then 6 ch, fasten into middle of centre loop, then 6 ch, fasten into the second of the 5 d of the first loop, and return in these loops, 3 d, 1 picot and 5 d in the first, and 3 d in the second, 6 ch, fasten into the second of the last 5 d, 3 d, 1 picot, 3 d in 6 ch just made, 2 d, 1 picot, 3 d in the two unfinished loops, 2 d in the next sp, 3 d, 1 picot, 3 d in the corner space and 2 d in each of the next 4 sp. Repeat. [continued on page 29]
Embroideries for the Dining Room

The white oval piece at the top of the page measures ten by fifteen and one-half inches, and is embroidered in white, coral-pink and blue. Pad the sections slightly before working them. Use white for the flower petals and eyelets, coral for the ovals near the flowers, and blue for the oval between these.

This mat may be used for a platter-dolity or is suitable for a large oval tray. If used in this way, the scallops may be omitted, and the embroidered piece fitted under the glass. Other colors for embroidering might be substituted for the ones suggested.

The napkin No. 1512-23 will be very easy to make, as the design is worked on a napkin already hemstitched. Work the petals of the small flowers and the centre of the large one in eyelets. The petals of the large flower are worked solid, taking the stitches from the centre vein to the outside. Work all the lines in stem-stitch. This is merely a narrow satin-stitch taken over a line of running-stitches made on the stamped line. Take up only as much of the material as is necessary and make the stitches close and even, so the line will appear unbroken. A small plain Old English or script initial may be enclosed in the wreath. Whichever is used, the work should be done in satin-stitch, working very carefully at the intersection of the lines, so they will be quite distinct.

Doilies, to look well for immediate use at any time, must be kept flat, and, as they are apt to become confused with other things in the drawer, the only safe place is the doily-case. The one shown is large enough for a thirteen-inch doily. The material is écru Bulgarian linen, of which two circles are...
cut, one embroidered for the top and the other left plain. The embroidered sections are padded, then worked solid in two shades of blue and one of green, following the diagram which will be sent with each pattern or stamped material. The large round centrepiece is made of white linen and measures thirty-four inches. The strawberry design showing both berries and blossoms is worked throughout in white. Outline the leaves and work the blossoms in long-and-short

When making up, two cardboards are cut a quarter of an inch smaller than the stamped outline of the circle. Over this baste one of the circles, folding the edge over the cardboard all around. This will require a lining, which one may choose for herself, although a shade matching the lighter blue used for the embroidery would be quite suitable. Baste the lining in place, turn in the edges and fell down. As you work catch in two pieces of ribbon, as shown in the illustration, and a third one on the opposite side for a tie stitch, with an eyelet centre, and French knots for stamens.

Work the hulls of the berries in long-and-short stitch, and cover the berry with long eyelets.

The edge is finished with buttonholing, the large scallops being subdivided into smaller ones. Be very careful when working these to keep each separate scallop quite distinct. It will be noticed that the small scallops forming the smaller of the large ones are connected on the inner edge, while the others are separate.
Embellishments for the Baby

THE carriage pillow at the top of the page is made of fine, soft nainsook, a material especially suitable for baby things. Instead of being closed at one end, as usual, both ends are open and finished with plain, even scallops. Run the stamped lines on both edges, pad between, and cover with buttonholing. These scallops should always be well pressed before cutting out. Only a very simple embroidery design is used on the pillow. The flower petals and leaves are padded and worked solid, and the dots are worked in eyelets. Instead of using long eyelets for the ribbon across the corner, it is tacked in place on the material. A single knot breaks the long, straight line of ribbon between the large bows at top and bottom.

The feeding-bib is of white linen-finish cotton, the entire design being outlined with black, using two strands of stranded cotton. With a very little skill on the part of the worker, the dog may be tinted brown, which adds greatly to the attractiveness of the work. Oil paints should be used. The lettering requires very fine stitches for a satisfactory result.

The bib is bound around the neck and the entire edge with narrow white tape. The tape is also used for ties.

The baby bath-set consists of the towel, wash-cloth, and blanket, and is made of toweling, material similar to Turkish toweling, but much finer and softer and more suitable for baby use. The
edge of each piece is finished with machine buttonholing, and may be had in either pink, blue, or white. The simple embroidery design is worked in pink, blue, and green, with small yellow dots in the flower centres. Pad the ribbon and work it solid in blue, taking the stitches directly across. The petals of the larger flowers are also worked solid. The petals of the small flowers are pink French knots, with a yellow knot in each flower centre. Make the leaves green in lazy-daisy stitch. Bring the needle up at the base of the material and draw the thread through the entire length. Then, holding the thread in place with the left thumb, insert the needle very near where it was brought up, and bring it up again at the tip of the leaf, forming a loop. Hold this loop in place with a short stitch taken at the tip of the leaf.

**French knots are made by bringing the needle up through the material on one of the dots, and drawing the thread out the full length. Holding the needle close to the material, wind the thread around the required number of times, then insert the needle very near where it was brought up. Draw the thread down very close.**

The baby cap, made of white piqué, with a band of pink or blue linen, is very attractive. A pretty daisy design is used, working with blue on
Bonnet of white piqué and colored linen
Design No. 1512-31. Face
material, 12 ½ inches. Stamped white piqué and pink or blue linen, 60 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 15 cents extra. Perforated pattern, 25 cents; transfer pattern, 15 cents. Embroidery commenced, 75 cents additional.

the white material, and white on the blue material. On the piqué all of the work should be done solid, but on the linen, the dots and flower centres are in eyelets. One edge of the blue linen is finished with fine button-holing, while the white piqué is gathered into the plain edge. This makes a finish for both the face and neck edge. The bonnet requires no lining.

The rompers are made of white piqué, and open the entire length of the back. They are made in one piece, the only seams being under the arms and inside the legs. Finish the neck and sleeves with button-holing, either in white or color, blue being very pretty. The entire embroidery design is padded and worked solid.

As the material is uneven it will be somewhat more difficult to make the embroidery stitches perfectly even. This will be somewhat simplified by taking short running-stitches around each section, then taking the embroidery stitches just over these. Do not cut out these scallops until the work has been entirely completed and well pressed.

Make all the seams with French seams, as this makes a much neater finish. Turn a narrow hem for a casing around the bottom of the legs and run in elastic.

By using the perforated pattern one may very easily stamp the design on her own material.

Rompers of white piqué for two or three year old
Design No. 1513-32. Design and outline for cutting stamped on white piqué, 89 cents, or given for two subscriptions, of which your own may be one, and 10 cents. Blue or pink embroidery cotton, 8 cents extra, or silk, 20 cents extra. Perforated pattern of design and outline for cutting, 30 cents; no transfer pattern. Stamping commenced, with directions, 10 and 25 cents a box.
Crocheted Baby Afghan

By Helen Randolf

THE foundation of this afghan is made in afghan-stitch, making two stripes of blue and one of white. These stripes are 32 stitches wide and 18 stitches long.

AFGHAN STITCH.—Chain 32 stitches, draw a loop through each stitch of chain until all stitches of chain are on hook. 1st row—Wool over, draw through 1st st, * wool over, draw through 2 sts; repeat from * until there is one loop left on hook. 2d row—Draw a loop through each of the uprights sts until all loops are on hook. The 1st and 2d rows alternately are counted as one complete row of afghan-stitch.

To BIND OFF AFGHAN-STITCH.—* Insert hook in 2d st, wool over, draw through the upright st and loop on hook; repeat from * until all sts are bound off, ch 1, break off wool.

For description of other stitches, see page 44.

JOINING OF STRIPS.—Crochet on both edges of the white stripe and on one edge of the blue stripes, as follows: 1st row—d 4 sts of the edge, dt in st, 3 rows below the edge, 3 d, dt in 4th st from first st below edge; repeat to end. 2d row—d 3 sts of edge, dt in st, 2 rows below original edge, 3 d; repeat to end. 3d row—d 2 sts of edge, dt in st, 1 row below original edge, 3 d; repeat to end. 4th row—dt in 1st st of edge, 3 d; repeat to end. Join by putting the two edges exactly together, d together, taking 1 st on each edge, which make the ridge joining.

SCALLOPED SIDES.—Fasten thread at end of stripe, t 7 times in 3d st, d in 3d st, t 7 times in 3d st; repeat to end.

PICOT EDGE.—Fasten thread at edge, make 5 picots in first and last: scallops, 4 picots in others (picot, 4 ch, take back to 1st st to form picot), d between d of scallop.

FRINGE.—Use 7 strands, making it 3 inches deep after it is tied.
Collar of Crochet and Braid

By Mrs. Wm. Hurlacher

This feather-edge braid used in making this collar is almost as fine as the thread itself, so a very lacy effect is gained.

It is advisable to use a pattern to be sure of the exact size and shape of the neck. Place the loops on the pattern when completed, then make the inner edge of the collar, fitting it to the pattern.

Cuffs to match the collar may easily be made by making the desired number of loops for the length of the cuff (having the longest one in the centre) and finishing the edge with a straight band.

For description of stitches, see page 44.

Directions.—Count 12 picots on braid, fasten 1st and 12th picot with d. On side of loop make 3 d in 3 picots toward left, go to opposite side, count 12 picots to right, join to form loop, make 3 d in 3 picots on braid, always working towards centre of loop. Make 13 loops for first scallop. Now take crochet cotton, join to second picot of first loop, ch 7, skip 1 picot, make d in next, ch 13, skip 1 picot, make d in next picot; ch 5, skip 4 ch of 13 ch, make sl st in next ch, * ch 5, catch in centre of next loop; ch 5, catch in 1 ch of 5 ch; repeat from * six times. Now ch 5, catch in 5 ch of 8 ch, forming last loop of star; ch 3, skip 1 picot of opposite side, d in next picot; ch 3, catch in 7-ch loop, ch 3, skip 1 picot and catch in next picot with d. This finishes first scallop.

All scallops are made the same with exception of 9 loops in the stars.


Close the sixth, seventh, ninth, and tenth scallops at top, to fit pattern. Now make row of 7 ch, caught with d, placing them so as to shape collar at top.

Make row of about 84 loops from braid. Baste collar to pattern, ch 3, catch in centre of 7 ch of collar, ch 3 and catch in picot of loops of braid, usually catching in loops of braid twice, but this will depend on shaping. Press well before using.
A Dainty Embroidered

Dresser Set

Candle Shade

A n attractive dresser-set that may be used with any other furnishings, is made of white linen, with a single rose design embroidered all in white. The really attractive feature of this set is the application of the rose, so that the petals form a part of the buttonholed edge.

The scallops themselves are of good size and very regular, which makes them quite easy to work. First run fine stitches along both stamped lines, as this is quite essential when taking the embroidery stitches, then pad between the lines. A succession of outline stitches makes a smooth and most satisfactory padding. The buttonhole stitches should be made very close, but not enough so to overlap, and worked well up into the points.

Talcum Can Cover

All of the curled edges of the petals are padded and buttonholed the same as the scallops.

Work the leaves in long-and-short stitch, taking the stitches from the centre to the outside and outlining the centre vein. The stems, to be more in keeping with the rest of the design, should be worked in stem-stitch, which is narrow satin-stitch worked over a line of running stitches. Round eyelets form the rose centres.

The candle-shade is finished around the top with a line of buttonhoiling.

The talcum-can cover is in the form of a bag with buttonhoiling around the top, and eyelets beneath for draw-ribbon.

Rose Dresser Scarf and Pincushion
Pincushion. Design No. 1512-37. Size, 4½ x 3 inches. Stamped white linen, 40 cents, or given for one subscription, other than your own, and 5 cents. Embroidery cotton, 12 cents extra. White muslin-covered form, 20 cents. Perforated pattern, 25 cents; transfer pattern, 15 cents.

Dresser Scarf. Design No. 1512-38. Size, 18 x 40 inches. Stamped white linen, 80 cents, or given for two subscriptions, of which your own may be one, and 10 cents. Embroidery cotton, 30 cents extra. Perforated pattern, 40 cents; no transfer pattern.

Stapling compound, with directions, 10 and 25 cents a box.
Embroidered Lingerie

This combination of corset-cover and petticoat is furnished in fine nainsook already made up, so all the worker need do is to embroider the design and the garment is ready to wear. The joining at the waist-line is of Hamburg basting, and the edges are all to be buttonholed. If one prefers, lace may be used as a finish, with beading for the draw-ribbons sewed over the eyelets around the neck.

The embroidery design is in French and eyelet work, padding the leaves and flower petals before working. The eyelets are of uniform size, for which a gauged stiletto should be used.

**Combination Corset Cover and Petticoat**

**Design No. 1512-40. Sizes, 34, 36, 38, 40, and 42. Stamped made-up combination of fine nainsook, $1.25. Embroidery cotton, 50 cents extra. Perforated pattern of design without scalloped edge, 50 cents; transfer pattern, 15 cents. Embroidery commenced, 75 cents additional.**

This made-up gown is in one-piece kimono style, with narrow tucks on the shoulders to make the fullness in the skirt. On the sleeves and across the plain section in front is a simple French and eyelet embroidery design. The gown may be lace finished.

**Nightgown with Buttonhole or Lace Finish**

**Design No. 1512-41. Sizes, 14, 15, 16, and 17. Stamped made-up garment of fine nainsook, $1.20. Embroidery cotton, 21 cents extra. Valenciennes lace and beading, 40 cents. Perforated pattern of design, without scalloped edge, 25 cents; transfer pattern, 10 cents. Stamping compound, with directions, 10 and 25 cents a box.**
Covered Buttons for Sweaters and Blouses

By Susan M. Shearman

As a rule, the ordinary round or square molds for covering are the only kinds that can be purchased, and not always the latter; but with a sharp penknife and a small amount of patience, it is not difficult to fashion a few molds of simple shape for oneself, when occasion requires it. Nature, moreover, has been kind in supplying us with many fruit stones, nuts, etc., which, by making a good selection, can be prettily covered in many ways and transformed into buttons.

Directions. — Make a ch 2 inches in length (i.e., about 3 sts longer than the diagonal measurement from corner to corner). 1st row—Miss 1, d into each ch st. 2d to 4th rows—1 ch to turn, d into the back strand of each st of preceding row. 5th row—1 ch to turn, work d alternately into front and back strands of preceding row. 6th row—Like 5th row. If 5th row ended in a front st begin with a back one, or the reverse. 7th to

The following examples are merely offered as suggestions of what may be done. For description of stitches, see page 44.

Crocheted Square Button No. 1512-42

Material. — Number 8 cotton (loose twist), 6 cents a skein; button molds 1½ inch square, a crochet-hook of size to make close, firm work.

10th rows—1 ch, d into the back strands. Repeat the last 6 rows until you have an exact square. Fasten off.

Lay the centre row of the square diagonally across the mold, taking care to have the right side of the crochet uppermost. Turn over the four corners to the back and join the edges neatly. The cover should be exactly the size to allow

[continued on page 40]
Bell Flower Design for Dresser Set

By Gertrude S. Twichell

The lovely dresser set illustrated is carried out in blue, gold, and white. As there are few blue flowers beside the forget-me-not generally used by the china decorator, these lovely blue-bells will be welcomed by all who wish a dainty design for a blue set. If the pieces are to be made to match the coloring of a special room, the painter should endeavor to match the blue of the room with the china color. Deep blue green, banding blue, Delft blue, and dark blue will each give a different blue color. Deep blue green with a trifle of deep violet of gold added will give a lovely medium tone.

A pretty oval-shaped tray was used in this instance, but the design is easily adapted to the more square shapes by simply making a straight band connecting the two clusters of bells instead of the curved one show in the illustrations. The upper line around the gold edge band will have to be straightened a little also, when the square shape is used.

Plan out the placing of the motifs so that the spaces are divided prettily. On the large tray the motif is repeated six times. The pin-tray has but two motifs, but these are spread apart so as to fill the space better. This will be easily understood by looking carefully at the illustration. The puff and hair-receiver each require two motifs, as does the candlestick also. Slip a piece of transfer paper under the tracing of the motif and go over the lines carefully with a pencil or ivory stick. Then outline this with black. Extend the black line outlining the gold band so that a continuous band is formed at the edge, connecting the motifs.

If one is not expert in tracing and outlining, black outlines can be furnished. These outlines are in Ceramic black on films backed with paper. The film is placed in warm water until it begins to separate from the paper, then it is slipped onto the china and fired in. The outlines require no tracing or painting. Full directions for applying accompany each outline.

After the outlining is thoroughly dry the color may be put on. If the black outlines are used be sure that they are absolutely dry and smooth before any painting is done. It may be best for the beginner to have the first firing done after the outlines are applied and the first coat of gold has been put on. Then the firing can be done the second time. The gold should be put in the
bands and on the edges which show black in the illustrations. Be sure there are no spots of gold or paint on the china where they will look badly, as the ground is to be left white, and spots or finger-marks will show very plainly.

If the outlining is done by hand, and it is thoroughly dried, the color may be put on the flowers. A lovely blue is made by mixing deep blue green with a bit of deep violet of gold. Do not get too much of the gold color. Use the color rather light. Powder paints should be mixed with a drop or two of balsam of copaiba to the consistency of a stiff paste. Tube paints need only be thinned with turpentine as necessary to work well. Paint the bells with the blue, making the centres of the largest bells light. The inside of the other bells should be of the deeper tone. Shading may be done at the discretion of the worker. Paint the centres with yellow and yellow brown dots. The leaves are to be moss-green. When putting these colors on, be careful not to work over them enough to soften up the outlining and blur it. Then put the gold in the bands and on the edges, and have the china fired.

After firing, mix up the blue for the ground inside the design. Mix up enough to do all the spaces at one time, as it is almost impossible to mix colors twice alike. Add a little more balsam than for regular painting. Put the color in the space back of the design and then pad it smooth. The color should be lighter than the flowers. Touch up the flowers if they need it, also the green places. If no color was put on before the first firing, put it on very carefully now as indicated above. Carefully clean off any color which has run over on to the white china. Then put on the second coat of gold and the china is ready for the last firing.

If the plain white of the china is not liked, it may be tinted with ivory. This will take off the very brilliant look. If ivory is not included in the color box, it is easily mixed. Take part yellow and part yellow brown, mix thoroughly and use very, very thin, padding until absolutely smooth. Ordinary flux may be added if desired, making the color lighter and of a higher glaze.

[CONCLUDED ON PAGE 32]
White Linen Luncheon Cloth

Luncheon Cloth in French and Eyelet Design

Design No. 1512-48. Size, 45-inch. Stamped white linen, $2.10. Embroidery cotton, 70 cents extra. Perforated pattern, one-half design (reversible), 60 cents; no transfer pattern. Stamping compound, with directions, 10 and 25 cents a box.

This beautiful white linen piece measures forty-five inches, and is embroidered in an effective daisy design in French and eyelet work.

The larger scallops around the edge are subdivided into smaller ones, which should be worked very carefully to keep them quite distinct. A border of the design, following the scalloping, proves very effective. All of the flower petals are worked in eyelets, these being long and somewhat more difficult to make than the round ones. Run the stamped lines with fine stitches, then cut the threads of the material and turn them back to the stamped line. This makes a foundation for the embroidery stitches. The crescents of eyelets are graduated, and in order to have this work perfect, a gauged stiletto should be used, working all corresponding eyelets before changing the gauge. The leaves are worked solid, and the stems are in stem-stitch.
Embroidered Towels

The two guest towels shown on this page are the regulation size of sixteen inches. The one at the bottom of the page is already hemstitched, so the embroidery is the only work to be done. The pansies are outlined in the lighter shade of blue, with the background darned with the darker shade. When darning, run the needle

Guest Towel Embroidered in Color
Design No. 1512-49. Size, 16 x 25 inches. Stamped fine linen huckaback, 60 cents, or given for one subscription, other than your own, and 25 cents. Embroidery cotton, 15 cents extra, or silk, 40 cents extra. Perforated pattern, 25 cents; transfer pattern, 10 cents.

Towel Embroidered in Yellow and White
Design No. 1512-50. Size, 22 x 38 inches. Design and one letter stamped on fine linen huckaback, $1.00, or given for three subscriptions, of which your own may be one. Embroidery cotton, 12 cents extra, or silk, 45 cents extra. Perforated pattern of design and one letter, 25 cents; transfer pattern, 10 cents.
A color scheme will be sent with each pattern of the three designs shown on this page.

Pansy Design with Darned Background
Design No. 1512-51. Size, 16 x 24 inches. Stamped hemstitched linen huckaback towel, 50 cents, or given for one subscription, other than your own, and 15 cents. Embroidery cotton, 18 cents extra, or silk, 50 cents extra. Perforated pattern, 20 cents; transfer pattern, 10 cents.
Stamping compound, with directions, 10 and 25 cents a box.

Along the surface of the material, taking up the raised threads only. The centre of each pansy has a few short stitches in the darker shade of blue. Two lines of outlining are on each side of the embroidered band.

The other guest towel is scalloped on the end, and has a simple embroidery design in color. Work the flower petals solid in pink and blue, the leaves in green, and outline the lines in green, making yellow French knots between the lines.

The third towel is twenty-two inches wide, and is embroidered entirely in yellow and white.
Crocheted Skating Helmet

NOT only is the crocheted helmet more durable than the knitted kind, but it is much more easily and quickly made. Aside from sporting purposes, the helmet may be used for outdoor sleeping.

Commencing with the throat-band ch 31, turn, miss first ch, 1 d into each ch for 30 d. * Turn, ch 1, 1 d into each d, taking only that portion of each top stitch which lies next to the forefinger of the left hand. * Repeat until the band is 12 inches long, then join the ends by a row of sl st through corresponding stitches. Fasten off the thread, and cut it. Leave five ribs at each side of the joining for that portion of the helmet which comes under the chin, then work a row of d along the end of the rows in the band, putting 1 d into the end of every row, and 1 into the horizontal stitch between the ribs. Work around until within five ribs from the joining, then turn. 2d row—1 d into each d. 3d row—* 1 d into first d, 1 ch; draw a loop through the back loop on the 1 ch, another through the last loop on the side of the d, then a loop through next d. You have now four loops on the needle. Thread over the hook and through all the loops together, 1 ch; repeat this stitch into every d, putting the first loop through the little hole formed by the stitch, drawing the last four loops together. 4th row —1 d into the edge of each stitch of last row. * Repeat these two rows for a length of 4 inches. Count the stitches in the last row, and mark the centre of the row with a colored thread. Decrease 1 in every row of the four-looped rows at each side of the centre by taking up 2 d instead of 1, thus getting five loops for each of the two decreasing stitches. When the hood is 8 inches long fold the last row of d in two, and join the two halves with a row of sl st on the wrong side. Now work a row of d around the front edge and over the front portion of the throat-band, 1 d into the end of every row only.

Commence the ribbing for the front with 16 ch, turn, 15 d into the chains (missing the first ch). Make the band 19 inches long, then join the ends as in the throat-band. Place the joining in line with the joining in the throat-band, and connect this band to the front edge with a row of sl st on the wrong side. At the other side of the throat-band work [CONCLUDED ON PAGE 33]
Large Crocheted Oval Doily

By Bee Parler

(See Frontispiece)

MATERIAL.—Linen thread No. 40, 18 cents a spool.

For description of stitches, see page 44.

DIRECTIONS.—Chain 6, join in ring. 1st row—(ch 3 for a t), 10 t in ring with 1 ch between each t. 2d row—sl st to 1st ch, ch 3, 2 d t in same ch, keeping the last st of ch and last st of 1st d t on needle, and work off both with last st of 2d d t, * ch 6, d in 4th st from needle, ch 2, 3 d t in next ch, keeping last st of 1st and 2d d t on needle, and working them off with last st of 3d d t; repeat from *. Make 3 of these wheels, the middle one having 12 t, instead of 11, and join by picots in process of making. 3d row—sl st to picot loop, ch 4, 2 d t in same loop, keeping last st of ch and last st of 1st d t on needle, and working them off with last st of 2d d t, * ch 9, 3 d t in next picot loop, keeping last st of 1st and 2d d t on needle, and working them off with last st of 3d d t; repeat from *. 4th row—ch 5, d in 5th st of 9 ch, ch 5, d in top of d t all around, except where pieces join ch 3 instead of ch 5, sl st in 4th st of 9 ch, d t in top of group of 3 d t below, sl st in 5th ch of next 9 ch, ch 3, d in top of next d t. 5th row—Same as 4th row, except ch 6. 6th row—Same as 4th row, except ch 7. 7th row—sl st to where d is made in ch between the groups of d t to form a fence. Chain 3, 2 t in same st, * ch 7, 3 t in middle of next ch; repeat from *, making d t where the straight 3 ch is at joining of small pieces. 8th row—d in each st all around. 9th row—ch 3, t in next st, * ch 2, skip 1, 2 t in next st, ch 6, skip 7, 2 t in next st; repeat from *. 10th row—Same as 9th row, except ch 7. 11th row—ch 3, t in next st, * ch 2, skip 1, 2 t in next st, ch 4, d in 4th st of 7 d

[CONTINUED ON PAGE 25]

The Proper Needles for Embroidery

By an Expert Needleworker

While some may use the ordinary sewing needle, I believe the large majority of the best needleworkers prefer the long-eyed or "Crewel" needle, and this is the one recommended by nearly all the societies of Decorative Art in this country. Nos. 9 and 10 are the proper sizes for one thread of Filo Silk, which is to be embroidered into linen lawn, grass linen, or bolting cloth. For ready stamped linens use No. 8 or No. 9; for heavier linens use No. 8; and for butcher's linens, or fabrics mounted over linen, No. 7 will be required. No. 7 is the size for heavier work in two threads of Filo Silk. Persian Floss and Etching Silk require a No. 8 needle, and for Roman Floss a No. 4 needle is needed. For Rope Silk choose a No. 22 Chenille needle. I consider HARPER'S "Queen's Crewel" needles the best, and I advise all needleworkers to obtain them if possible.

In Mountmellick Embroidery one should use the coarser sizes, No. 6 for size F, No. 5 for size G, and No. 4 for size H. Be sure that you get HARPER'S "Queen's Crewel" needles, and accept no substitute.

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LARGE CROCHETED OVAL DOILY
[CONTINUED FROM PAGE 21]

skipped in making 9th row (the d being in 8th row), catching in ch of 9th and 10th rows, ch 4, 2 t in 2 t of 10th row; repeat from *. 12th row—Same as 9th row, except ch 7. 13th row—Same as 9th row, except ch 8. 14th row—Same as 9th row, except ch 9. 15th row—ch 3, t in next st, * ch 2, 2 t in next t, ch 6, d under middle of ch in 12th, 13th, and 14th rows, ch 6, 2 t in 2 t of last row; repeat from *. 16th row—ch 3, t in next st, * ch 2, 2 t in 2 t of last row, ch 9, 2 t in 2 t of last row; repeat from *. 17th row—Same as 16th row, except ch to 10. 18th row—Same as 16th row, except ch 11. 19th row—ch 3, t in next st, * ch 2, 2 t in 2 t of last row, ch 8, d under middle of ch in 16th, 17th, and 18th rows, ch 8, 2 t in 2 t of last row; repeat from *. 20th row—ch 5, * d in next group of 2 t, ch 5, d in first 8 ch, ch 5, d in next 8 ch, ch 5; repeat from *. 21st row—sl st to middle of 5 ch-loop, * ch 5, 4 d t in next 5 ch-loop, keeping last st of 1st, 2d, 3d d t on needle, and working all off with last st of 4th d t, ch 5, d in next 5 ch-loop; repeat from *. 22d row—sl st to top of 4 d t, ch 4, 3 d t in same st, keeping last st of ch and last st of first 2 d t on needle, and working all off with last st of 3d d t, * ch 5, 4 d t in same st (working off each last st as in 1st group of d t), ch 5, 4 d t in top of next group of d t in last row, and working off as before; repeat from *. These three groups of d t form what is called a violet. 23rd row—sl st to 2d st of 5 ch on top of violet, ch 3, t in same 5 ch, * ch 2, 2 t in same 5 ch, ch 6, skip 1 5 ch, 2 t in next 5 ch (on top of next violet); repeat from *. 24th row—ch 3, t in next t, * ch 2, t in 2 t of last row, ch 7, 2 t in next 2 t of last row; repeat from *. 25th row—ch 3, t in next t, * ch 2, 2 t in next 2 t of last row, ch 8, d under middle of 5 ch between two violets, catching ch of 23d and 24th rows, ch 8, t in next 2 t of last row; repeat from *.

There are 48 violets around doily, and 48 groups of 2 t, ch 2, 2 t over violets. Find the middle one of one end of doily, then the 2d group from that on the right, and join thread in d before that group.

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off as directed before; ch 5, d in d, * ch 5, 4 d t in next 2 ch, ch 5, d in d; repeat from * and fasten off. 2d row—Join thread in t before where joined in last row, * ch 5, d in d, ch 5, 4 d t in top of 4 d t of last row, ch 5, 4 d t in same st; repeat from *, finishing 5 violets, ch 5, d in d, ch 5, d in 1st t of next group and fasten off. 3d row—Join thread to last t of group before one the thread was joined in of last row, ch 5, 2 t in 2 t of next group, ch 2, 2 t in next 2 t, ch 5, 2 t in last st of 5 ch, ch 2, 2 t in 1st st of next 5 ch, * ch 5, 2 t in 5 ch on top of violet, ch 2, 2 t in same ch; repeat from * to end of violets, ch 5, 2 t in last st of next 5 ch, ch 2, 2 t in 1st st of next 5 ch, ch 5, 2 t in 5 ch, and fasten off. 4th row—Join thread in 1st t of group where joined in last row, ch 3, t in t, * ch 2, 2 t in next 2 t, ch 6, 2 t in next 2 t; repeat from * and fasten off. 5th row—Join thread in same place as in last row, ch 3, t in t, ch 2, 2 t in 2 t, ch 4, under ch of last 2 rows, * ch 4, t in next 2 t, ch 2, 2 t in next 2 t, ch 4, d catching all ch in last three rows; repeat from * and fasten off. Skip 19 groups of (2 t, ch 2, 2 t) and make another piece like this at other end of doily and fasten off. The doily could be made longer by putting 4 small pieces in centre and leaving out these pieces on ends. Join thread to 1st t in any group of (2 t, ch 2, 2 t) in doily and—

26th row—ch 3, t in t, * ch 2, 2 t in next 2 t, ch 7, t in next 2 t; repeat from *. 27th row—ch 3, t in next t, * ch 2, 2 t in next 2 t, ch 8, t in next 2 t; repeat from *. 28th row—ch 3, t in next t, * ch 2, 2 t in next 2 t, ch 8, d under ch of 26th and 27th rows, ch 8, 2 t in 2 t of next group; repeat from *. 29th row—ch 3, t in t, * ch 2, 2 t in next 2 t, 4 t under 8 ch, 4 t under next 8 ch, 2 t in 2 t; repeat from * all around. 30th row—ch 3, t in 1st st, d in next st * (ch 2, skip 1, d in next st) 6 times, t in next 15 st, d in next st; repeat from * around doily. 31st row—sl st to 3d t of last row, ch 3, t in same st, ch 2, 2 t in same st, * skip 3 t, 3 d t in next st, ch 3, 3 d t in same st, skip 3 t, 2 t in next st, ch 2, 2 t in same st, d under first 2 ch (ch 2, d under next 2 ch) 5 times, skip 3 t, 2 t in next, ch 2, 2 t in same st; repeat

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LARGE CROCHETED OVAL DOILY

[CONCLUDED FROM PAGE 27]

from * around doily, and join to first 3 ch. 3zd row—sl st to 2 ch, ch 3, 1 t under 2 ch, ch 2, t under same ch, 3 d t under 3 ch, ch 3, d t under same 3 ch, ch 3, 3 d t under same 3 ch, 2 t, 2 ch, ch 2, 2 t under same 2 ch, d under next 2 ch, (ch 2, d under next 2 ch) 4 times. 2 t under next 2 ch, ch 2, 2 t under same 2 ch (forming a shell); repeat from * around doily and join to 3 ch. 3zd row—sl st to 2 ch, ch 3, t under 2 ch, ch 2, 2 t under same 2 ch, * 3 d t under first 3 ch, ch 3, 3 d t under same 3 ch, 2 d t under next 3 ch, ch 3, 3 d t under same 3 ch, 3 d t under next 3 ch, ch 3, 3 d t under same 3 ch, 2 t under next 2 ch (in shell), ch 2, 2 t under same 2 ch, d under next 2 ch, (ch 2, d under next 2 ch) 3 times, 2 t under next 2 ch, ch 2, 2 t under same 2 ch of shell; repeat from * around doily and join to 3 ch. 35th row—sl st to 2 ch, ch 3, t under 2 ch, ch 2, 2 t under same 2 ch of shell, 3 d t under first 3 ch, ch 3, 3 d t under same 3 ch, 3 d t under next 3 ch, ch 3, 3 d t under same 3 ch, 3 d t under next 3 ch, ch 3, 3 d t under same 3 ch, 2 t under next 2 ch of shell, ch 2, 2 t under same 2 ch, d under next 2 ch, (ch 2, d under next 2 ch) twice, 2 t under 2 ch of shell, ch 2, 2 t under same 2 ch; repeat from * around doily and join to 3 ch. 35th row—sl st to 2 ch, ch 3, t under 2 ch, ch 2, 2 t under same 2 ch, * ch 3, d in 1st d t, ch 3, d in 3d d t, ch 3, d in next d t, ch 3, d between next two groups of 3 d t, ch 3, d in 3d d t, ch 3, d under 3 ch, ch 3, d in 1st d t, ch 3, d between two groups of 3 d t, ch 3, d in 3d d t, ch 3, d in 1st d t, ch 3, d in 3d d t, ch 3, 2 t in 2 ch of shell, ch 2, 2 t in same 2 ch, d under each of next 2 ch-loops, 2 t under 2 ch of shell, ch 2, 2 t under same 2 ch; repeat from * around doily, and d in last st of 3 ch, joining last 2 shells. 36th row—* (ch 8, d in 6th st from hook, ch 2, d under next 3 ch) around scallop, ch 2, d in first 3 ch of next scallop; repeat from * around doily and fasten off.

After completing the centre piece, it should be pressed under a damp cloth until dry. When used on a polished table, the effect is very beautiful.
HOUSEHOLD CROCHET
(continued from page 9)

Centre-piece with Novelty Braid
No. 1512-20

DIRECTIONS.—Outer border of centre-piece. Use 61 sections of braid. Join the first and last sections, one over the other, being very careful that the braid is not twisted. After joining sections, * d t into corresponding loops on sections, with ch 2 between, until you have 6 d t with 2 ch between each, ch 2; 1 t over bar between sections, ch 2, 1 d t into second loop of next section, ch 2, 1 l t in fourth section, leaving last two loops on hook, 1 l t into sixth loop and first loop of next section, taking the two loops together, leaving three loops on hook, 1 d t into third loop and through last 4 loops on hook at once, ch 2, 1 d t into fifth loop, ch 2, 1 l t over bar of braid, ch 2, 1 d t into first loop of next section *. Repeat from * to * all the way around. Slip stitch into first d t. 2d row—Chain 6, allow 3 sts for height, * t into next 6 d t with 3 ch between, ch 3, t into l t of preceding row, ch 3, t in next d t, t in next d t, skip the 3 l t, ch 3, t in l t, ch 3, t in next d t *. Repeat from * to * close with sl st. 3d row—Chain 5, 1 l t in first space, ch 5, 1 d, ch 5, 2 l t, all in same space, leaving 2 sts on hook after first l t, pull through three loops on hook after second l t. Skip next space, 2 l t, ch 5, 1 d, ch 5, 2 l t in every other space. Count where there are the 2 t together without any ch. 1 space *. Repeat from * to * close with sl st. 4th row—Same as 3d, except make the 2 l t, ch 5, 1 d, ch 5, 2 l t, where they all come together in the preceding row. 5th row—Chain 8, 1 d in st where preceding sts are united. Repeat all the way around. Join by sl st in first ch. 6th row—Chain 3, 1 t in each ch and each d. Join by sl st in 3d ch. 7th row—Ch 3, d t in fourth t, ch 6, 1 d t in st where preceding d t and ch join, skip 2 t, 1 l t in next t, but leave 3 loops on hook, skip 2 t, 1 d t in next t; there are 5 loops on hook, work off all, 2 at a time, ch 4, 1 d t in st where sts join *. Repeat from * to *. Join by sl st. 8th row—Chain 5, 1 l t, ch 1, 2 l t in next space of 4 ch, * ch 1, 2 l t, ch 1, 2 l t *. Repeat from * to *. Join by sl st in ch 5. 9th or last row—* Ch 2, 1 t in between second and third l t of preceding row, ch 4, sl st in first ch,

CONTINUED ON PAGE 30

We introduce our advertisers to you as our friends
HOUSEHOLD CROCHET

which forms a picot, make 2 more in same st, ch 2, d in next ch *. Repeat from * to *. Join by sl st.

First row inside of braid.—Fasten thread on bar of braid, * ch 4, d in first loop on section of braid, ch 8, 2 t in third loop of braid, leaving last loops of each on hook and working all off together, 2 t in 5th loop, 2 t in 1st, 3d, 4th, and 6th loops of next section, 2 t in 2d and 4th loops of next section of braid, being sure to leave the last loop of each 2 t on the hook, and working all off together. This forms a fan. Chain 8, d into 6th loop of braid, ch 4, d over bar of braid *. Repeat from * to *. Join by sl st in first ch. 2d inside row—Ch 3, 1 t over ch of 4, * ch 4, 2 t over ch of 8, ch 4, 2 t in st where fan is formed, ch 4, 2 t over next ch of 8, ch 4, 2 t over ch 4, ch 4, 2 t over next ch of 4 *. Repeat from * to *. Join by sl st in ch of 3. 3d and 4th rows inside are the same as the outer 3d and 4th rows.

5th row—Ch 6, 1 d in st where preceding sts are united. Repeat all the way around. Join by sl st in first ch. 6th row—Ch 3, 1 t in each ch and each d of preceding row. Join by sl st in 3d ch. 7th row—Ch 4, 1 t in every other t of preceding row with 1 ch between. Join by sl st in 3d ch. Fasten off by taking several sl sts before breaking off.

Lay lace flat on linen and mark with pencil the exact size you need. Cut about a quarter of an inch outside pencil line and run sewing-machine stitch on pencil line. Double crochet from machine stitching to edge rather closely. Then slip-stitch lace and linen together by taking one stitch of each.

Hints for Tatting Makers

By Fannie M. Miller

TATTING is not a “catch-up” work, as many seem to think, judging by the appearance of their work. If the hands perspire, keep a damp cloth and clean towel at hand, also a napkin on the lap, on which to rest the spool, also the work as it progresses. If tatting work is very much soiled in the making, it will never look as well, and too much care cannot be taken to keep it fresh and dainty, particularly when made of very fine thread.
Table Runner with Filet Insertion
No. 1512-21

This runner may be made of white linen for a dresser, chiffonier, or buffet, and of ecru linen with thread to match for the living-room.

The filet insertion is easily followed by the block pattern. Chain 63. 1st row—A space (sp) at each end with 17 blocks (bl) between. 2nd row—1 sp, 1 bl, 15 sp, 1 bl, 1 sp. The pattern begins with the 3rd row. A block (bl) consists of 4 t, and a space (sp) of t on t, 2 ch, t on t. When more than 1 bl appears, the number of t should be three times the number of bl, plus 1 t. Chain 5 for turning at the end of the rows.

When the insertion is completed, cut the linen the desired length and 3/4 inch wider than the insertion is long. Cut off two strips from the end, each strip to be twice the width of the insertion; these are for the hems. Turn in 3/8 inch all around these pieces and double them up lengthwise, and overhand the ends together. Now pin the insertion and the two turned-in sides together and overhand. By overhanding is meant to hold the edges that are folded and the insertion together and sew with an over-and-over stitch. The insertion should be a tiny bit longer than the strip of linen, and held loosely, for in washing it is liable to shrink more than the linen. In the remaining strip of linen draw two threads along the sides 3/8 inch from the edge and roll a hem so that the edge of hem is in line with the drawn place. Roll a hem at each end the same width as that at the sides, sew with fine thread then overhand the other side of the insertion to this. The runner is now ready for the edge.

Edge.—Begin at one side where the upper side of the insertion joins the linen, working toward the end. Loop the thread into the first mesh of the insertion. Chain 5, t into next t of insertion; make a row of sp around the entire runner. Loop into the space made by drawing the threads, where possible. Where there are no threads drawn, punch the hook through the linen 3/8 inch apart, drawing the crochet cotton through the holes thus made. When the chain of 2 is made for the last sp in the first row, sl st into the third st of the first chain of 5 made, ch 5, t

[Concluded on page 31]
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HOUSEHOLD CROCHET

[CONCLUDED FROM PAGE 31]

into t of next mesh in first row, thus forming the second row by alternating open and solid meshes. The third row is like the first. The fourth row is made by d into first t of mesh in preceding row, 2 d over ch, d in t of mesh in preceding row. At every third mesh a p is made by ch 4, sl st into last stitch made. Divide the distance across each end into three equal parts, and while making the fourth row make a ch 16, sl st into last st made. At these points, and at the ends, these loops are for the tassels.

Tassels.—Wind the crochet cotton 75 times around a cardboard 3 inches long. Tie the threads together at one end and cut at the other, remove from cardboard and tie to loops made in runner. Wind threads together ¼ inch from top fold, forming top of tassel.

CROCHETED SKATING HELMET

[CONCLUDED FROM PAGE 24]

the row of d as at the beginning of the hood, and work the hood pattern all round, closing the end of each row for a depth of 3½ inches. Fold the hood flat, and mark the centre of each side where this portion divides, and work the two sections backwards and forwards, decreasing 1 at each side for a depth of 5 inches more. Work a row of sl st all round the lower edges to complete.

BELL FLOWER DESIGN FOR DRESSER SET

[CONCLUDED FROM PAGE 21]

As “blue-bells” are sometimes white, lavender, or pink, one may vary the coloring of this design. The bells may be painted with peach-blossom or other pink. The space back of them may be either pink or apple-green, or even gray. The ground may be left white, painted ivory as directed for the first color scheme, or tinted pink or green or gray. If one is expert at tinting, the edge may be made deep pink and the color padded down so it is either very pale at the centre of the china or shaded into ivory.

A very dainty way of treating this design is to leave the bells white, shading them with faint gray. Tint the space back of them with gray or apple-green.

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So why not throw ourselves into it wholly while we may, for truly, just that spirit adopted on our part will assure more actual good cheer for us, in even this short time, than we could obtain in a year of selfish detachment. However, most of us already know this, and greatly desire to experiment again, but many of us may be handicapped, so that it now seems impossible to put our golden theory into practice. Don't give up, though, whatever you do, for you know what one of our oldest and most inspiring mottoes tells us about the "will" and the "way," and here is an opportunity for you to prove its truth.
The Good Cheer Circle tries "the year 'round" to provide its members with two good forms of cheer—joy and money. Joy in the shape of pretty and useful gifts—rewards for their interest and endeavors—and money in return for their time. What more sensible then, than joining our
Circle, you who so greatly desire both of these things for this Christmas? There is no age limit, and the duties are light and pleasant enough to interest in themselves. One of our ladies is sixty-five, and has been paralyzed in the lower limbs for sixteen years. Yet she says she finds in the work, and our correspondence, plenty of cheer, and I'm sure her household enjoys the gift.

Photographs of the silver and the electric pocket flashlight have been shown previously. Here is a different appeal, and what woman, old or young, can resist a beautiful pair of towels? Is there anything more welcome as a gift? These are fine quality linen, two sizes, 16 x 24, and 18 x 33 inches. Only members of our Circle may secure them, but the very easy "way" to become a member will be sent any one who requests it.

There are many other gifts from which you may choose, also, such as jewelry, sterling thimbles, ivory ware, etc. And don't forget that while you are earning these pleasing articles for some one else, you are earning good sound cash for your own enjoyment.

Isn't it all worth while? Ask me for "The Way," and you will agree with me that it is at least worth trying. Just a postal will do if you prefer that method to a letter. There is no age limit, only that you can read and write, and there are no dues nor expenses. May I hear soon?

And a Merry, Merry Christmas to you!

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Crocheted Butterfly Bow

By A. O. L. Wertman

DIRECTIONS. Chain 5. 1st round—
Chain 1, 5 d on 5 ch, with 2 d in end, d in the base of each d along opposite side with 2 d in last st, join on first d. 2nd round—Chain 1, d in first st, 8 ch for one wing, 7 d on the 8 ch, 3 d on the centre, 6 ch for a short wing, 5 d on the 6 ch, 1 d on the centre, 3 d on the point in 1 st, 1 d, 6 ch and 5 d on 6 ch for short wing, 3 d on the centre, 8 ch and 7 d on 6 ch for wing, 2 d in with first. Join on first. 3rd round—Slip stitch to base of point. Ch 2, 1 t in every 2d st of wing, making 3 spaces, 3 more t in top with 2 ch between, work opposite side.
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Form the habit of reading the advertisements. It pays
**Crocheted Tumbler Doily**

By E. M. Carlock

CHAIN, join in ring. 1st row—ch 2, 6 d in ring, join with sl st to 2 ch. 2nd row—ch 2, 2 d in each d, join with sl st. 3rd row—ch 2, 2 d in 1st d, 1 d in next d; repeat until there are 7 pairs of d, then 1 d, sl st on 2 ch. 4th row—ch 2, 1 d in each of 2 d, 2 d in 3d d; repeat until there are 7 pairs, then 2 d, sl st on ch. Continue working round and round for 20 rows in all, increasing at same 7 points without joining rows. 21st row—Fasten down last d with sl st to next d and work 4 ch, skip 1 d, sl st in next. Repeat around. 22nd row—ch 5, sl st on 4 ch; repeat around. Work 2 more rows the same. 25th row—Make 3 sl st to centre of 5 ch, ch 2, 3 d in every loop of 5 ch. 26th row—1 d in each d, 27th row—1 d in each d. 28th row—ch 2, skip 1 d, 1 d in 3d; repeat around. 29th row—ch 4, sl st on 2 ch; repeat. 30th row—Same as 29th row. 31st row—sl st to centre of 4 ch, ch 3, t in next loop of 4 ch, ch 5, t in next loop, r t in next loop, draw last sts closely together, ch 5; repeat. 32d row—On each 5 ch work 3 d, trefoil picot (made by 3 p of 3 ch), 3 d. Repeat around and join with sl st.

This doily may easily be made larger for other purposes by making more rows in the centre, each time increasing at the seven corners as in previous rows.
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My system stimulates, reorganizes and regenerates your entire body. It helps transform your food into good, rich blood, it strengthens your heart, lungs and other organs, conquering all weaknesses and disorders and generating vital force.

My book, "The Body Beautiful," should be read by every woman, and I will send it to you free. It explodes the fallacy that lack of beauty or health can not be avoided. In it I explain how every woman can be vigorous, healthy and attractive.

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This Alaska Foot warmer makes an ideal Xmas gift. Suitable for skiing, Driving, or Barn dances. Insures warmth, comfort. For Men or Women. No. 2, 50c, Leaves, of selected wool. Christmas colors. Worn over shoes or hose. Size for shoe or hose as required. Money back if unsatisfactory.

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COVERED BUTTONS FOR SWEATERS AND BLOUSSES

[CONTINUED FROM PAGE 10]

the four corners to meet in the centre without overlapping.

Frog for Square Button
No. 1512-42

MATERIAL.—Number 5 cotton (loose twist); a coarse crochet-hook; some scraps of French canvas or buckram; and silk to cover the foundations.

Cut for each frog two rounds of French canvas 1½ inches in diameter, cover each of these with silk or sateen the color of the cotton, and join them together neatly round the edge. Unwind a ball of cotton and make it into a length with four threads together. Crochet a ch with these to make a thick firm cord. Make a loop of this cord sufficiently long to go over the button, and sew the base of it to the centre of the foundation; then braid the cord round and round, from the centre to the edge, sewing it down securely to the foundation. It takes about half a yard of cord to make a frog.

Long Crocheted Buttons for Blouses
No. 1512-45

MATERIAL.—Mercerized crochet cotton (hard twist) No. 80, 28 cents a ball; and a steel crochet-hook No. 12, 6 cents; and some date stones for molds. Select a number of nice smooth date stones, as uniform in size as possible. Scrub them well with soap and water till they are perfectly clean and let them get quite dry.

Make a ch of 10, crochet very firmly. 1st row—Miss 1, 2 d into each ch, 2d and every following row—D into the back strands of the preceding row. Always turn with 1 ch. When you have a couple of rows completed measure to see if the crochets is sufficiently wide to meet round a date stone. If necessary, increase by working twice into the last st of each row till you have enough, about 20 to 22 sts are likely to be sufficient.

Continue till you have the length of a date stone worked, reducing at the end to match the beginning. In last row work 2 sts together all the way across. Sew this little cover on neatly, making the seam
along the split so that the smooth side of the stone makes the top of the button.

**Round Button with Needlework**

**Cover No. 1512-46**

**Material.**—A round button mould with a hole in the centre; No. 5 cotton (loose twist); and a coarse sewing-needle.

Take a thread as long as you can conveniently work with and overcast the mould by sewing through the centre 8 times. These stitches must be rather loosely taken, only just tight enough to lie in their places at even distances, like the spokes of a wheel.

Commence on the under-side at the centre to sew under spokes 1 and 2, then under 3 and 4, under 5 and 6, and so on going round and round till you reach the edge. Commence again with a long thread, take it up from the under-side through the centre and work the top as you did the under-side, till the mould is completely covered. Fasten off securely. Should the spokes be too tight there will be some difficulty in covering the edges where the two sides join.

Buttons like this done with soft wool are very nice for woolen caps and coats. Wool is also somewhat easier to cover them with than cotton as it is more elastic.

**Long Buttons with Knitted Covers**

**No. 1512-44**

**Material.**—Threefold Saxony yarn; 1 pair steel knitting-needles No. 16; a coarse crochet-hook for the cord; and some oval-shaped button moulds.

The button moulds for these buttons were made by cutting 1½-inch lengths from a thick wooden knitting-needle (No. 3). Each length was neatly rounded off at both ends and smoothed with a sharp penknife.

Cast on 6 sts. 1st row—Knit (k) plain. 2nd row—Slip (sl) 1, increase in next 5 sts by knitting first into front and then into back of each st. Make in all 11 sts. 3rd row—K plain. 4th row—Sl 1, *k 1, purl (p) 1; repeat from * three times more, k 2 last sts. 5th row—K plain. Repeat the last two rows till you have a piece the length of the mould. Instead of the last plain row k 2 together across. Cast off.

[CONCLUDED ON PAGE 49]
Sew this cover neatly on the mould. The rough side is the right side of the knitting.

Buttons No. 1512-43 for Knitted Coat

For this an almon was used as a button mould. In order to get a number of smooth almonds of uniform size and shape, it may be necessary to choose from a considerable quantity, as they are varied in these points.

With the same wool and needles as for No. 1512-44, cast on 6 sts., 1st row—Increase by knitting twice into every st. 2d and 3d rows—Purl. 4th row—K plain. 5th row—K plain. Increase in every alternate st. 6th and 7th rows—Purl. 8th row—K plain. 9th row—K plain. Increase in every third st. You should have 24 sts on the needle. This should fit the girth of a medium sized almond, but for a larger one increase two or three times more by sometimes putting fewer sts between the increasing.

With 2, and knit 2 rows alternately, until within a short distance of the length required. Then decrease by knitting together every 3d and 4th st. Four rows later knit together every 2d and 3d st., and again four rows later k 2 together the whole way across. Cast off. Sew up the seam on the underside of the button, drawing in neatly the cast-on and cast-off rows.

Daisy Sofa Pillow
(See Cover)

SOFA PILLOW, DESIGN No. 1512-59.
(For design and color scheme see cover.)
Size, 16 x 18 inches. Stamped tan poplin, with same material for back, 60 cents, or given for one subscription, other than your own, and 25 cents. Daisy braid and silk for working, $1.10 extra, or braid and cotton for working, 60 cents extra. Perforated stamping pattern, 35 cents; transfer pattern, 15 cents.

Embroidery commenced, 75 cents additional.
$300 Monthly for You!

I want square men and women to act as my Special Sales representatives in every county. I want hustling, energetic, ambitious persons anxious to make big money, who are willing to work with me. I want to show YOU how to MAKE $300 PROFIT and SPESES EVERY MONTH. I want to show YOU how to make more money easier, quicker, more sure and certain than you ever did before in all your life. I want you to advertise, sell and appoint local agents for the most sensational seller in 50 years—the startling invention that has set the entire country a-srog—

The Robinson Folding Bath Tub

Here's an absolutely new invention. Nothing else like it. It has taken the entire country by storm. Solves the bathing problem. Gives every home a modern, up-to-date bathroom anywhere in the house. No plumbing, no waterworks, no electrical work. Takes all of fifteen minutes to install. The Robinson Tub folds in small roll, handy as an umbrella. With every home is needed in every house. Means modern bathing, for all the people. A godsend to humanity.

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What others are doing YOU can do. Read these records. N. T. Smith, Ohio, $46 weekly profit. Meyers, Wis., $260 first month. Stoner, Neb., $25 profit first 4 hours. Newton, Calif., $200 in 3 days. Mathias, Florida, $120 in 2 days. Corry, N. Y., $44 in 6 hours. C. H. Tuttle, Ind., $25 in 6 hours. W. H. H. of New Mexico $125 in 15 days. Average men, sales, average average. Can be sold in every home the Robinson Tub is wanted and eagerly bought.

Customers' Words of Praise

See how pleased these people are: "Delighted with Tub; will recommend it," Mrs. Jennie Hall, Mifflin, Bathtub City, Pa. "Our Tub has been in daily use. Fine," Mrs. E. Kendall, N. Y. "Have been using your Tub. Could not do without it," Mrs. G. G. Money, Iowa, "Robinson Tub first class." Chas. A. Mott, Wash. "Tub arrived. Children and all delighted," C. R. Lord, La. "We all took a bath. It sure is a daisy," O. L. Morris, Ore. "After testing your Tub I say it surely is a wonder and gives entire satisfaction," C. E. Morgan, Ohio.

Guaranteed for 10 years! Cannot Leak

Every Robinson Folding Bath Tub Box, sent by our special Parcel Post Mail Service, is guaranteed against any defect in manufacture for ten years. This is due to the remarkable invention. Constructed with this material the Bath Tub can be, and is guaranteed for 10 years. Should it prove defective a new Tub is immediately furnished in its place.

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Old Friends in New Devices
By F. B. G.

The lamb's-wool slipper soles are not to be allowed to be trodden under foot unnoticed any longer, but invention has been at work, and from their lowly position they have been elevated to a place on my lady's toilet-table, fulfilling their new mission most usefully as a powder-pat for the back of the neck and shoulders, inaccessible to the usual puff. With the leather sole covered with fancy silk, tapestry, or embroidered piece, or otherwise decorated, and bound around with galloon, they are most attractive, especially with this little explanatory verse appended:

When evening gown you wish to don,
And other means you lack,
Just put some powder on my wool,
And gently pat your back.

Another use for the soles is a brush for one's shoes. Cut off the heel and over the leather fit a little bag or mitt into which to slip the hand.

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, thread 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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You can buy these of your dealer for this month only with two balls of floss any color that you desire at FIFTY-NINE CENTS a pair. If your dealer does not have same you may order direct from us, adding five cents for postage. Be sure that the trade-mark is stamped on the selvage. There is no other quality just as good.

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Each package contains the necessary materials, full directions for making and sufficient Royal Society Floss to complete the embroidery. The Pillow Package contains a Royal Society color card.

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