The Embroidered Table-Cover

By ELINOR MAY HAVILAND

It is safe to say there is not a housekeeper or homemaker in the length and breadth of the land who hasn't need of an extra table-cover, however many she already possesses, and she is equally sure to be delighted with the beautiful though widely dissimilar designs presented here.

The first, in solid and cut-out work, the latter predominating, makes a most attractive spread for the table, for which its size—one yard square, complete—renders it especially desirable. The design illustrates what has been aptly termed the elegance of simplicity. Graceful corner-sprays extend along the sides nearly halfway across, and this border is defined by rows of cut-outs, finely placed.

The further white scallops of the free composed each of five small scallops, plainly and evenly finished, and in each, alternately, are worked a small rose and a delicate lily, adding greatly to the general effect, and quite doing away with any suggestion of plainness.

Scarcely more could be added for so to design, but it must be understood that the work be done as perfectly as possible if one desires to secure the best effect. This is true of any class of needlework, but particularly so in embroidery, and perhaps more so of cut-out work than any other; since, if the cut-outs, whether circular or oval, do not conform to the stamped line or are in any way "out of true," the beauty of the work is sadly marred. The worked outline should resemble a fine white cord, firm and almost invisible, keeping perfectly the shape of the cut-out, and standing up from the surface of the linen. In order to attain this end the outline of each cut-out must be followed with tiny running-stitches; then overcast this line by passing your needle under the stitches, back and under the next, and on. The second row of stitches, or overcasting, pads the edge of the cut-out. The circular cut-outs are worked with a slittette, pressing this to the circumference of the circle but not stretching the latter in the least; working enlarges it somewhat, remember. The running-stitches, on over-and-over stitches with which the edge is finished must be taken as closely as possible, yet not allowed to overlap. Work toward you, pushing the needle down through the hole and bringing it up through the edge of material, covering, of course, the outlining-stitches. Take up the same amount of material with each stitch, and very little of it. Keep in mind the fact that you are cordiing the edge. If possible, it is a splendid plan for the beginner in this work, who wishes to do her very best toward the attainment of perfection in the art, to examine some of the pieces imported from the old countries, and especially from the Madeira Islands, then let her strive to do equally well, as she will surely be able to do with practice, if she aims first at perfection rather than rapidity.

For working the oval or pear-shaped cut-outs, such as are used for leaflets, daisy-petals, and so on, the writer prefers the following method: First, run and overcast the outline. The covering-stitches may be taken straight or slightly slanting; but it is a great mistake to use simple outline-stitch for stems in Madeira embroidery, even the least important. The entire work seems cheapened if this is done.

The leaf-sprays in the handsome cloth pictured are in pointed satin-stitch, the padding taken in rows of both form and the covering-stitches across. The suggestion that the stamped line be exactly followed in doing this work cannot be too often repeated, or too closely observed. The flower-petals are also in satin-stitch, but with a middy. Pad each side of this rib, and work as usual, letting the covering-stitches meet in the center of the petal, until at the top they are carried entirely across. This affords a very pleasing variation of this well-known stitch, and gives an elaborate effect with little extra work.

The woman who delights in adding to her household "Touchpoints" and yet has little time for, if the ability, to do a piece of "true embroidery," such as described will welcome the cloths made but really attractive stand-cover in clover design, illustrated on page 25. It is forty inches square, including the lace border — which may be of homemade or homemade lace, and wider, if desired — and will serve well for the living-room table. The foundation is of heavy canvas-like material, gray in tone, which brings out the green, pink and red of the clovers and blossoms very prettily. Double lines of corona-tion-cord, matching the pink of the clover, connect corner and side motifs, and between these lines is a row of French knots in one of the darker clover colors. The blossoms are four-leafed, V-shaped stitches, the leaves are simply outlined, with veins of six stitches extending from the center of leaves into each lobe, and the stems are also in outline-stitch. There is nothing about the work that one entirely unfamiliar with embroidery proper need hesitate to undertake, yet the effect as a whole is extremely pleasing. Frankly, it is not presented with the expectation of instilling the professional needleworker, to whom nothing seems too difficult or elaborate, and who is constantly seeking for new ways to enable her to change her cloth. Needle-craft, while catering also to the worker along advanced lines, has a very warm spot in her heart for the home-loving woman who in the midst of her household duties, many and onerous, delights to take a

*Concluded on page 25*
Pretty and Attractive
By MRS. A. O. L.

ERILAP'S not all needlecrafters realize the value of ivory rings, of differ- ence in making plain and fancy patterns for the holiday season. They are available in two or more grits, and may be applied to any kind of work for which the latter are suitable, and many others for which brass cannot be utilized. They are inex- pensive, and so durable that they may be used again and again, and their ever-changing tint harmonizes prettily with either colored or white crochet, thread, or other material used in their construction. Many, many, and the ingenious worker will find a study of combinations most fascinating.

First, there is the useful handkerchiefRING, which is of a pleasing pattern to have a ball of heavy gener- alized crochet-cotton, and a little of more size for the accent points, and the laced scallops that do so much to sidle the beginning with the dahlias in the center, chain 5 and Johning:

1. Chain 1, (a treble in ring, chain 2) 5 times, to 30 of it chain, making 6 spaces in all.

2. Chain 2, for a petal, a double in 2 stich from 30, a half treble in next, 2 trebles in next 2 stitches (this is the manner of making the pedals in every row after that these, in following rows are increased in fourteen and have more trebles), fasten in next treble of center with a smith; repeat until you have 6 petals.

3. Chain 3, a double in the single pettens of last row, keeping petal in front of 3 chain; repeat around.

4. Chain 7 for a petal and work back as before (that is, a double in 28 stitch, half treble in next of remaining 4 stitches); fasten in double between petals, fasten off.

5. This time more spaces are made to increase the petals from 3 chain, 3 chain around the last petal of the petal, chain 3, a double on the single between petals; repeat around the spaces in this row, chain 3.

6. Chain 9 for petals, working back as before with a deep, half treble and 6 trebles; fasten in the following double, and repeat, making 12 petals.

7. Chain 5, fasten with a double between petals; repeat around.

8. Chain 11 for each petal, working back as before, and fastening in the double between petals. This finishes the dahlia.

9. Chain 3, fasten with a double between each 2 petals, making 12 loops or spaces.

10. In this row the ring decoration begins. Slip-stitch to center of chain and make 3 trebles 2, 3 trebles under chain and ring, forming a shell. The 1st shell is always made in this way whether the ring is used or not, hence the detail used need not be again given. * Make a shell of 4 trebles, 2 chain and 3 trebles under a ring and next 5 chain at once, repeat from * until you have made 12 shells in all, and fasten to top of 3 chain which represents 1st treble of 1st shell. Always join in a ring space.

11. You do not work over the rings in this row; make a shell of 3 trebles, 1 chain and 3 trebles under 2 chain in center of shell of last row; repeat around, making 2 shells between shells, join.

12. Turn up the rings and make shells of the same size as last row, under the rings and in center of shells, as before, making 3 chains between shells; join.

13. Lay a ring on center of shell and work through both, making shells of 4 trebles, 3 chain and 4 trebles, between shells, fasten under 2 chain in 11th row, chain 3, and repeat. This gives a pretty spiderweb- effect in the center of each shell.

14. Do not work through rings this time, but make a shell of 4 trebles, 3 chain and 4 trebles in center of each shell, with 3 chain between shells; join.

15. Again work through the rings and center of shells at once, making shells of same size as last row; the shell of 4 trebles, however, is to work into shell of 3 trebles under the ring, so work 2 trebles in shell, then 3 trebles in shell of 3; then 3 trebles over 2 shell of 3 trebles, and 2 in shell alone: make 1 chain between shells.

Make another side bag in exactly the same way, only omitting the rings unless you desire to use them. Place the two sides together, right side out, and catch off four scallops for the top. Using the finer cotton, fasten in at center of shell at left of 3 trebles on the right side of bag is toward you. * Make a double in each of 2 trebles, 3 chain and 4 trebles in center of each shell, with 3 chain between shells; join.

This ring finishes the rings and center of shells at once, making shells of same size as last row; however, the bag is to be worked so that the right side of bag is toward you. * Make a double in each of 2 trebles, 3 chain and 4 trebles in center of each shell, with 3 chain between shells; join.

This shell is not to be fastened, holding the shells very evenly together, then 11 trebles in shell, and re-
A Delray Side

same way, and across the top of back make 3 double in a space.
Make the hanger exactly as described for the first purse.

Another unique use for these rings is in making curtain-hangs, napkin-rings, and similar articles. For the curtain-hangs, use twenty-four No. 14 rings were used, with coarse, firm-twisted crocheted-cotton, and a hook which will carry the thread.

Place two rings on top of each other, and make 4 half trebles (chain 2 for 1) through both at the same time. * draw away the under ring, place another ring under that, and again work 4 half trebles through both; repeat from * until you have the 28 rings in a row of 4 or add more until the band is as long as required. After joining the last ring, work 2 double trebles in that space, then make 1 half treble through the ring that lies on top of the last, also through the ring below; repeat from * until you join the ring below, repeat from * to end, and finish off the last ring with 20 half trebles in that space. Joining to the 1st half treble made. Fasten off neatly and tie with a ribbon. Napkin-rings are made in the same way; if desired, and each member of the family may have the tie of their own color.

A rich and attractive hat-band, quite out of the ordinary, combines No. 8 rings with white crochet-cotton.

The pattern is formed of little hexagons, made thus:

1. Thread a ring on a chain, 1 double for a double treble (thread over twice), make 2 double treble, make a double treble on that, then 2 double trebles, and so on. Take-out needle. Insert, in top of 5 chain, and draw last loop through, making 1 half treble, and so on.

2. Chain 5, a double treble in last loop, and so on. Insert, in top of 5 chain, and draw last loop through, making 1 half treble, and so on.

Finish off with a knot, as described for the 1st side. Fasten on to edge of hat or scarf in same way.

A Triangular Bow

5. Starting at the depression between rings chain 3, miss 2, 1 treble, chain 2, miss 2, 1 treble, repeat from * twice, twice, twice, the other side, and the next 14 times, until you have the hairpin, and form a triangle, curve the triangles so as to have the 2 double trebles on either side, and make 1 double treble, and join them in the shape of a triangle, fasten in next 14 times, and join the 2 double trebles together at the indentation between rings, missing 2 double trebles.

Another side has also 2 groups of roll-stitches. Take 2 No. 12 rings and, with 5, work 1 roll-stitch a double treble in each ring, chain 3, fasten in depth, chain 3, miss 2, 1 treble, and so on. The double trebles must be used instead of trebles, if desired, and narrow ribbons put in and out of double trebles made for the same end, joining the 2 rows with the same double treble, and tie the ribbon bow.

Work around the rings and across center slip-stitch 1 double treble, work flat, again work around with double trebles in the 1st side, and make a row of these in the center, and continue on the same side, and work in the 2nd side, and work the rings by slip-stitching around each ring, and make the 2nd row of double trebles around each ring, and fasten on to the 1st side with a roll-stitch, and tie the ribbons together, and make the 3rd treble in the same way, opposite; tie the end; work double crochets over remainder of rings, across center, and continue around second ring in the same way.

A Curtains-Band Affords a Unique Use for Ivory Rings

Another pretty bow, with tab, still suggesting the pinafore-motif requires No. 10 rings, three in number, with the No. 5 cotton for covering them and No. 8 for other work. Fix, the rings closely with half trebles. Using 1 tab, and tie the 2 double trebles together at the indentation between rings, missing 2 double trebles.

Make 2 chains, reaching easily across the back of the upper rings, to hold a ring for a neck. The other side has also 2 groups of roll-stitches. Take 2 No. 12 rings and, with 5, work 1 roll-stitch a double treble in each ring, chain 3, fasten in depth, chain 3, miss 2, 1 treble, and so on. The double trebles must be used instead of trebles, if desired, and narrow ribbons put in and out of double trebles made for the same end, joining the 2 rows with the same double treble, and tie the ribbon bow.

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A Birth and Attractive Habit-Band

The same with the rings for the bow, except that you start the 1st loop, having the overwork came exactly on the outer edges of each ring, and covering about 7 or 8 rings.

With the heavy cotton make 3 double trebles in each loop, with 3 chain at point next, repeat around, make 1 chain within 2 stitches of the joining. Next row, make double treble in doubled, with 5 chain at each side, and 3 chain. Another triangular bow is made in the same manner, at the cutout; or, if preferred, the triangles joined as follows: Fill in one ring closely with half trebles, join with a single; without breaking thread, take another ring, work in 3 half trebles, take out hook, insert it in 3 half trebles on 1 ring, draw the dropped loop through to join rings, (2 half trebles, fasten back on 1st ring as before) twice, then 5 half trebles in ring, take last ring, work 8 half trebles in that, fasten back in 1st ring where it touches, fill 3 ring closely with half trebles and the 3 Ring also, joining with singles.

1. At last joining of rings 2, then a double in each stitch around the 3 rings; at the indentations between rings miss a stitch next side.

3. Same as 1st row, taking up both loops of stitch, to the upper 2 rings, and 4 double trebles in each, and 1 chain, fasten in next 3, miss 2 double trebles, work around the rings, then making 5, and so on, working the rings in the same way, and miss one ring. Take-out needle. Insert, in top of 5 chain, and draw last loop through, making 1 half treble, and so on.

4. Chain 5, a double treble in last loop, and so on. Insert, in top of 5 chain, and draw last loop through, making 1 half treble, and so on.

Finish off with a knot, as described for the 1st side. Fasten on to edge of hat or scarf in same way.
With His Own Eyes
By LOUISE BETTS EDWARDS

"Go tell him Gertrude does not want to see him," said the colonel to Margaret.

Author of "The Exorcism," etc.

"I wish to state that no magnetic circle ever got my fingers tingling; no table ever turned under me, nor did I ever read a word of truth, and no hypnotist ever got possession of me or took my 'life thread' on me, so go on," and he folded his arms bewigingly.

"Sit down, please," said the sayer of wills.

"I'm waiting for you to tell me how to do it," said his adversary, grimly.

The two men lowered the cusk other from under determined brow. The audience cooled themselves, and like delighted cats. Something interesting was sure to happen, and their ears were glued to the contest turned. Veins stood out on the colonel's forehead; his eyes were as hard as under some inward struggle. The hypnotist had not changed his manner or air of supremacy; his hands hung loosely at his side, in contrast to Colonel Gertrude's, which tensely gripped his folded arms. Heads of sweat stood out on the colonel's face, and his features became like a stone, and the words which supported Gertrude were repeated immediately after Pagenorex. He was to the lips again, hung limply at his side; they plainly saw his big form was complete.

The cautelous action of the audience rose and cheered for Professor Stroud; in one liquid, ecstatic moment, they forgot the sinews put up, the ceremony performed, and himself and Issuer of Mental Efficiency—when the hypnotist arose and stopped it all with one word.

"The performance must close," he said, suddenly.

"I am very sorry if he sent me. I have not been able to tell you that when Professor Stroud's face was white, his face was white. I am a human being, and the mystery of a human being is a mystery. This gentleman is a man of five feet ten inches and twenty-five pounds.

He could not lift his eyes from the ground.

"The man's eyes are somewhat fixed in an unanswerable pang of sympathy—alas but Margaret and the two women who looked as though the breadth had been stripped out of them. The colonel met them in his old aggressive style.

"Thought you had anything for me, did you?" addressing everybody in general.

"Well, Alexander's staff's own master," he continued.

"Now, curtly, to the detected charlatan!" he said, his voice changed.

"You've shown me the size of your town, and quietly; do you hear? And that's your end coming with you!" Yoad was his harse of his own, and he continued.

"Ford, for whose fortune he felt a respect or apprehension, True, your dear person had not directed that she should not marry a man, or even a disciple of the occult; but the colonel was sure they would not have been of any assistance to himself. The colonel had clutched his arm, and turned on the folly:"

"There, uncle!" Margaret clutched his arm. '"Say now that you have never seen hypnotism demonstrated with my eyes."

"The young son of a millionaire citizen, who had [speechless] responded to the wizard's call for a fresh subject, was pacing the floor with his bare arm under his hat, crying ever since he had been Left with no imagination payment for his mental change. There could be no suspicion here of being with the profes-"

"Always a mind-sharing/without a will of his own," argued the colonel. "The Follow has not encountered opposition yet. Why doesn't your friend go up?"

Colonel Stroud, with a malignant glance at Ford, whose resolution on life and soul—oh, was a thing covered."

"I am afraid," confessed the psychologist, calmly, "because I believe, I have never submitted myself to hypnotic influence because I know it was too real a thing to be mocked with. I don't care if I give myself to another man's keeping; I find it too useful to myself."

He paused, for Colonel Stroud, with an advantage which started the audience densely strong nerves of the audience, all started up the stage. Gertrude gave her a glance, her face a little gloomy. Colonel Stroud held her breath, recognizing that her cheeks blushed want"
The Trend of Fashion

By Dora Douglas

No longer is there even a pretense of summer about. The warm days of September have disappeared and we begin to wear our summer-fairy yard. This little town would start the summer season, but even the Indian summer is now a thing of the past, and it behoves us to prepare ourselves for winter. The first thing which impresses any casual observer is the change of the materials everywhere displayed. It makes one think of the Ardennes mountain region, of those distant, dark forests, where the fur trees stand thickly packed. The leaves are falling and the whole world is covered with a mantle of brown, and the whole atmosphere is filled with the scent of the forest. The air is heavy with the fragrance of the autumn leaves, and the sun is low in the sky, casting long shadows across the fields.

Close by the road, the vest of a form of dress is visible, and one can see the subtle changes that are taking place. The fabric is softer, more delicate, and the colors are more subdued. The designs are more subtle, and the lines are more graceful. The dresses are longer, and the skirts are fuller.

The fabric used is more refined, and the embroidery is more intricate. The patterns are more varied, and the colors are more harmonious. The dresses are more flattering, and the figure is more accentuated.

The dress is longer, and the sleeves are more fitted. The bodice is more tight, and the skirt is more full. The skirts are more flowing, and the lines are more graceful. The dresses are more comfortable, and the figure is more comfortable.

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Chamber Linens
By SARAH BATES GODFREY

November

The Pillow-Sham

The pillow-sham can add a delightful decorative note to any bedroom. It is really the only opportunity an embroiderer has to add beauty to his bed—and when developed properly, it can be created carefully, it will look and function just as it should and be a joy to own.

One lovely pair, fresh from France, has been very cleverly duplicated on this side of the water, has a lovely design, with the

and short stitches, radiating from the corner, and needling stitches fill in every other space. Outlining the edge finishes the design. Wild carrots are easily made with French knots, and the leaves and stems are done in solid work, which is not much, for the former are slender.

Roses are the classic wreath double edge, with the over-and-under or eyelet-stitch, afterward cutting away any edges. The cross-stitching. The straps are partly in all with a pattern in file-darning to take the place of the cross-stitch pattern.

The head neckles and longer chains that are functioning to make good and proper needlework are used for the matter of finding a durable thread. If dental floss is used, the lemony edge unusual line from the wrong side.

YOURS can buy a bolt of this Japanese toweling anywhere for from ninety cents to a dollar and a quarter. It comes in just the right widths for table-covers, and you can make napkins to match, embellishing the ends with trimmings edges. These squares can be made from these squares, just as shown, arranging them as at the sides of the cover. It is an excellent plan to trace out and cut the pattern, and then you have the pattern of shape and size desired, then, by the aid of impropriety or piecings you can easily transfer it to your material.

The stand of which is quite well with a lamp or a lighted lamp, it is a great deal more comfortable than a less well stuffed one, and for very nearly the first scarf. So, if not a large size, one yard square, the whole of it will be utilized, very prettily for piecings or low shams.

A hint regarding the working of oval coverlets may be useful right here, since if these are poorly shaped the effect is greatly impaired and not quite spoiled. First, a rule of line-stitches should be made, following the stamped line accurately. Then, button-holes may be added and the stitches fill in the spaces between the row of line-stitches, radiating from the center, and needle

No. 368. D. A More Attractive Design is Barely Seen

No. 368. D. A Matched Set May Be Easily Adapted from This Design

No. 368. D. Seams Equally Well for Stand-Cover or Towel-Cover
NEEDLECRAFT
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DORA DOUGLAS, Editor Fashion Department

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We believe, after careful investigation, that all advertisers in this issue of NEEDLECRAFT have given us every encouragement and that we are, therefore, confident that all goods made by our own subscribers are of the best quality, and that all subscribers should purchase only from them.

We cannot endorse, however, to assure ourselves or manufacturers of goods, that the name of subscribers who have written for goods, or that our information is correct. We cannot give any assurance that the name of subscribers who have written for goods is correct. We cannot give any assurance that the name of subscribers who have written for goods is correct.

A Correspondence, from which NEEDLECRAFT is reprinted, is a study in interest—interested in helping to solve the problem of how women cannot buy home or even home-made goods. It is truth that this is not the fault of the family member, although it is so often more than should be the case; in these days, the filling-up of home goods is often more the fault of the necessities of life and the apparatus.

As one goes down the long village street in Deerfield, with its corresponding trees, one might meet a housewife, who, when asked whether she would like to buy some of the goods she wants, would answer, "Yes, but how shall I pay for the goods?"

What has been done in Deerfield may be done in other villages, this pleasant correspondant thinks, and invites an expression of opinion.

Fancy Articles for Sale

I recently saw some pictures of which somewhat resembles strings or ropes of large balsam and were very much pleased. They were green and have a length, as the bamboo or bamboo rods, that appeared "fuzzy," and I have been told there are new souvenirs at a souvenir shop of which any other of like nature—on the same sheet, but on a separate slip of paper marked "Editor—n. o. s."

I was very surprised to learn that the name of any other of like nature could be obtained on the same sheet, but on a separate slip of paper marked "Editor—n. o. s."

Answered by the Editor

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I have a piece in which there are spaces of cutwork, which is somewhat pleasing to the eye. It is the best way to do these, and are the stitches put in before cutting—New NEEDLECRAFT.

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**Four Smart Frocks**

**Ladies' Dress**

A very stylish frock, No. 6187, is suitable for wear indoors, or under a coat in the streets. The blouse is plain, made with a very deep drop-shoulder, and plain elbow-sleeve. At the neck is an ornamental collar. The closing is placed in front.

The skirt closes in front and fits neatly all around. There is just the suggestion of a plait in the back, but it is lost in the folds of the skirt lower down.

Skins, chiffon, matelasse fabrics, chambray, mazarine, and for warmer climates, linen and faille are used for these dresses, with metallic embroidery for the collar and cuffs.

The dress-pattern, No. 6187, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the medium size will require 31 yards of 36-inch material and 14 inches of 27-inch contrasting material. Price of pattern, 10 cents.

**Natty Shirtwaist Dress**

There is no getting away from the shirt-waist. It represents the workday side of life, and is suitable for wear at school, in the office, or when engaged in market work, or evening sewing.

The collar, No. 6417 and No. 6418, is ultrasuede. It is plain, except for the patch-pockets placed on the sides of the skirt. The cuffs are plain, or faced with a lace finish, with a turnover collar. This may be made removable, and a handkerchief substituted. The closing is visible, made without the usual box plain. The sleeves are plain, and gathered at the wrist, where the regulation shirt collar completes the garment.

The two-piece skirt worn with this shirt-waist closes at the left side of the front. It is gathered across the back, and the fineness is held in place by a section of a belt.

In making this suit, waist and skirt may be of one material, or the waist may be entirely different. In the latter case the waist can be made of linen, pongee silk, faille, cotton with an or of any of the pretty flannels shown in the shop. The skirt should be of woven material, and plains are very much in vogue for all separate skirts, dark colors being the most favored.

The waist-pattern, No. 6417, is cut in sizes from 34 to 42 inches bust measure. To make the waist in the medium size will require 31 yards of 36-inch material. Price of pattern, 10 cents.

The skirt-pattern, No. 6418, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 23 yards of 36, 44- or 54-inch material. Width of lower edge, 11 yards. Price of pattern, 10 cents.

**Built on Lines of Grace**

Every line of this costume, No. 6393 and No. 6394, embodies the soft grace of the latest models. Waist and skirt are separate designs, and need not be used together, although they combine well in this instance.

The waist is a plain, loose, surplus blouse, with the drop-shoulder and plain sleeve, either full-length or finished with a cuff at the elbow. The open neck is termed with a soft flannel of contrasting material.

The three-piece skirt shows the new simplified tunic-effect, with pointed panel at the lower part of the front. The closing is placed in front where the right side overlaps the left. In the back the material is gathered, and the upper portion of the front is extended with a square outline over the gathered back gore.

If this waist and skirt be made of one material they will form a very harmonious costume; but if desired they may differ, one fabric serving for the waist and another for the skirt.

Gros de Chine, chamois, brocaded cotton, sateen, and the like, are used for the waist, with the same material, and also velvet is used for the skirt.

The waist-pattern, No. 6393, is cut in sizes from 34 to 42 inches bust measure. To make the waist in the medium size will require 31 yards of 36-inch material, with 14 yards of 36-inch fabric for the belted. Price of pattern, 10 cents.

The skirt-pattern, No. 6394, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 23 yards of 44- or 54-inch material. Width of lower edge, 11 yards. Price of pattern, 10 cents.

**A Parasol Needle-Holder**

**NEEDLEWORK** novelty is a holder for the needle in the shape of a tiny parasol. This cunning little sewing-accessory can be made by the home sewer. The handle of the parasol is a bone crochet-hook, and the shade is a circle of flax with scalloped edges. The linen circle is lined with soft flannel, the edges of which are pointed. An eyelet worked in the center of the shade holds it in place over the top of the hook. Rows of feather-stitching are worked from the eyelet to the edge of the linen, dividing it into panels and fastening the flannel to the linen

A button-hole-loop is worked at the joining of the panels, and a narrow ribbon is run through the loops. The ribbon is tied around the handle, holding the shade in place. The needle is fastened in the flannel lining of the parasol.
Suitable for Afternoon Wear

front, but in the back there are gathers at the top, and the peplum is quite long. Of course it may be shortened if desired.
The three-gore skirt closes in front and is gathered across the back, where the upper edges of the fronts are extended and overlap the back for a depth of several inches.
Although no material is other than velveteen, the design is very attractive in some of the figured velveteen materials, with a skirt of the same color, but of plain broadcloth.
The pattern, No. 6143, is cut in sizes from 34 to 42 inches bust measure. To make the coat in the medium size will require 1 yard of 54-inch material, and 2 yards of 36-inch satin for such and trim. Price of pattern, 10 cents.
The skirt pattern, No. 6130, is cut in sizes from 22 to 30 inches waist measure. To make the skirt in the medium size will require 2 yards of 54-inch material. Width of lower edge 1 yard. Price of pattern, 10 cents.

A Novel Plaid-Effect

OF the return of plaids to favor has been welcomed as a change from the plain materials that have been so long in vogue. In making this dress, No. 6199, a plaid chevron was used, and white chiffon-broadcloth served as trimming. The blouse is plain with the fashionable deep-shoulder, and a side-front closing. The neck is round, and is finished with a wide, ornamental collar. A soft undersleeve is attached to the, low shoulder-line of the blouse. The skirt, a one-piece design, closes in front, displaying a row of buttons at the back hem of the skirt, which may be omitted if desired. The skirt is slightly gathered around the waist in the back and at the sides.

Not only plain materials, but any of the novelty weaves can be used for this dress, and the multi-colored materials are much in favor today, and also plain goods, are trimmed with collar and lower sleeve of muslin or chiffon. The idea suggested may also be reversed and plain trimmings used on a dress of plain material with good effect.
The dress-pattern, No. 6199, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the medium size will require 1 yard of 54-inch plaid, 1 yard of 36-inch plain goods, and 1 yard of 44-inch goods for the belt. No. 6406, the vest begins almost at the throat, and extends below the belt and down the front of the skirt in a point, which increases the curve of the hips. Outlining this vest is a band of trimming, which is really a collar, extending all around the neck and down the fronts to the girdle. Beyond the band of trimming, we find the bodice proper, an unlined, plain, with the seamless shoulder, giving the graceful kimono-effect, and the sleeve full-length. In the back of the waist there may be a seam, if the material requires it, but otherwise there need be none.
The skirt is a two-piece design. It has a seam down the center of the back, and is gathered around the waist. In front the sides cross over below the point of the extended vest, and may be sloped to leave a small opening at the foot if desired.

A Dress in Striped Velours

This costume, pliable materials are very popular for street-dresses at present, and they are much in evidence in gowns intended for wearing with separate coats.

In the dress shown, No. 6111, we have the new velours in two shades of blue. The blouse has the kimono-shoulder, very loose and floppy, as demanded by present styles. A double-breasted closing marks the front, and the collarless neck has a Medici roll.
The four-gore skirt is gathered at the top in the back and at the sides, and it is attached to the blouse with a raised waistline. The closing is on the side of the front gore.
The lines of this suit are so smart that very little trimming is required. Some ornamental buttons, the soft puff undersleeve, and the frill and gathers offer the only chance of ornamentation, and it is enough.
The roughest materials are best for a suit of this kind, its simplicity of line showing them to advantage. Any of the material cloths, chintz, corded materials, velvet, and above all, plaid will be excellent.
The dress-pattern, No. 6111, is cut in sizes from 34 to 42 inches bust measure. To make the dress in the medium size will require 1 yard of 44-inch material, 1 yard of 36-inch goods for buffs, and 1 yard of 44-inch goods for the band of collar. Price of pattern, 10 cents.

For the Matinee

NOTHING smarter can be found than this velvet suit, No. 6143 and No. 6144, with its novel coat-blouse. This has the sleeve and body cut in one, and the front fronts crossed in simple fashion, while a low shawl-collar trims the sides.

At the waist the peplum is attached to the blouse, this oversleeve in the same manner as does the rest of the blouse and is plain in
Heavy Embroideries in Color

By HELEN MUELLER WARD

HEAVY EMBROIDERIES are still exceedingly popular—these handsome fittings for furnishings, libraries, or den, which are so appealingly attractive, and no more should be used for the purpose. The designs are so finely detailed, that they will strike the greatest interest to the greatest degree. We will show you a few of the more popular designs of today, such as the "flower-de-lis" or "oriental" designs, which are so-called "oriental" designs, and are usually found on clothing and table linen, as well as on the "flower-de-lis" design, which is usually found on clothing and table linen.

The "flower-de-lis" design is shown in the photograph on page 52, and it is a beautiful example of this type of embroidery. The "oriental" design is shown in the photograph on page 53, and it is a beautiful example of this type of embroidery. The "flower-de-lis" design is shown in the photograph on page 54, and it is a beautiful example of this type of embroidery. The "oriental" design is shown in the photograph on page 55, and it is a beautiful example of this type of embroidery.

The "flower-de-lis" design is shown in the photograph on page 56, and it is a beautiful example of this type of embroidery. The "oriental" design is shown in the photograph on page 57, and it is a beautiful example of this type of embroidery. The "flower-de-lis" design is shown in the photograph on page 58, and it is a beautiful example of this type of embroidery. The "oriental" design is shown in the photograph on page 59, and it is a beautiful example of this type of embroidery.