

## The Antique Pattern Library

For more information, please see our website at: <http://www.antiquepatternlibrary.org>



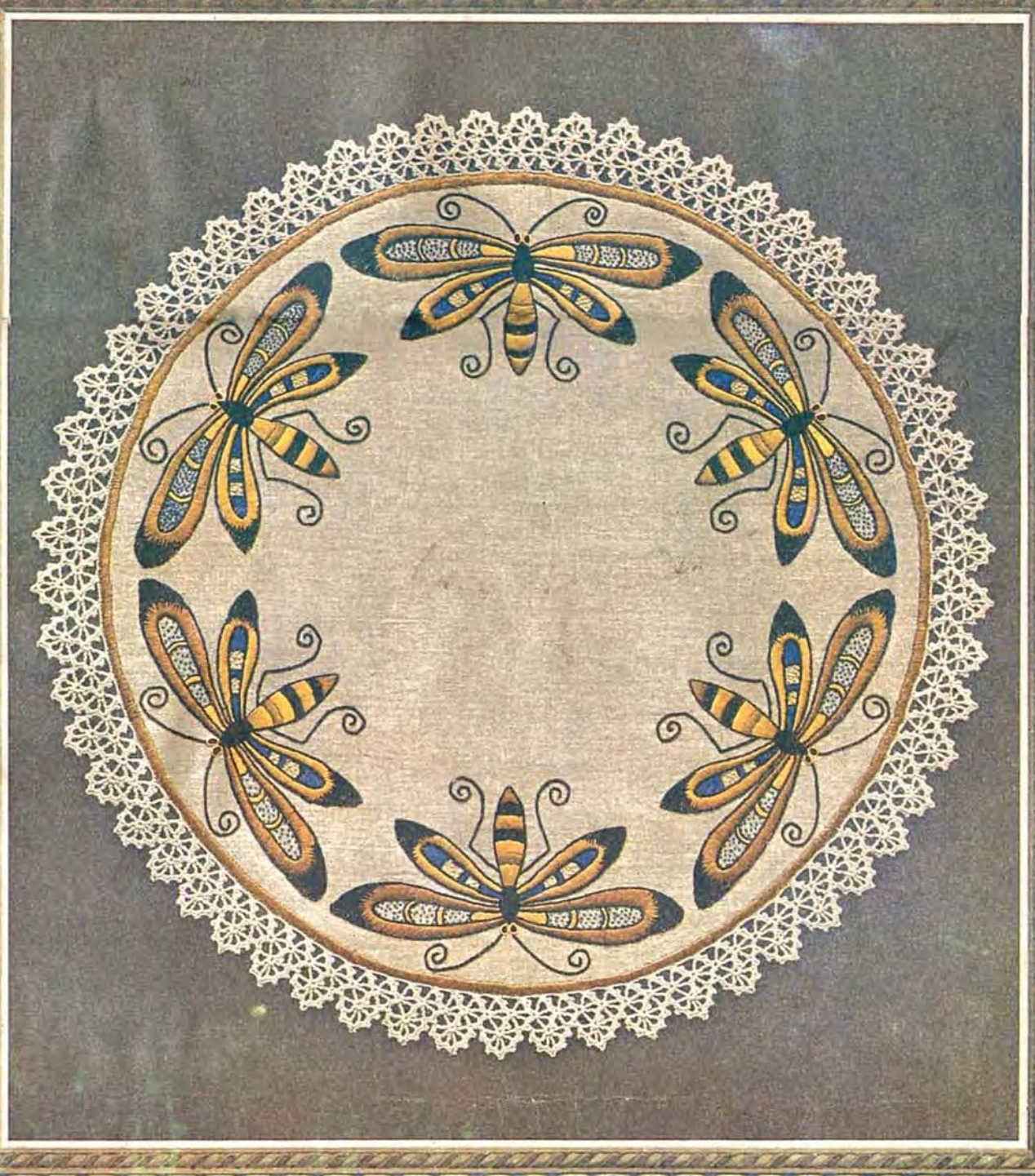
This is a scan of an antique book that is, to the best of our knowledge, in the public domain. The scan itself has been photo-edited for readability, and is licensed under the **Creative Commons** Attribution-NonCommercial-ShareAlike License. To view a copy of this license, visit <http://creativecommons.org/licenses/by-nc-sa/2.5/> or send a letter to Creative Commons, 559 Nathan Abbott Way, Stanford, California 94305, USA.

You may share copies or printouts of this scan freely. You may not sell copies or printouts.

Donated by

J.B. Rupp 2006apr

# NEEDLECRAFT



OCTOBER 1918

# NEEDLECRAFT

Published Monthly by the  
**NEEDLECRAFT PUBLISHING CO.**  
 Augusta, Maine, and New York, N. Y.

Subscription-price, 50 cents per year  
 To Subscribers in Canada and other Foreign Countries  
 50 cents per year  
 (Positively will not accept Canadian stamps)

Send all orders for Subscriptions, Fancy Work, and Patterns  
 to NEEDLECRAFT, Augusta, Maine

MARGARET BARTON MANNING, Editor  
 DORA DOUGLAS, Editor Fashion Department  
 WILL C. IZOR, Adv. Manager

The postage on Needlecraft is prepaid by the publishers at the above prices.

All subscriptions received in the month of January will begin with the February number, those received in February will begin with the March number, and so on throughout the year. It is impossible to begin a subscription with back numbers. Each subscriber is notified of the expiration of her subscription by a red and white blank enclosed in the last issue of the paper to which she is entitled. We always stop the paper at the expiration of the time paid for.

Send money by Express or Post-Office Money-order, Registered Letter or Bank-Draft. Make all Money-orders payable at Augusta, Maine.

NOTE—Subscribers should notify us promptly of any change in their street or Post-Office address, as the Post-Office Department will not deliver second-class mail unless the complete address is correct. Give the former as well as the present address, or we shall be unable to make the change.

Our premiums are offered to our Club-Raisers only, and will not be sent to publishers, subscription-agencies or professional canvassers.

Augusta, Maine October 1918 New York

MMVI

## "OUR MONEYBACK GUARANTEE"

All advertisements appearing in NEEDLECRAFT are absolutely guaranteed. Your money will be promptly refunded, by the advertiser or by us, if you purchase goods advertised with us and they prove unsatisfactory. This applies equally to purchases made through your retail merchant or direct from the advertiser.

## Just Seeming Happy

*Just seeming happy is a fine thing to do!  
 Looking on the bright side rather than the blue;  
 Sad or sunny musing  
 Is largely in the choosing.  
 And just seeming happy is a brave thing to do!*

*Just seeming happy helps other folks along.  
 The journey may be toilsome and they not strong.  
 Let's try to loose a feller.  
 And make the world seem better  
 By stepping to the music of a bright bit of song!*

*Just seeming happy is the right thing to do,  
 Bravely smiling at our tasks the whole day through,  
 Hope to hope be matching,  
 Cheerfulness is catching.  
 Just seeming happy will help make it true!*

## A Duty

S AID a woman the other day: "If I were called upon to emphasize one duty above others, in these times of universal serving, it would be the duty of keeping cheerful. No matter how depressed we may feel, merely the effort to smile, to speak a word of cheer, to seem happy, is a wonderful balm to the spirit. By so doing, too, we help others as well as ourselves, and it is impossible to say where the influence will end—if it ever ends. We all know that gloom is contagious, especially in these times. Good cheer is equally so—far more so, indeed; and it behooves us all to practise it."

This woman knows whereof she speaks. She is at the head of a large war-service organization, an indefatigable worker, a thorough patriot. Those who serve under her supervision never hear her complain, never see her anything but cheery and hopeful. In the greatest degree she cultivates "the expectancy of good." The thought of failure for the grand purpose to which we have set our hand never enters her mind. It is merely a question of "how soon?" and to bring victory in the shortest possible time is the goal she, with her coworkers, keep in view, and constantly strive toward. Her duties are manifold and marvelous; yet chief among them she places the duty of keeping cheerful.

I know another woman—one of many; the blue star on the service-flag which has for months hung in the window of her pleasant home has been changed for a gold star. You all know what that means. The son for whom the blue star was placed when he went overseas has joined hosts of his comrades who fell fighting for world liberty. He was an only boy, and his mother is a widow. Yet she gives no hint of her great grief. She is going right on with her work for the Red Cross and other relief-organizations, doing everything she can here, there and wherever she is needed. All that she is, all the service she is able to render belongs to the country for which her son gave his life. She feels this, and she, too, puts the duty of being

cheerful ahead of almost every other. "I cannot do less than Harry has done," she said to me the other day. "He left me with a smile and a look that told plainer than words his determination to do his best. He has done it, and I'm bound to do my best. I want my boy to be proud of me; I want him to know that his mother is 'carrying on' his work so far as she can. And I feel sure he does know it; he is not far away." And she smiled through a mist of tears that she could not wholly stay.

If mothers and wives and sisters can be cheerful when a gold star hangs in the window, or during the days and weeks of suspense which is almost worse than certainty, surely all of us can! We can go at the tasks that are ours to do, permitting them better than ever before. We can help our neighbors, lending a hand wherever we see it is needed—and, remember, there will be no dearth of opportunities so soon as we begin to look for them. Every small service, freely and gladly rendered, brings this, our world, so much nearer to the real democracy, the brotherhood of man, for which the greatest conflict in history is being waged. It does no good, of course, to say that we have all had a finger in bringing about the conditions in which we find ourselves to-day, yet—haven't we? Think it over a little. Have we ever been unkind, selfish, grasping, thinking all of self and not at all of others? Have we lost sight of "the things that are eternal" in the race for material pleasures, never caring what happened to our fellows so long as we attained our own desires? To the extent that we have done this we are responsible for the conditions which render it possible, after two thousand years of Christianity and civilization, that such a war can prevail.

Now, however, we have faced about. We are ready to serve—eager to do our best. Through the darkness we catch a glimpse of what the world may be—what it will be in days to come—a gleam of wondrous possibilities. Among the papers left by a former Governor-General of Canada was a letter to be opened after the death of the writer, which occurred a year ago. Here is the gist of it: "For thirty years I have been trying to tell people that there is a real way out of all this mess that materialism has got us into. It's Christ's way. We've got to give up quarreling. We've got to come together. We've got to realize that we are all members of the same family. Love is the way out and the way up."

And that is what we are coming to realize more and more; and so we are reaching out to help one another as we are helping our country and the world. We know the war must be won, and we are going about winning it earnestly, determinedly, without rancor. The sooner it is decided, and in the right way, the better for ALL the world. That is why we are putting forth every effort, in no way holding back—and all the while radiating courage and cheerfulness.

## Thrift-Stamp Winners

WHAT I am doing toward raising that two billion dollars: Living in the country, as housekeeper on my father's small farm, I knew that to do my "bit" must mean extra work and time, which I was very willing to give. First, I joined a woman's exchange in a nearby city, in order to find a sale for any pieces of fancy work that I might make, which were wanted or pleasing to the public. Then I subscribed for Needlecraft, knowing how helpful the paper would be to me in this line of work. A neighbor had no housemaid, and I worked a few hours for her regularly, three days a week, doing light housework. Having quite a number of nice house-plants I took off a generous assortment of slips and am rooting them. By setting them in tin cans or oblong boxes, hand-painted with a pretty design to match the plant contained therein, I expect to sell them for winter window-gardens—thus helping my country and myself.—*Mabel Hazen, Vermont.*

My home is in a small town on a State road, and there are many automobiles passing. At first I thought of offering a light lunch, such as doughnuts and milk, but when the request for extreme conservation of flour and sugar came I knew I could do nothing in that way. I prepared a nice card of lace-samples, crocheted, tatted and knitted, also two or three small doilies, all taken from Needlecraft. Prices were attached, and the samples numbered. I had these framed, under a large pane of glass, together with a placard plainly written, stating from what paper the work was taken, and that I was a club-raiser, also that I would do any such work to order—all for the sake of thrift-stamps! The frame was fastened to a large tree in front of the house and close to the road during the day. The first day or two nobody came in or seemed to notice it; then I got an order for two yards of tatted edging and a subscription to Needlecraft, and since that scarcely a day has passed that my little plan has not brought some result—an inquiry, if no more. Several have asked where to send for Needlecraft, and of course I am glad to give the information—although I would rather they subscribed through me. Frequently ladies take my name and address, saying they will send for something later, and often stop and look at my "show-window" without saying anything. I felt a little discouraged about this at first, but of late I have had two or three orders by mail, and yesterday came a second order from one of my first customers. So, you see, I am doing very well, and I hope this idea will help others.—*Mrs. F. L. B., New York.*

In most New England homes "Boston baked beans" form the chief dish for Saturday night supper and Sunday morning breakfast. There is no bake-shop in our little village, and every housekeeper has been in the habit of baking her own beans. I remembered that when we lived in the city my mother used to send her pot of beans to the bakery in the morning and have it fetched home at night, the beans done to a turn. That gave me an idea. My range is a large one, the oven easily holding six beanpots. I went to five of my nearest neighbors, and offered to bake their beans at ten cents a pot—an offer they were all glad to accept. It takes no more fuel than to bake one pot, so there is conservation all along the line—and thrift-stamp money for me. With a little care and forethought I believe we could save a great deal in this and other ways—and a penny saved is better than two pennies earned, we are told.—*Mrs. G. W. Parsons, Maine.*

I, too, live in the country where there is a great deal of automobile traffic. This year we have not many flowers, most of our garden being devoted to vegetables—as a "war measure;" however, I could not forego my row of sweet-peas along the fence. They are beauties, all the colors of the rainbow and, as you know, the more of them you pick the more you may. When we were talking of buying thrift-stamps, I conceived the idea of selling sweet-peas— or, rather, it was my little daughter's suggestion. We placed a small table under a shady tree near the road, on this set a large, shallow pan banked around, with green woods' moss, which will keep fresh as long as it is wet, and filled the pan with bunches of sweet-peas, with a card announcing the price—five cents. Sometimes—not often—my little girl sits out there. There is a small box to put the money in, and I am sure we have been more often overpaid than underpaid. People sometimes take four or five bunches—sometimes more, because one day we found a half dollar in the box. Even if we lose a bunch or so it does not matter.—*Dorothy's Mother, Connecticut.*

Here is the way I earned money to help pay for my Liberty bond last fall, and the same plan will work with war-savings. I live within two or three miles of a handsome estate which was the home of a very famous woman, and is visited by thousands of people. Close by is a Japanese maple, the small, delicate leaves of which are brilliant-red in autumn, and the clusters of seed-vessels, also red, look like flowers all through the summer. It occurred to me that many might be glad of the seed for a "souvenir," if not for the sake of the maple. I inserted a small advertisement in the "classified" columns of a western newspaper, offering a package of the seeds for a small sum, and received a great many orders—which encouraged me to try again in other papers. The same plan might be carried out with other things which people would be likely to want, and for which the charge could be small.—*L. H., Massachusetts.*

## A Rose---and Good Suggestions

I TOO have cut my roses time after time to send to our dear paper and its many helpful contributors, only to lay them aside to wither and do nobody any good—which is not at all the right thing, is it? Because appreciation unexpressed is little better than no appreciation at all. I have been a reader for nine years, and like Mrs. C. B., of Georgia, would rather go without many things I consider necessities than "our paper," the help derived from which can scarcely be expressed in words.

First, in regard to making pin-money, I was encouraged to make the start on whatever I liked best to do. Crocheting seemed my "talent," and I went to one of our merchants and asked if I might put some of my work into his store. He willingly complied, and I began to copy articles from Needlecraft, doing good work at reasonable prices. They sold wonderfully—babies' caps and shoes, particularly. And now that our country—and the whole world—needs our help, I never lose an opportunity to donate a bit of crochet-work to be sold for the benefit of the Red Cross.

One of our writers asked "What can I do?" That question has come to me over and over. I wanted to do so much, and there seemed so little opportunity that I was quite discouraged at first; then I remembered the verse of childhood days:

*"Little drops of water,  
 Little grains of sand,  
 Make the mighty ocean  
 And the pleasant land,"*

and it occurred to me that our "bits" will count largely in the winning of this war. With so many others, I waste nothing, use substitutes for wheat, cut down our sugar ration to the vanishing-point, and try in every way to observe the suggestions of the Food Administration, studying the while to prepare palatable and nourishing foods for my family. It takes plenty of patience and hard work, but I feel like a soldier in the home trenches, and am proud and eager to do my work as "our boys" over there are doing theirs. I have five little ones to care for, so am unable to get to our Red Cross workroom often; yet I find there are many, many things I can do to help. Time is too precious to be idled away, when there is so much for all to do. Now is the time to show what stuff we are made of. Let us get into the training-camp, mothers, wives, daughters, sisters, all together, standing firm until we hear the shout from overseas: "Victory is ours—the war is ended!"—*Mrs. Ethel Rush, Oklahoma.*

## Another Bit of Salvage

I N these days, when conservation is the keynote, there is scarcely any product, vegetable, mineral or animal, but may lay claim to usefulness in one form or another. Everything is saved—nothing goes to waste that has the least value; and discoveries are continually being made that offer us new opportunities for helping in just this way.

The latest request for conservation in war work is that we save the stones or pits of peaches and plums, as we eat these fruits, dry them and hand them over to the War Department to be used in the manufacture of charcoal for antigas respirators or gas-masks.

You did not know charcoal was needed for such purpose? Neither did I; but it all goes to show how alert our Government is in discovering the best means of effecting certain ends, and putting everything to use. Experiments with the shells of nuts and stones of various fruits have shown that the charcoal made from peach-stones possesses a power of absorption many times that of charcoal from other material, neutralizing noxious gases and other poisons far more readily, and hence is of the utmost value as a lining for the gas-masks used by our troops in gas attacks. Such warfare was never known before. It is true; but we know it now, and it must be met.

And so we are going to save every peach-stone, and we are going to ask other people to help in the same good work. Do not think this too small a matter to bother with—it isn't. It is important.  
 Save the peach-stones!



## Beautify your Linens with DEXTER CORDONNET CROCHET COTTON

"Never Kinks—Always Lies Flat"

DESIGNS worked in DEXTER—as shown in the towels above—give a certain class distinction so often lacking in linens. Yet it is not difficult to get. For DEXTER has more than a silky lustre and finish—it has the evenness of twist that makes crocheting a pleasure well worth your time.

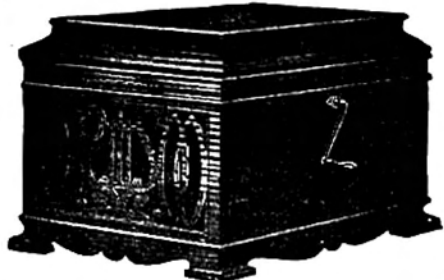
If you can't get DEXTER CORDONNET and the DEXTER BOOKS at your dealer's, we will gladly supply you.

**SPECIAL OFFER**—Our DESIGN BOOK No. 1 has 32 pages of handsome, useful designs, nicely illustrated. For 28c in silver (which includes mailing cost) we will send a copy, and to introduce DEXTER CORDONNET we will also send, FREE, a ball of No. 40, white.

DEXTER YARN CO., Dept. 1 K, Pawtucket, R. I.

**PRIZE CROCHET BOOK, HAS 125 PATTERNS. Price 25cts.**  
Special Offer—Send us 25 cents for this BOOK, and we will send you our NEW Crochet and Embroidery Books, Price 10 cents each, FREE. Address: J. F. INGALLS, LYNN, MASS., BOX 28

**WOMEN AGENTS WANTED** Make splendid spare time income selling beautiful dress goods, fabrics, etc., from attractive samples. There's an order in every home. Work easy, profits large. Send now at benefit. Details free. NATIONAL DRESS GOODS CO., 17 Beach Street, N. Y.



## 10 Cents a Day Pays for This Symphonola

Plays all records, Victor, Columbia, Edison, Pathé, Little Wonder, Emerson. Take a year to pay, after 30 days' trial. Compare its tone for clearness, volume, with more costly instruments. Return at our expense if it fails to make good. Ask today for the Beautifully Illustrated Symphonola Book FREE. Shows this and other Symphonola styles, sold on easy payments. Symphonola Records (Get our list of the latest songs, full toned disc records. Playable on any Phonograph.) Larkin Co. Desk SNC 1018, Buffalo, N. Y.



# Vaseline

Reg. U.S. Pat. Off.

**PETROLEUM JELLY**  
For sores, broken blisters, burns, cuts and all skin irritations. REFUSE SUBSTITUTES

Illustrated booklet free on request

**CHESEBROUGH MFG. CO.**  
(CONSOLIDATED)  
3 State Street - New York City

## What Other Needleworkers Have Found Out

TATTED medallions may be very neatly and evenly joined by running the chain-thread through the picot on first medallion, when you come to the joining picot.—Mrs. A. T., Michigan.

WHEN binding off ribbed knitting, purl the purl stitches. It is a little more difficult, but the improved result well repays one for the slight extra trouble. Mrs. H. T. M., New York.

IF, when crocheting with a round-handled hook, the thumb becomes sore, try holding the hook on a solid foundation and striking the handle about one and one-half inches above the hook with a hammer, making it flat for that distance.—E. J. C., Iowa.

I FIND it an excellent help, when making over skirts or dresses of soft material, to starch and iron them first; the cutting is much easier to do, and can be done accurately, which is necessary in order to make neat hems, seams, and finishing.—Isabel Homann, California.

DURING the summer when the hands are likely to perspire, the needleworkers will find it very advantageous to keep a little box of talcum-powder in the workbag or -basket, and powder the hands occasionally. This not only helps one to work more easily, but the work is kept clean.—Mrs. L. W. M., Iowa.

HAVE you ever tried making French knots on the solid portions of crocheted yokes, collars, and so on? If not, do so and see how much more attractive it will be. However lovely the work may be in other places, you will find these little knots, in a delicate contrasting color, greatly enhance the general effect.—Miss G. M., Texas.

IN changing some little yokes from my baby's first short dresses to larger ones, I found the edges were nearly worn out. I took a coarse white crocheted-cotton, held it along the edge, and with a fine thread, white, pink or blue, worked a row of doubles over it. The yokes were as good as new when finished.—Mrs. A. T., Illinois.

WHEN making fine lingerie or babies' garments, the gathered portions of which it is desired to join by means of "seaming," try whipping the top of sleeves, ruffles, etc., closely and drawing the thread up rather tightly. This covers the raw edge, and at the same time does away with the bungling look of felling a gathered edge.—Nellie Apperson, Missouri.

IN tatting, if you do not care for the new shuttles which have a pick on one end to use in joining, and find a crocheted-hook unhandy, try having a tiny muslin cushion for your pin. Fill with fine cornmeal, attach to a brass or ivory ring, cord or narrow tape, and wear on the left thumb. I have proved this a great convenience and time-saver.—Mrs. H. T. M., New York.

BEFORE working the buttonholes in the shoulder-straps of my little girl's skirts I stitch on a piece of white seam-binding about one inch in length, or longer if a larger buttonhole is required, and work through both materials. Such buttonholes will wear as long as the skirt itself. I do the same way with the flannel skirts.—Mrs. Ollie Rundquist, Nebraska.

HAVING just finished a bedspread which every one thinks very odd and pretty, I am glad to pass the idea along; I crocheted thirty blocks with two rows of puff-stitch around each block, making four rows when put together. Every block was a different design, horse, cow, lion, bird, and so on. A child is delighted with a small spread made in this way.—Mrs. W. T. Mc., Alabama.

I NOTICED the suggestion that tape be sewed around the edge of a doily to crochet into, and think it a good idea; still, I like my plan better. Instead of the tape I use rickrack braid. Have used it also on pillowcases with good effect. Recently I "renovated" a worn tablecloth by cutting out the worn places at

the corners, setting in crocheted squares, stitched rickrack on the corners, and made crochet corners to match the squares; of course I cut off the corners to face around the squares.—Lucy A. Sparks, Connecticut.

ONE contributor advised turning and stitching back an inch or two at the end of a towel- or other hem, to prevent ripping out and do away with the necessity of tying threads. Here is my way, which I like better: Set your stitch-gauge for fine stitches at beginning, for an inch or so; then lengthen and stitch to within an inch of the end, make it very short again, stitch to the end and start the next hem without cutting the thread. There will be no threads to tie or cut, no waste, and the hem will remain secure.—Mrs. F. G. B., Illinois.

OFTEN we see an illustration of a piece of work in filet-crochet, without directions and quite too small to work from. Provide yourself with a large sheet of paper marked off in checks or spaces. If you do not care to do the marking yourself, you can buy the checked or "cross-hatch" paper used by artists. Have a friend help you, looking at the pattern with a strong reading-glass, while you with pencil in hand put a dot or cross in each block, or space to be filled in the pattern, leaving the open checks or spaces clear. Have your assistant read the rows back and forth. For example, suppose the first row has three spaces, four trebles, five spaces, seven trebles, one space, thirteen trebles, and so on, you would leave three checks, put a mark in the next, leave next five, a mark in each of next two, leave one, a mark in each of four, and continue thus through the row. Filet-patterns are easily originated by use of this paper.—Mrs. L. B. Grant, Idaho.

### One of the Newest Bags

EVEN in these days of bags and more bags, to see one suddenly burst into bloom is still a novelty. It was a glorious dash of color against a plain, dark gown, and it held the eyes as a patch of scarlet poppies in a field of wheat. Gradually the glow resolved itself into forms of little flowers of many colors, forming the lower half of just a plain, oval-shaped black-velvet bag. It was certainly a smart accessory of costume, and its daring color fairly impelled one to know it better.

The flowers were of crocheted wool, scarlet, orange, vivid green, bright purple, while an occasional tan or gray blossom only tended to make the bright flowers gayer. Each was a little larger in diameter than a quarter of a dollar, with four petals, sewed flat to the velvet, having a stamen of contrasting color, a crocheted string of the wool doubled over. As a tassel at the end, a bunch of bell-shaped flowers, with petals and stamens, hung loosely down. A narrow frill of bright-green silk separated the plain velvet from the lower half, on which the flowers were set, a solid mass of color, so that, when put down, it looked much like an old-fashioned nosegay in a stiff ruff. It was a most attractive bag, the original having come from "somewhere in France." Anybody could copy it. It was learned that one young woman had done so, copying it again and again, with a variety of color schemes.

Some glowed with the rich beauty of an oriental rug, in dark crimson, olive greens, rose, and deep blues. Others were in lighter tones of rose, a brighter blue, softer green, light tan and pale violet, with stamens of darker coloring. One popular bag had its flowers of varying shades of violet only, with stamens of crimson, to add a dash of color, while another of violet had stamens of green. One bag was made with a frill of rare old lace, in place of the green silk, in order to resemble more than ever the old-fashioned nosegay. All the bags were lined with the green silk.

Odd bits of knitting-wool, dyed if necessary, come in conveniently for these decorations, and the wool flowers make quite as charming trimming for black-velvet hats and for the light straws of summer.



## Made in TEXTO

Pleasing, yet practical—made of TEXTO, lustrous and easy-working, one of the famous

**HEMINWAY'S CROCHET SILKS**

—giving best results. Your dealer has or can get them.

CROCHET BOOK No. 15, new, finely illustrated—directions for patriotic articles, edgings, bags, baby things, etc. At dealers' or by mail, 15c. Free—Directions for making articles shown here.

The H. K. H. SILK CO., Successors to M. Heminway & Sons Silk Co. Dept. H, 120 E. 16th St., N.Y.

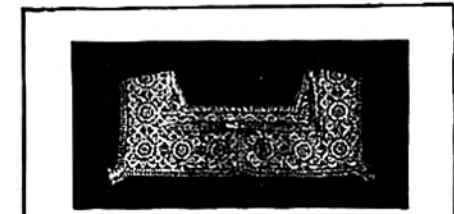


**AGENTS Quick Sales! Big Profits!** Buy FREE PRIZE Cash or credit home for our beautiful Dress Goods, Silks, Hosiery, Underwear, and General Dry Goods. Write today. National Importing & Mfg. Co., Dept. H, 45 Broadway, New York.

**FREE BOOK Learn Piano!** This interesting free book shows how you can become a skilled player of piano or organ in your own home, at one-quarter usual cost. Dr. Quinn's famous Written Method is endorsed by leading musicians and heads of State Conservatories. Successful 26 years. Play chords at once and complete piece in every key, within 4 lessons. Scientific yet easy to understand. Fully illustrated. For beginners or teachers old or young. All music free. Diploma granted. Write today for 64-page free book, "How to Learn Piano or Organ." M. L. QUINN CONSERVATORY, Studio C, Social Union Bldg., Boston, Mass.

You render a service to us when you tell our advertiser that you saw his advertisement in Needlecraft Magazine

**DRESS BETTER for less money**  
EVERY cent counts these days. You must get more for your money. Through our New Economy Plan you get more styles and better values. This plan is based on a guarantee of MONEY'S WORTH or MONEY BACK. Write for our catalog No. 140 which will give you a new idea of stylish bargains. Up-to-date skirts and coats at popular prices; Ladies' shoes, \$1.59 up; Stockings, 10c to 60c per pair; Waists, 79c up; Men's stylish silk front shirts, \$1.29. These are a few of the many bargains listed in our catalog. A post card brings it without charge. Address Department L, LOMBARD MAIL ORDER CO., Baltimore, Maryland. Send for catalog



From Richardson's New Book No. 21

## Make a Yoke

ECONOMIZE—Trim your own garments. Hand-made lace lasts longer, looks better and costs less. Anyone can do expert crochet work with the aid of our directions. Send today for this beautiful Crochet and Knitting Book No. 21, giving a variety of Yokes, Sweaters, Hat Trims, etc., easily and quickly made by anyone.

Price 10c everywhere or 12c by mail  
Other Richardson Books:  
Complete Crochet Book No. 1  
Complete Crochet Book No. 2  
Edgings and Insertions No. 3  
Crochet Yokes No. 4  
Crocheted Bed Spreads No. 6  
Tatting Book No. 7  
Amer. Beauty Emb. Book No. 9  
32 "Prize Yokes" Book No. 10  
Silk and Cotton Crochet No. 11  
Cluny Lace No. 12  
Fillet Crochet No. 14  
Mittens and Hairnet No. 15  
Crochet Yokes & Blouses No. 16  
Edgings and Insertions No. 17  
Irish and Cluny Crochet No. 18  
Crochet Bonnet Caps No. 19  
Knitting Book No. 20  
Crochet & Knitting Book No. 21  
Price 10c each, by mail 12c.  
RICHARDSON SILK CO., Dept. 2207  
305 W. Adams St., Chicago, Ill.  
Makers of Richardson's Spool and Embroidery Silks, R. M. C. Cotta, etc.

# NEEDLECRAFT

Devoted to HOME DRESSMAKING HOME MILLINERY FANCY WORK AND HOUSEHOLD DECORATION

Registered in United States Patent Office. Entered at the Post-Office at Augusta for Transmission at Second-Class Rates

MMVI

Vol. X Published Monthly AUGUSTA, MAINE, AND NEW YORK, N. Y., OCTOBER 1918 Single Copies Five Cents No. 2

## Linen-Crochet Runner and Doily

By MARY CARD



HIS style of crochet, which originated with the writer, has been called "Linen-Crochet," because the crochet is worked directly upon the linen and is not inserted. The fabric and the lace are so combined that they form one design, neither being a mere accessory of the other. To get good results, the linen must be of good quality, and of the kind known as "round weave," in which the threads draw easily both ways. The old bleach linens are among the best of these. The cotton should be mercerized and smooth, No. 80, and the needle No. 12 or 13. With these and close firm crochet, and care in the drawing and measuring of the thread, a beautiful and artistic piece of work will result, and be a joy for the many years it will last in wear.

### The Doily

Begin with the doily, as the smaller article will be the easier to manage at first. The diagram, Figure 3, shows how to draw the threads and cut the linen.

Take a piece of linen exactly eight inches square, and cut upon drawn threads to insure straightness. The dotted lines show the drawn threads, the black lines the cuts. Draw one thread a quarter inch from the margin on all four sides. Next draw a thread three-quarters of an inch from the first on the four sides, cutting them where they meet at the corners and not taking them out to the margin. All the other threads are drawn from these inner lines and must not cross the three-quarter-inch space. Draw a quarter inch inside the last, repeat on the other three sides; miss one inch of linen and draw a thread, repeat on the other sides; (miss one quarter inch, draw a thread) 3 times and repeat on the other sides. There will now be a two-inch square left in the middle of the linen.

The cutting away of the linen should be done by degrees as you reach the parts to be crocheted.

**The Central Square.**—Cut the thread forming the inside square and snip the linen at the corner toward the middle of the tiny squares marked A on the diagram. Fold back the linen down the middle of the quarter-inch space from A to A along one of the sides, and, beginning at the middle of the side, work 28 double crochet-stitches into the drawn thread marked B. This number of stitches should just fill the half side, though one or two more will not matter, and the closeness at which they come will be a guide for all the rest of the double crochet. At the corner put a double into the little hole formed by the meeting of the drawn threads, and work 5 doubles on the next side. Chain 6, put 2 doubles into the 5th stitch from the corner on the first side, turn; fill this loop with 3 doubles, chain 4, 5 doubles, chain 4, 3 doubles; work 5 more doubles on the linen; chain 6, double in the middle of corner loop, chain 6, 2 doubles on the first side, at the 5th stitch from the last, turn; fill these loops in the same way, putting a slip-stitch always between the loops, 5 doubles on linen; 3 loops across the corner,

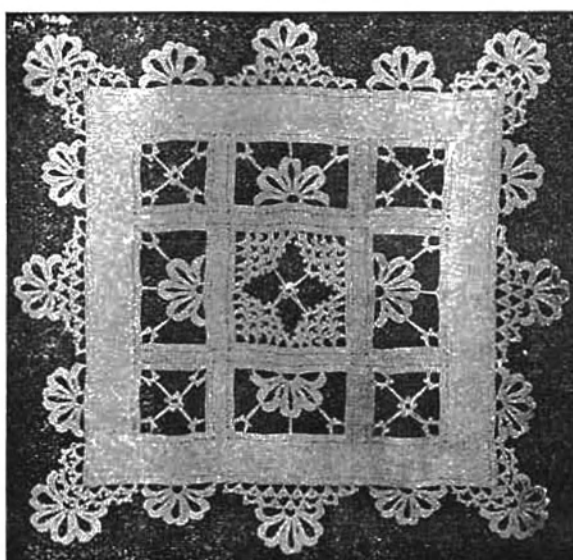


Figure 1

and return; 5 doubles on linen, 4 loops across the corner and return, 5 doubles on linen, 5 loops across the corner and return. This should reach within a stitch or two of the middle of the side; work 28 doubles on the second half of the side, and work the next and the following corners in the same way, only omitting the first picot of the 5th row of loops, and taking a slip-stitch into the last picot of the adjacent corner instead of it. When working the last row of the last corner, stop in the middle of it to make the little spider. Chain 14, make 6 of them into a ring, (2 doubles, chain 5, 2 doubles in ring, chain 7, slip-stitch into the middle loop of nearest corner, chain 7) 4 times; slip-stitch into the top of the last double of the loop, and finish the corner and the side. Fasten off.

**The Oblong.**—Cut and turn back the linen as before, then mark with a pin the middle of the side nearest the central square, and work double crochet on that side, to the pin and 3 stitches beyond. Turn, chain 8, 2 doubles in the 6th double of foundation, turn; 12 doubles in the loop, double crochet on the linen until you are opposite the 2d row of loops from the corner of central square below, turn; chain 10, 3 doubles in the doubles of the loop forming the center of the flower, (chain 20, 3 doubles in next 3 doubles) 3 times, chain 10, 2 doubles on foundation opposite 2d loop from corner, turn; (2 doubles, 8 trebles, 3 half trebles, 7 doubles) all into the first loop, 1 double on center, (7 doubles, 3 half trebles, slip-stitch to corresponding stitch of last petal, 8 trebles, 4 doubles, 8 trebles, 3 half trebles, 7 doubles) — all into loop, 1 double on center) 3 times, (7 doubles, 3 half trebles, join to last petal, 8 trebles, 2 doubles), in

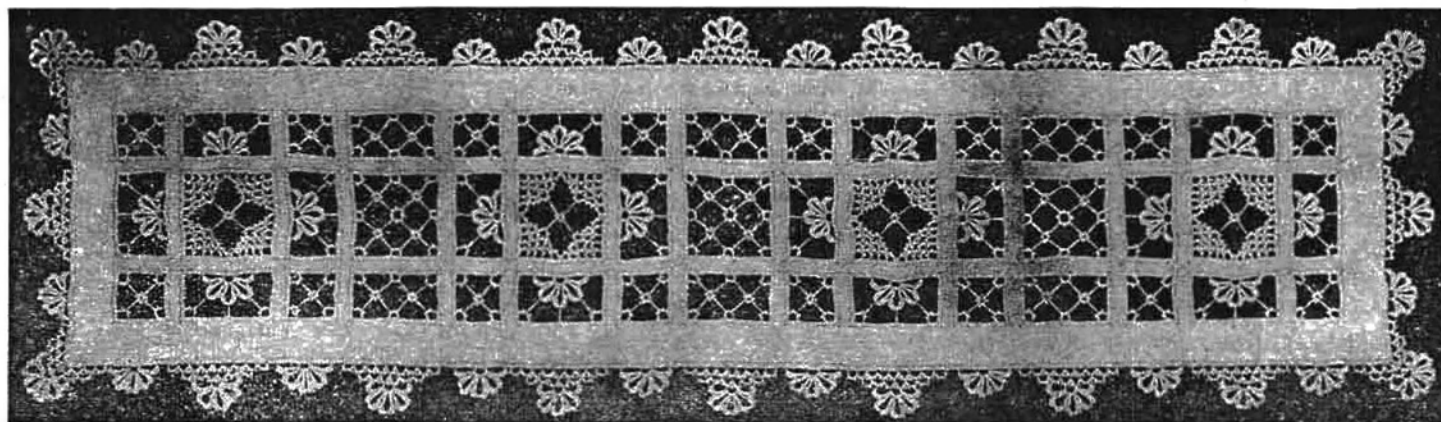


Figure 2

last loop. Work double crochet on the linen to the corner, up the short side of oblong and 5 stitches on the other long side. Chain 6, for a loop across the corner like those of the central square and into it put 3 doubles, chain 4, 3 doubles, chain 8, slip-stitch to petal (see illustration), chain 8, finish the corner loop and work double crochet to the middle of the side, chain 6, join to middle petal, chain 6, double crochet on linen to end of the side, the other corner and short side to be worked and joined in the same way.

The small squares are of plain double crochet and corner loops. At the middle of the last corner loop, work a spider like the one in the central square.

**The Edge.**—Beginning near the middle of the side, work double crochet for the 2 inches opposite the oblong, turn, spread evenly over this space 9 loops of 8 chain-stitches, turn; fill  $7\frac{1}{2}$  of the loops like the others, turn; 6 loops of 8 chain-stitches into the middle of those below, turn; fill  $3\frac{1}{2}$  loops, turn, chain 8, double in next loop, turn, 12 doubles without picots into this loop, finish the 4th loop, and work half of the 5th, then turn; work a flower into the plain loop; then finish the 5th loop, work the 6th, and then finish the half loop and the loop of the lower row. Opposite the small square work a flower. At the corners, work 6 doubles all into the same place to turn it neatly and

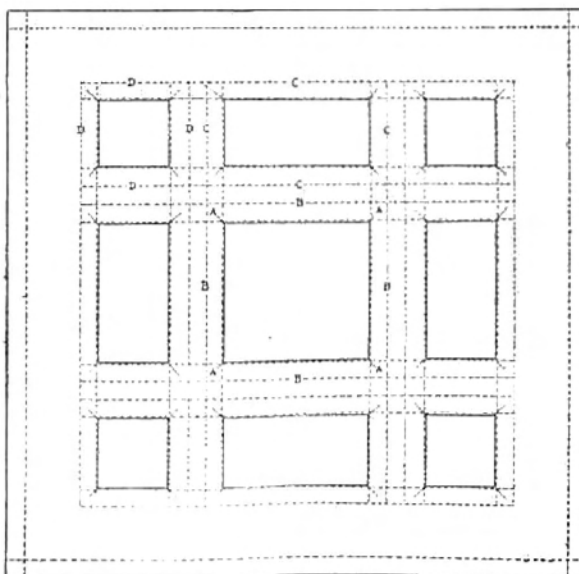


Figure 3

Concluded on page 7



# Needlecrafters' Own Page



CONDUCTED BY OUR READERS

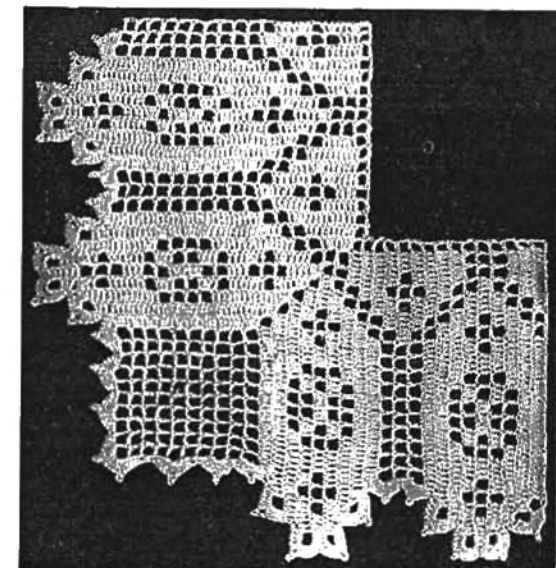
## Border with Turned Corner

BY MRS. E. M. McCARL



MAKE a chain of 56 stitches, turn.

1. Miss 7, 13 trebles in next 13 stitches, 2 spaces (of chain 2, miss 2, 1 treble), 31 trebles (counting all), turn.
2. Chain 10, miss 7 of chain, 3 trebles in remaining 3 stitches, \* 34 trebles, 2 spaces, 10 trebles, 1 space, turn.
3. One space (of chain 5, treble in treble), 7 trebles, in all, 2 spaces, 16 trebles, 4 spaces,



Border with Turned Corner

- 16 trebles (last 3 under chain at end of row), turn.
  4. Widen (as in 2d row to \*); 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 2 spaces, 4 trebles, (1 space, 7 trebles) twice, 4 spaces, turn.
  5. Three spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 4 trebles, 3 spaces, 7 trebles, last 3 under chain, turn.
  6. Chain 5, miss last 3 trebles, 4 trebles in 4 trebles, 2 in space and 1 in treble, 1 space, 7 trebles, and continue like 4th row.
  7. Like 3d row, ending with 16 trebles, turn.
  8. Chain 5, miss 3 trebles, 37 trebles, 2 spaces, 10 trebles 1 space, turn.
  9. One space, 13 trebles, 2 spaces, 31 trebles, turn.
  10. Eleven spaces, (7 trebles, 1 space) twice, turn.
  11. One space, 4 trebles, 3 spaces, 7 trebles, 10 spaces, turn.
  12. Like 10th row.
  13. Like 9th row.
  - 14, 15. Like 2d and 3d rows.
  16. Like 4th, ending with 3 spaces, turn.
  17. Narrow (by slipping over 1 space), 1 space, and continue like 5th row.
  18. Same as 6th, ending with 1 space, turn.
  19. Narrow (as in 17th row), 1 space, and continue like 7th row.
  20. One space, 37 trebles, 1 space, turn.
  21. Narrow, 1 space, 31 trebles, turn.
  22. Ten spaces, turn.
  23. Narrow, 9 spaces (always chain 5 for 1st space of row), turn.
  24. Eight spaces, turn.
  - 25 to 31. Same as 23d and 24th rows, making 1 space less each row. There will be 1 space in 31st row.
  32. Slip over last space, chain 5, fasten in 3d stitch of 5 chain on the diagonal.
  33. Chain 5, fasten in 3d stitch of next 5 chain on diagonal, slip back to 3d of 5 chain just made, \* chain 5, a treble in 3d of 5 chain at beginning of 32d row, turn.
  34. Two spaces, \* chain 2, fasten in 3d of 5 chain (on diagonal).
  35. Like 33d to \*, 3 spaces, turn.
  36. Four spaces, like 34th from \*.
  - 37 to 40. Like 35th and 36th, adding 1 more space each row.
  41. Slip over space and up to center of 5 chain on diagonal, \* 30 trebles, turn.
  42. Same as 2d row, ending with 2 trebles in space, join to 3d of 5 chain on diagonal.
  43. Like 41st to \*, 2 trebles in space, 13 more trebles, 4 spaces, 16 trebles, last 3 under chain, turn.
  44. Same as 4th row, ending with 2 trebles in space, join to 3d of 5 chain on diagonal.
  45. Like 41st to \*, 2 trebles in space and 4 in 4 trebles, then continue like 5th row.
  46. Like 6th row, ending with 2 spaces, chain 2 and join to top of 1st of 7 trebles in 15th row.
  47. Slip to center of 5 chain, 2 trebles in space and 4 in 4 trebles, and continue like 7th row. Now continue with the straight lace to next corner.
- If preferred the square of spaces at corner may be worked thus: 22d to 31st row, 10 spaces; break thread and fasten in at corner of 1st space of 31st row, or slip back over

the row, as preferred, chain 3 for a treble, 2 trebles in space and treble in treble across, join to 3d of 5 chain on diagonal, and continue as directed; this method simply saves working the diagonal through the square of spaces.

For the edge: Fasten in 1st row, 5 trebles in space at beginning of 2d row, chain 4, fasten in 1st stitch of chain for a picot, 5 trebles in same space, fasten at end of 3d row, 5 trebles, picot and 5 trebles in space at beginning of next row, fasten at end of next, repeat around scallop, making 4 shells, then between scallops make shell in 1st space, fasten in next space, make a shell in 3d, continue as before around the next scallop, shell in 1st space of corner, fasten in next, and so on; in corner space make (5 trebles, picot) twice, 5 trebles.

Made of finer thread, this lace is very nice for pillow-slips, aprons, tea-cloths, dresser-scarfs, and so on, and insertion can easily be provided to match by making the lower edge same as the upper.

The border matches the bedspread in allover design, which appeared in February, 1917.

## Hot-Dish Mats

BY MAE JACKSON

THESE hot-dish mats are crocheted of No. 14 knitting-cotton; a coarser cotton may be used, if preferred, or one may choose carpet-warp, crochet-cord or a heavy crochet-cotton; the knitting-cotton is soft and a good "protector," however, and works up quickly. A set of mats, consisting of two round and one oval mat, can be made in a few hours. They are nice for gifts to a house-keeping friend, and different from the ones usually seen. A set may, of course, include as many mats as required; two small ovals and a large one, and two round mats are frequently made for a set, and these may be added to as required.

- Make a chain of 10 stitches, join.
1. Chain 6, (a treble in ring, chain 3) 9 times, join to 3d of 6 chain. This will give 10 spaces; the remainder of mat is made entirely of puff- or padded stitches until the border is reached.
  2. A slip-stitch in 1st space, chain 3 for a treble, thread over needle, insert hook in space, take up thread and draw through, \* over again, hook through same space, take up thread and draw through, pulling the loops up even with the preceding loops, repeat from \* 5 times, or more for a heavier stitch, thread over and draw through all the loops save the 1st, over and draw through the 2 stitches now on the needle; this completes a puff. Chain 2, make a puff in same space, \* chain 3, make 2 puffs separated by 2 chain, in next space, and repeat around, joining last 3 chain to top of 3 chain with which the row began.
  3. Slip over the top of 1st puff to 1st space, \* chain 3, 2 puffs, separated by 3 chain in space, chain 3, 1 puff in next space; repeat from \* around, joining as before.
  - 4, 5. Same as 3d row.
  6. A puff in every space, separated by 3 chain.
  7. Slip to 1st space, \* chain 2, miss next space, a double treble in next, (chain 2, a double treble in same space) 4 times, chain 2, miss 1 space, a double in next; repeat from \* around and fasten off.
- This completes a small mat. For a larger one make the 6th row as follows: Slip to 1st space, chain 3, 2 puffs, separated by 3 chain in space, (chain 3, a puff in next space) twice; repeat around, join. Then in next row make 3 single puffs between the widenings, and continue, widening in each row enough to make the mat lie perfectly flat, until the last 2 rows which form the border.
- For the oval mats: Chain 8, join.



Hot-Dish Mat

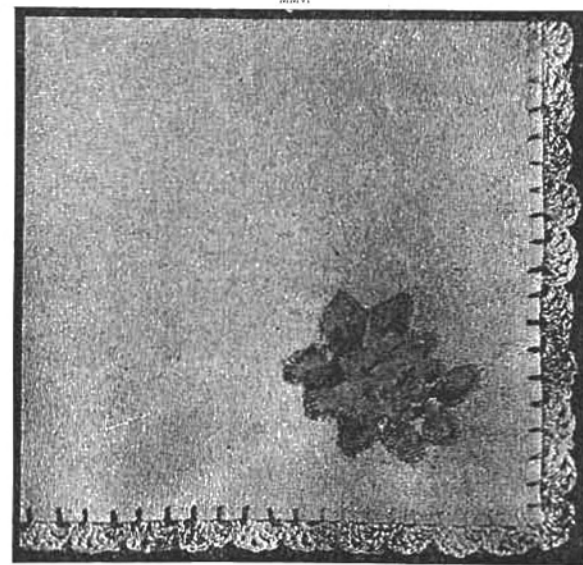
1. Chain 6, (a treble in ring, chain 3) 7 times, join to 3d of 6 chain.
2. Same as 2d row of round mat.
3. Slip to space, make 2 puffs (separating them by 3 chain) in 1st 3 spaces, 1 puff in each of 2 spaces, 2 puffs in next, 1 puff in each of next 2, 2 puffs in each of next 3 spaces, 1 puff in each of 2, 2 puffs in next, 1 puff in each of 2, and join last 3 chain to top of 3 chain at beginning of row.

Make 3 more rows, or as many as required to make a mat the size wanted, widening every other space at each end, and on the sides enough to keep the work flat and oval in shape. The scallop is the same as on the round mat.

## A Luncheon-Set for the Bungalow or Summer Camp

BY HELEN B. STRICKLETT

IN these days, when the price of linen has soared until it is almost prohibitive, and time is so precious a commodity, the wise housekeeper is looking about for some



A Luncheon-Set for the Bungalow or Summer Camp

material that is serviceable and pretty to use in place of the time-honored "cloth of flax," and for designs that are quickly worked and pleasing. Because, no matter how busy she is, or how strenuous the times, the true homemaker does like to have her home belongings attractive, and to add something new to her store from time to time.

The luncheon illustrated is one of a set. The napkins alone are very useful for tea-wagons, when serving light refreshments on the piazza in summer or informally. They are made of cotton crepe, much less expensive than linen, and a novelty in table-furnishings. A yard, costing twenty-five cents or a little more, will cut nine napkins; pull threads to cut evenly and finish with a narrow rolled hem, using the machine or hemming by hand.

Procure some cretonne, showing small, dainty figures, and with a predominating color which is liked or which matches or harmonizes with other dining-room fittings. Cut out carefully the chosen figure, and apply to one corner of the napkin, buttonholing the edge with close, fine stitches.

Any color may be used for the crocheted edge, and a more elaborate pattern selected if preferred; however, the simpler it is the more quickly finished, and really in better taste. Having a quantity of variegated crochet-thread I used this, and the cretonne was chosen to match it.

Stitch with unthreaded needle just inside the hem; fasten in over the hem, \* chain 3, miss the length of chain, about one fourth inch, a double over the hem; repeat around, joining last chain where 1st started. At corners put 3 doubles in the same hole, with chain between, to turn nicely.

2. Slip to center of 3 chain, a double treble under next 3 chain, (chain 2, a double treble under same chain) 4 times, a double under next 3 chain; repeat around, join securely and fasten off.

The tumbler doilies, four to five inches, doilies for bread-and-butter plates, seven to eight inches, service-plate doilies, ten to twelve inches, and the centerpiece twenty-four inches, or larger, are made in precisely the same way, choosing the cretonne figures in proportion. If preferred, crossing runners may be provided instead of the centerpiece, or the latter may be made to simulate the crossed runners.



## Requests

I SHOULD like to see a good-looking coat-collar-pattern in crochet, with full directions, also yokes for corset-covers in some pretty floral design. — *D. F. S., Alberta.*

WILL not some war-worker send directions for knitting the cap with chin-strap? Directions for the crocheted cap were given in December last. — *Frances Poling, Ohio.*

I very much wish to see published a hat in filet-crochet, with directions. — *A. C. H., South Carolina.*

HAS any one a design for a gown-yoke, grape-pattern, in filet-crochet? If so, will she kindly send it for publication? — *Mrs. C. O. H., Indiana.*

I SHOULD like to see patterns of imitation Cluny lace, in crochet, for doilies, luncheon-sets, etc., also straight laces. — *I. B. M., Illinois.*

# Rebekah Pillow in Filet-Crochet

By PEARL McNEILLY



**ROCHET-CORD**, white, ecru or any desired color, or any crochet-thread that will give 4 spaces to the inch. Make a chain of 248 stitches, turn.

1. Miss 7. 4 trebles in next 4 stitches. \* 5 spaces (of chain 2, miss 2, 1 treble), 4 trebles, counting all, repeat from \* 12 times, 1 space, turn.

2. Four trebles (chain 3 for 1st treble of row), 1 space, 4 trebles, (3 spaces, 4 trebles, 1 space, 4 trebles) 13 times, turn.

3. One space, (4 trebles, 5 spaces) 13 times, 4 trebles, 1 space, turn.

4. Chain 5, treble in next treble (for 1st space of row), 80 more spaces, turn.

5. Thirty-two spaces, 10 trebles, 4 spaces, 10 trebles, 6 spaces, 10 trebles, 4 spaces, 10 trebles, 23 spaces, turn.

6. Twenty-four spaces, (4 trebles, 4 spaces, 4 trebles, 3 spaces) twice, 4 trebles, 4 spaces, 4 trebles, 33 spaces, turn.

7. One space, 4 trebles, 31 spaces, 4 trebles, (3 spaces, 7 trebles) twice, 2 spaces, (7 trebles, 3 spaces) twice, 4 trebles, 22 spaces, 4 trebles, 1 space, turn.

8. Four trebles, 1 space, 4 trebles, 18 spaces, 4 trebles, 2 spaces, 4 trebles, (3 spaces, 7 trebles) twice, 2 spaces, (7 trebles, 3 spaces) twice, 4 trebles, 30 spaces, 4 trebles, 1 space, 4 trebles, turn.

9. One space, 4 trebles, 31 spaces, 4 trebles, (3 spaces, 7 trebles) twice, 2 spaces, 7 trebles, 3 spaces, 7 trebles, 2 spaces, 13 trebles, 20 spaces, 4 trebles, 1 space, turn.

10. Twenty-one spaces, 4 trebles, 2 spaces, 4 trebles, (3 spaces, 7 trebles) twice, 2 spaces, (7 trebles, 3 spaces) twice, 4 trebles, 33 spaces, turn.

11. Thirty-three spaces, 4 trebles, (3 spaces, 7 trebles) twice, 2 spaces, (7 trebles, 3 spaces) twice, 4 trebles, 24 spaces, turn.

12. Twenty spaces, (4 trebles, 3 spaces, 4 trebles, 4 spaces) 3 times, 4 trebles, 33 spaces, turn.

13. One space, 4 trebles, 30 spaces, 10 trebles, 4 spaces, 10 trebles, 6 spaces, 10 trebles, 4 spaces, 16 trebles, 19 spaces, 4 trebles, 1 space, turn.

14. Four trebles, 1 space, 4 trebles, 75 spaces, 4 trebles, 1 space, 4 trebles, turn.

15. One space, 4 trebles, 77 spaces, 4 trebles, 1 space, turn.

16. Twenty-three spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 13 trebles, 10 spaces, 16 trebles, 32 spaces, turn.

17. Thirty-four spaces, 4 trebles, 1 space, 19 trebles, 9 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 9 spaces, 10 trebles, 10 spaces, turn.

18. Eleven spaces, 4 trebles, 7 spaces, 4 trebles, 4 spaces, 4 trebles, 2 spaces, 16 trebles, 3 spaces, 16 trebles, (1 space, 4 trebles) 3 times, 35 spaces, turn.

19. One space, 4 trebles, 16 spaces, 19 trebles, 12 spaces, 16 trebles, 1 space, 4 trebles, 1 space, 16 trebles, 3 spaces, 4 trebles, (1 space, 7 trebles) 3 times, 7 spaces, 4 trebles, 9 spaces, 4 trebles, 1 space, turn.

20. Four trebles, 1 space, 4 trebles, 8 spaces, 4 trebles, 7 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 4 spaces, 19 trebles, (1 space, 4 trebles) twice, 2 spaces, 4 trebles, 16 spaces, 19 trebles, 13 spaces, 4 trebles, 1 space, 4 trebles, turn.

21. One space, 4 trebles, 13 spaces, 16 trebles, 19 spaces, 19 trebles, 2 spaces, 19 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 8 spaces, 4 trebles, 9 spaces, 4 trebles, 1 space, turn.

22. Eleven spaces, 4 trebles, 9 spaces, 4 trebles, 5 spaces, 16 trebles, 2 spaces, 7 trebles, 4 spaces, 4 trebles, 4 spaces, 10 trebles, 15 spaces, 13 trebles, 14 spaces, turn.

23. Thirteen spaces, 16 trebles, 16 spaces, 10 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 2 spaces, 7 trebles, 2 spaces, 10 trebles, 5 spaces, 7 trebles, 8 spaces, 4 trebles, 11 spaces, turn.

24. Seven spaces, 4 trebles, (3 spaces, 4 trebles) twice, 4 spaces, 4 trebles, 1 space, 10 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 7 trebles, 7 spaces, 4 trebles, 9 spaces, 4 trebles, 10 spaces, 16 trebles, 12 spaces, turn.

25. One space, 4 trebles, 9 spaces, 16 trebles, 10 spaces, 10 trebles, 5 spaces, 4 trebles, (1 space, 4 trebles) twice, 3 spaces, 10 trebles, (2 spaces, 7 trebles) twice, 4 spaces, 16 trebles, 4 spaces, 22 trebles, 6 spaces, 4 trebles, 1 space, turn.

26. Four trebles, 1 space, 4 trebles, 17 spaces, 4 trebles, 8 spaces, 10 trebles, 2 spaces, 10 trebles, 4 spaces, 7 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 11 spaces, 16 trebles, 8 spaces, 4 trebles, 1 space, 4 trebles, turn.

27. One space, 4 trebles, 8 spaces, 16 trebles, 6 spaces, 4 trebles, 10 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 7 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 10 trebles, 5 spaces, 4 trebles, 18 spaces, 4 trebles, 1 space, turn.

28. Six spaces, 22 trebles, 7 spaces, 4 trebles, 4 spaces, 13 trebles, (1 space, 7 trebles) twice, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 8 spaces, 10 trebles, 5 spaces, 16 trebles, 10 spaces, turn.

29. Ten spaces, 16 trebles, 6 spaces, 4 trebles, 13 spaces, 4 trebles, 1 space, 7 trebles, 6 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 5 spaces, 4 trebles, 7 spaces, 4 trebles, 4 spaces, 4 trebles, 6 spaces, turn.

30. Six spaces, 4 trebles, 4 spaces, 4 trebles, 7 spaces, 4 trebles, 3 spaces, 28 trebles, 2 spaces, 10 trebles, 5 spaces, 7

trebles, 1 space, 4 trebles, 20 spaces, 16 trebles, 10 spaces, turn.

31. One space, 4 trebles, 8 spaces, 16 trebles, 19 spaces, 7 trebles, 2 spaces, 4 trebles, 4 spaces, 49 trebles, 2 spaces, 4 trebles, 7 spaces, 4 trebles, 9 spaces, 4 trebles, 1 space, turn.

32. Four trebles, 1 space, 4 trebles, 8 spaces, 7 trebles, 6 spaces, 61 trebles, 7 spaces, 7 trebles, 6 spaces, 4 trebles, 11 spaces, 16 trebles, 7 spaces, 4 trebles, 1 space, 4 trebles, turn.

33. One space, 4 trebles, 8 spaces, 16 trebles, 10 spaces, 10 trebles, 5 spaces, 7 trebles, 6 spaces, 49 trebles, 2 spaces, 4 trebles, (9 spaces, 4 trebles) twice, 1 space, turn.

34. Eleven spaces, 4 trebles, 9 spaces, 19 trebles, 2 spaces, 4 trebles, 2 spaces, 28 trebles, (6 spaces, 4 trebles) twice, 11 spaces, 13 trebles, 11 spaces, turn.

35. Eleven spaces, 16 trebles, 7 spaces, 4 trebles, 15 spaces, 16 trebles, 5 spaces, 10 trebles, 3 spaces, 13 trebles, 10 spaces, 4 trebles, 11 spaces, turn.

36. Ten spaces, 10 trebles, 15 spaces, 7 trebles, 1 space,

(8 spaces, 4 trebles) 3 times, 20 spaces, 4 trebles, 1 space, 4 trebles, turn.

57. One space, 4 trebles, 31 spaces, 7 trebles, 4 spaces, 7 trebles, (1 space, 7 trebles, 4 spaces, 2 spaces) twice, 20 spaces, 4 trebles, 1 space, turn.

58. Like 52d row.

59, 60. Like 48th row.

61, 62, 63. Like 3d, 2d and 3d rows. Fasten off.

Finish the edge with doubles, or add a little scallop, if preferred.



## Linen-Crochet Runner and Doily

Concluded from page 5

work along the 2d side, for three-quarters of an inch before turning to make 7 loops like the others; the middle one of these is in the extreme corner. The rest of the loops and corner flower are worked just like the others, except that 2 doubles are put between the long chains of the petals instead of 3 and an extra petal is made.

### THE RUNNER

The threads for this are the same as for the doily except that the outer margin of linen needs to be one inch in width instead of  $\frac{3}{4}$  inch.

Take a piece of linen  $8\frac{1}{2}$  inches wide, and, to make it the same number of repeats as the illustration,  $35\frac{1}{2}$  inches long. For each additional repeat add 9 inches. It is assumed that the measurements are made on perfectly smooth linen, and that it is cut on a drawn thread to ensure straightness. The marginal thread had better be left undrawn until you are ready to work the edge. Therefore draw the first thread for the "insertion" part one inch and a quarter from the edge all round, cutting them where they meet at the corners. Draw the second thread one quarter inch inside these, then the 2 groups of 4 threads that run the long way of the linen. Cross these according to the diagram, with groups of 4 separated by 1 inch and 2 inches of plain linen alternately.

Work the flower groups of the design exactly like those of the doily, then fill in the other squares and oblongs, thus:

**Open Oblong.**—Begin a little before the middle of a long side, and work,

double crochet. Work 3 stitches beyond the middle turn, chain 8, slip-stitch in 6th stitch of foundation, turn and fill the loop with (4 doubles, chain 4, 5 doubles, chain 4, 4 doubles). Work on to the corner, make the loop, also the next corner loop, and the loop at the middle of the second long side, but stop at the first picot of this to make the spider. Make chain 2 (for part of the picot), chain 14 more, make 6 of these into a ring, then work the spider, finishing it with chain 7, slip-stitch into the 3d chain stitch from the loop on the linen, chain 2, to finish the picot. Make the second spider when doing the 4th corner. Note that the spiders are worked into the picots of the side loops, but into the middle of the corner loops.

**The Open Center.**—For this make a central ring to attach the spiders to. Chain 15, then (4 doubles, picot) 8 times into the ring; fasten off. Work around the square as before, making the spider when the 4th of each group is reached.

The edging is like that on the doily worked into a thread drawn one quarter inch from the edge.

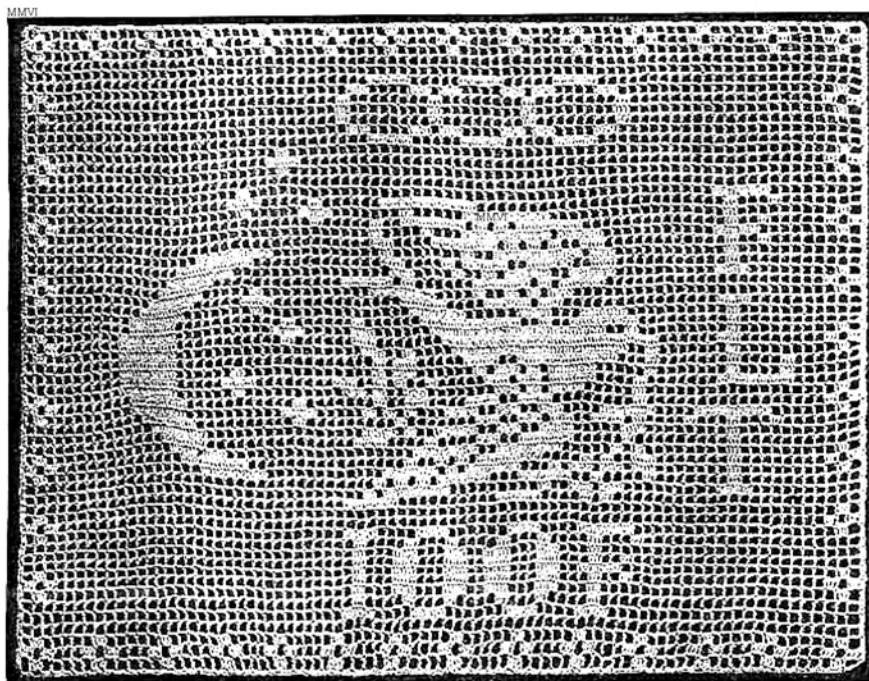


## A Cover for Dainty Waists or Gowns

**B**LOUSES will wrinkle, when packed away in bureau-drawers, or boxes, no matter how carefully they are arranged; so many a woman prefers to keep hers on coat-hangers in wardrobe or closet. This is an excellent scheme; but, as dust has a way of sifting into closets and wardrobes, even if one is careful to keep the doors closed, they need some other protection in order to keep fresh. A simple protector may be made of a square yard of muslin, with a small hole in the center, through which the hook of the coat-hanger may be inserted. Flowered muslin or lawn is a good material for this. It may be finished off around the edge with a hem, featherstitched in a color to harmonize with the design of the material, and the small hole in the center buttonholed about with the same colored thread. Or, if one wanted to make such protectors particularly dainty, she might edge them around with a narrow lace.

These protectors take up but little room, and really do protect the blouses that they cover very well, indeed. They should not, however, be made of very coarse or open-meshed material, through which dust may sift. Also, they should be slightly weighted at the corners, if one is to get the best results from their use. Large beads make good weights, as well as pleasing decorations.

Not only does the housekeeper like these for her own home, but she finds that they make dainty and most acceptable gifts for her friends. A set of perhaps three, decorated according to the color-scheme of a room, would make a pretty, thoughtful, and decidedly useful gift.



Rebekah Pillow in Filet-Crochet

13 trebles, 4 spaces, 13 trebles, 13 spaces, 10 trebles, 5 spaces, 16 trebles, 12 spaces, turn.

37. One space, 4 trebles, 11 spaces, 16 trebles, 5 spaces, 4 trebles, 11 spaces, 19 trebles, 4 spaces, 4 trebles, 2 spaces, (4 trebles, 1 space) twice, 7 trebles, 25 spaces, 4 trebles, 1 space, turn.

38. Four trebles, 1 space, 4 trebles, 21 spaces, 13 trebles, 1 space, 4 trebles, 1 space, 16 trebles, 6 spaces, 4 trebles, 1 space, 16 trebles, 13 spaces, 16 trebles, 11 spaces, 4 trebles, 1 space, 4 trebles, turn.

39. One space, 4 trebles, 13 spaces, 19 trebles, 16 spaces, 7 trebles, 4 spaces, 4 trebles, 2 spaces, 4 trebles, 1 space, 13 trebles, 2 spaces, 13 trebles, 10 spaces, 10 trebles, 8 spaces, 4 trebles, 1 space, turn.

40. Eleven spaces, 4 trebles, 11 spaces, 7 trebles, (2 spaces, 13 trebles) twice, 1 space, 4 trebles, 4 spaces, 7 trebles, 13 spaces, 22 trebles, 16 spaces, turn.

41. Eighteen spaces, 22 trebles, 11 spaces, 4 trebles, 7 spaces, 4 trebles, 2 spaces, 25 trebles, 1 space, 7 trebles, 11 spaces, 4 trebles, 11 spaces, turn.

42. Eight spaces, 4 trebles, 2 spaces, 4 trebles, 12 spaces, 7 trebles, 2 spaces, (4 trebles, 1 space) 3 times, 19 trebles, 4 spaces, 7 trebles, 35 spaces, turn.

43. One space, 4 trebles, 33 spaces, 4 trebles, 4 spaces, 4 trebles, 3 spaces, 25 trebles, 1 space, 13 trebles, 11 spaces, 13 trebles, 7 spaces, 4 trebles, 1 space, turn.

44. Four trebles, 1 space, 4 trebles, 5 spaces, 4 trebles, 2 spaces, 4 trebles, 14 spaces, 19 trebles, 1 space, (4 trebles, 1 space) twice, 19 trebles, 2 spaces, 4 trebles, 5 spaces, 4 trebles, 26 spaces, 4 trebles, 1 space, 4 trebles, turn.

45. One space, 4 trebles, 20 spaces, 4 trebles, 5 spaces, 10 trebles, 7 spaces, 4 trebles, 5 spaces, 25 trebles, 17 spaces, 4 trebles, 9 spaces, 4 trebles, 1 space, turn.

46. Seven spaces, 4 trebles, 3 spaces, 4 trebles, 24 spaces, 28 trebles, 6 spaces, 4 trebles, 5 spaces, 10 trebles, 21 spaces, turn.

47. Twenty-two spaces, 4 trebles, 45 spaces, 16 trebles, 8 spaces, turn.

48. Eighty-one spaces, turn.

49. One space, 4 trebles, 24 spaces, 4 trebles, 52 spaces, 4 trebles, 1 space, turn.

50. Four trebles, 1 space, 4 trebles, 50 spaces, 10 trebles, 22 spaces, 4 trebles, 1 space, 4 trebles, turn.

51. Like 49th row.

52. Twenty-four spaces, 13 trebles, (5 spaces, 13 trebles) twice, 35 spaces, turn.

53. Thirty-three spaces, 7 trebles, 4 spaces, 7 trebles, (1 space, 7 trebles, 4 spaces, 7 trebles) twice, 22 spaces, turn.

54. Twenty-one spaces, 4 trebles, (8 spaces, 4 trebles) 3 times, 32 spaces, turn.

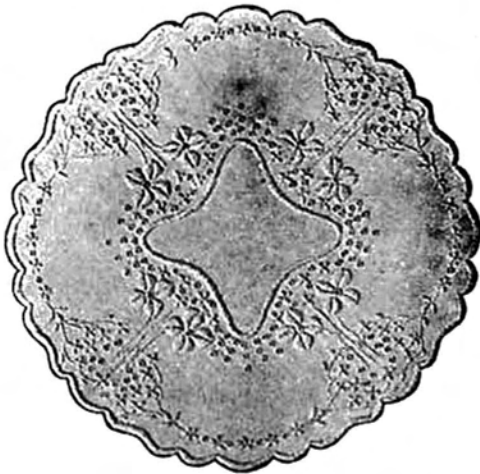
55. One space, 4 trebles, 30 spaces, 4 trebles, (8 spaces, 4 trebles) 3 times, 19 spaces, 4 trebles, 1 space, turn.

56. Four trebles, 1 space, 4 trebles, 18 spaces, 4 trebles,

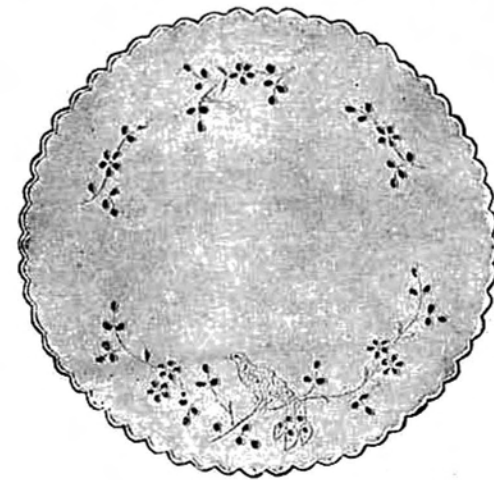
# A Group of Very Attractive Centerpieces

By ALICIA GRAHAM

## Household Handiwork



No. 1387 D. Will Serve To Hold a Flower-Vase



No. 1388 D. A "Bird" Design That Will Be Appreciated



WIDE diversity in design no less than in treatment is shown by the centerpieces presented; it is safe to say, however, that one or another of them is sure to be exactly what somebody has been looking for!

First, there is a very pretty and most unusual piece in color, of "sunburst" design.

One may use three shades of any preferred color, choosing that which will best accord with the dominant tone of the room in which the centerpiece is likely to be placed. Terra-cotta was used for the model. The buttonholing of the edge, in triple scallops, was done with the darkest shade, the single coin-spot in two consecutive scallops with the medium shade, as also that at right and left in the groups of four, and those at center of each motif. The lightest shade was used for the upper and lower spots in the groups of four, for outlining the circles of the motifs, and for the radiating "branches," in groups of two and alternating with larger groups of the darkest shade. For these branches make a loop-stitch, first on one side, then on the other, terminating with a single loop at the tip; outline-stitch the stem back to the circle, and repeat. Groups of seven branches, of the darkest shade, alternate with two branches of the lightest shade, as suggested. The arrangement of shades may be varied according to the fancy of the worker. The foundation is oyster-linen, and the centerpiece completed is nearly twenty-one

No housekeeper considers her store of dining-room linens complete without at least two between-meal centerpieces. An especially attractive piece of embroidery for this purpose is of white butcher-cloth, firm and durable. There is the circular center—on which may be placed the bowl of flowers or jardiniere holding a growing plant—outlined by curving stems in padded satin-stitch, and flower-motifs, eight in number, done in the same stitch. From the outer side of alternate motifs two lines of solid embroidery extend to the edge, spreading fan-fashion, and the space between them is dotted with eyelets of uniform size. The plain space between the fans is filled with single motifs—eight-petaled daisies with eyelet center, and an eyelet between each two solid petals. The edge is buttonholed in plain scallops, and the centerpiece is certainly a very good-looking one, indeed.

Needleworkers who appreciate designs quite out of the ordinary will be delighted with the eleven-inch centerpiece or doily, mainly in eyelet-work. A very realistic bird is perched on a graceful branch which curves to follow the buttonholed edge of the doily; fine cording outlines the bird, and tiny, solid dots, with eyelets, make up the detail. On the other side, following the edge, are three smaller sprays. If better liked the leaflets may be entirely of padded satin-stitch, and the effect of the oval eyelets is very pleasing when the piece is used on dark, polished wood.

A still smaller piece—ten inches, finished is also in Madeira embroidery, but of more elaborate design. The solid work is fine, the eyelets tiny, and the plain center is surrounded by a curving line of satin-stitch, well raised, which gives at once the suggestion that the doily is intended to hold a vase, or bonbon-dish, or bit of bric-a-brac.

No. 1387 D. Perforated stamping-pattern, 15 cents. Transfer-pattern, 10 cents. Stamped on 12-inch white linen, 20 cents. Floss to embroider, 6 cents extra

No. 1388 D. Perforated stamping-pattern, 15 cents. Transfer-pattern, 10 cents. Stamped on 12-inch white linen, 20 cents. Floss to embroider, 6 cents extra

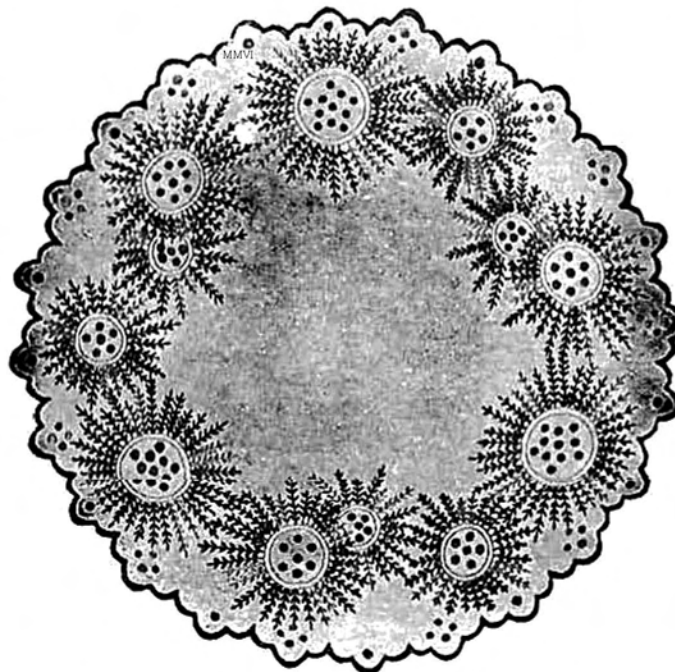
No. 1389 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 22-inch oyster-linen, 85 cents. Floss to embroider, 70 cents extra

No. 1390 D. Perforated stamping-pattern, 25 cents. Transfer-pattern, 15 cents. Stamped on 32-inch white butcher-cloth, 60 cents. Floss to embroider, 24 cents extra



I SHOULD like to see a flet-design of a deer standing in roses. — Mrs. E. E. S., Washington.

EVEN though knitting be the work of the hour, still the beauty of the home and its appointments must be kept up, and such things as centerpieces, sideboard-scarfs, doilies and napkins do wear out at times and so must be replaced. The average housekeeper, who does not wish thus to spend the amount of money necessary to purchase the really beautiful things which she likes, and yet who does not care to content herself with what she con-



No. 1389 D. A Novel "Sunburst" Design

siders cheap and ordinary, carelessly made affairs even though the design may be pleasing, finds herself confronted with the task of fashioning what she needs with her own hands, if she be at all clever at needlework. She finds that, given good material and exquisite care to start out with, she may make the simplest things truly beautiful.

One woman who delights in making doilies and luncheon-cloths and all such things for her home has been fashioning some good-looking dining-room appointments recently, of

rather heavy, natural-colored linen, or a sort of linen crash. For her beautiful old-mahogany table, she made long runners of linen, woven about eighteen inches wide. These she hemstitched across the ends with deep hems. Some of these she adorned with a simple embroidered initial or monogram, others she left quite plain except for the double hemstitching. A sideboard-scarf of the same material was edged around with a narrow edge, crocheted on in a fairly heavy thread, to match the linen, and in a simple design. A more elaborate scarf she adorned with an inserted band of flet-lace. Still another had triangular corner-meddallions of flet set in, and quit similar to this were napkins and a centerpiece made out of the same material, in this case pure-white and finely woven though fairly heavy linen. Other pretty things that she made had square or oblong medallions of flet which, she explained, she liked to make; it was interesting and rapid work, provided one did not choose too intricate a pattern.

An expert in the art of crocheting calls attention to the fact that for many years convention has required that the edge of a lace border should be either in pointed vandykes, or in round scallops. And there is no denying that points and scallops make very pretty finishes to the edges of linen. But this does not mean that the straight edge is inartistic. On the contrary, there are many forms of work that need a straight edge, and many types that are quite unsuited to a finish of points or scallops.

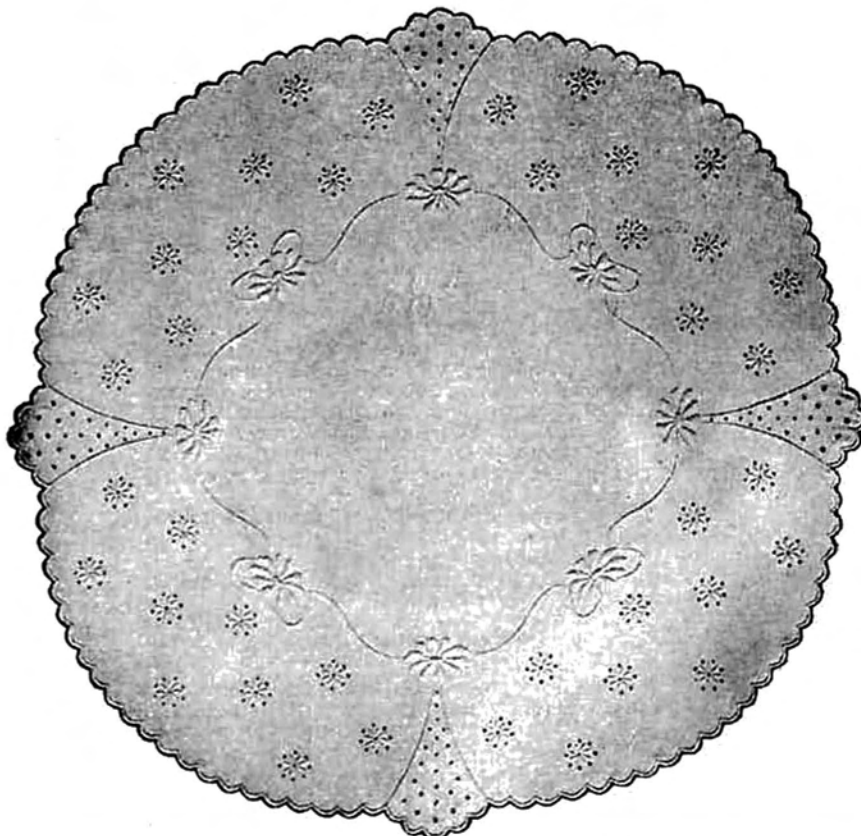
Flet-crochet is a notable instance. Here you have a form of needlework entirely built up of squares. To finish this off with rounded scallops, or even with points, is to introduce discord, and to spoil the whole, because scallops and squares will not combine artistically. The square mesh, with its straight lines running at right angles, requires straight lines to finish it off. And this is why it is that a piece of flet-mesh crochet, if let into a plain, untrimmed hemstitched cloth, looks well, whereas, if you trim that same cloth, containing the flet-inlet, with a scalloped, or ruffled, or zigzagged lace edging, it will look utterly commonplace. Attention is also called to the fact that workers who do not feel competent to undertake a large piece of work, can achieve artistic results if they specialize on inlets.

The flowers of the everyday garden are suggested as patterns for flet-crochet, and it is surprising how attractive they may be when thus reproduced. Daffodils look very well, so does the honeysuckle, tulip, crocus, rose, and the iris is exceedingly effective.

Birds and butterflies and animals of all sorts may be worked into flet-crochet medallions, so may fascinating little Dutch or Kate Greenaway figures. These are usually highly appreciated by little folks whose bibs and nursery tablecloths are thus adorned.

If one has time, handsome window-curtains may be made with inserted bands or medallions of flet-lace for decoration. In the bedroom, scarfs for dressing-table and chiffonier may be inset with borders or medallions of the flower, which may also appear in colors in the chintz or cretonne hangings in the same room. If one has time and even a little ability in needlework, it is quite possible to make ever so many pretty, dainty things for one's own, or one's friends' rooms, with a crochet-hook, some thread and a piece of linen. Often, too, odd pieces of linen, if they are of the same weight and quality, may be joined together with insertion and quite unusually attractive effects be achieved.

As for towels, some of the prettiest guest-towels that one could ask may be made of linen huckabuck, bought by the yard, hemstitched by hand and further adorned, if so desired, by a band about two inches wide of flet-crochet. Or, they may have a medallion and an embroidered monogram or initial. Still another possibility is an initial or group of them, crocheted right in the flet-band. It is possible to get patterns, with instructions for crocheting all these things, in the shops where fancy work and materials are sold and, also, in the art handwork sections of many department-stores. And there are patterns of all sorts and kinds to be had, from the simple things which are so popular to-day to the elaborate ones, which the skilled needlewoman delights in.



No. 1390 D. This Large Centerpiece May Serve as a Between-Meal Cloth



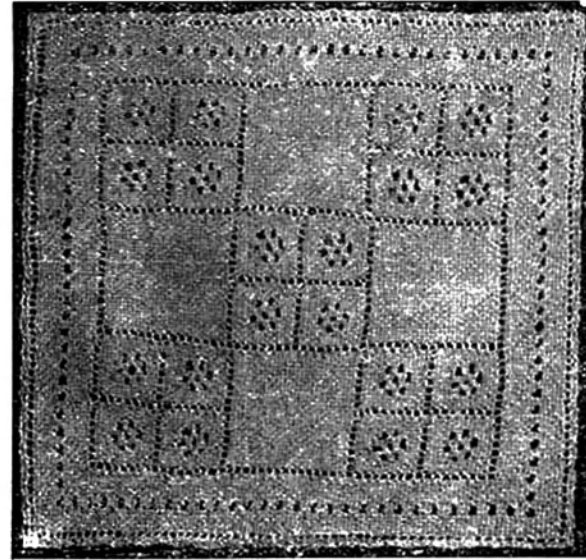
# Knitted "Nine-Patch" Block for Bedspread

MRS. E. S. RICHARDSON



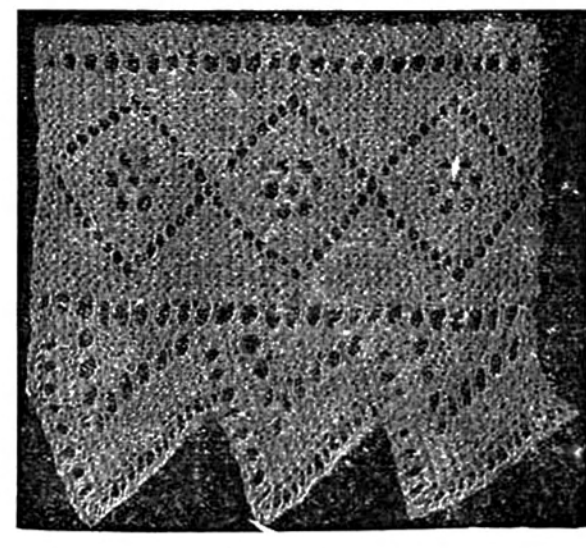
SE two needles and knitting-cotton No. 16. Cast on 1 stitch.

1. Knit 1, purl 1 and knit 1, all in same stitch.
2. Knit plain.
3. Slip 1, knit 1, purl 1 and knit 1 in 2d stitch, knit 1.
4. Slip 1, knit rest plain. All even rows the same unless otherwise directed.
5. Knit 2 (or, rather, slip 1, knit 1, always slipping 1st stitch of the row to make a better edge), over, knit 1, over, knit 2.
7. Knit 2, over, knit 3, over, knit 2.
9. Knit 2, over, knit 5, over, knit 2.
11. Knit 2, over, knit 7, over, knit 2.
13. Knit 2, over, knit 9, over, knit 2.
15. Knit 2, over, knit 11, over, knit 2.
17. Knit 2, over, knit 5, narrow, over twice, knit 6, over, knit 2.
18. Same as 4th row, knitting 1st of "over-twice" loops and purling 2d.
19. Knit 2, over, knit 16, over, knit 2.
21. Knit 2, over, knit 5, (narrow, over twice, narrow) twice, knit 5, over, knit 2.
23. Knit 2, over, knit 20, over, knit 2.
25. Knit 2, over, knit 5, narrow, over twice, narrow, knit 4, narrow, over twice, narrow, knit 5, over, knit 2.
27. Knit 2, over, knit 24, over, knit 2.
29. Knit 2, over, knit 5, narrow, over twice, narrow, knit 8, narrow, over twice, narrow, knit 5, over, knit 2.
31. Knit 2, over, knit 28, over, knit 2.
33. Knit 2, over, knit 5, narrow, over twice, narrow, knit 6, over, knit 6, narrow, over twice, narrow, knit 5, over, knit 2.
35. Knit 2, over, knit 14, narrow, over, knit 1, over, narrow, knit 14, over, knit 2.
37. Knit 2, over, knit 5, narrow, over twice, narrow, knit 5, narrow, over, (a), knit 3, (b), over, narrow, knit 5, narrow, over twice, narrow, knit 5, over, knit 2.
39. Knit 2, over, knit 14, narrow, over, knit 5, over, narrow, knit 14, over, knit 2.
41. Like 37th to (a); knit 7; like 37th from (b).
43. Knit 2, over, knit 14, narrow, over, knit 9, over, narrow, knit 14, over, knit 2.
45. Like 37th to (a); knit 5, over twice, narrow, knit 4; like 37th from (b).
47. Knit 2, over, knit 14, narrow, over, knit 3, (narrow, over twice, narrow) twice, knit 3, over, \* narrow, knit 14, over, knit 2.
49. Like 37th to (a); knit 6, narrow, over twice, narrow, knit 6; like 37th from (b).
51. Knit 2, over, knit 14, narrow, over, knit 1, over, narrow, knit 2, (narrow, over twice, narrow) twice, knit 2, narrow, over, knit 1, over, narrow, \* knit 14, over, knit 2.
53. Like 37th to (a); knit 3, over, narrow, knit 3, narrow, over twice, narrow, knit 3, narrow, over, knit 3; like 37th from (b).
55. Knit 2, over, knit 14, narrow, over, knit 5, over, narrow, (a), knit 8, (b), narrow, over, knit 5, over, narrow, knit 14, over, knit 2.
57. Like 37th to (a); knit 7, over, narrow, knit 6, narrow, over, knit 7; like 37th from (b).
59. Knit 2, over, knit 14, narrow, over, knit 9, over, narrow, knit 4, narrow, over, knit 9, over, narrow, \* knit 14, over, knit 2.
61. Like 37th to (a); knit 5, over twice, narrow, knit 4, over, narrow, knit 2, narrow, over, knit 5, over twice, narrow, knit 4; like 37th from (b).
63. Like 47th to \*; narrow twice, pass 1st narrowed stitch over 2d, over, knit 3, (narrow, over twice, narrow) twice, knit 3, over, narrow, knit 14, over, knit 2.
65. Like 37th to (a); knit 6, narrow, over twice, narrow, knit 5, narrow, over, knit 6, narrow, over twice, narrow, knit 6; like 37th from (b).
67. Like 51st to \*; knit 2, (narrow, over twice, narrow) twice, knit 2, narrow, over, knit 1, over, narrow, knit 14, over, knit 2.
69. Like 37th to (a); (knit 3, over, narrow, knit 3, narrow, over twice, narrow, knit 3, narrow, over) twice, knit 3; like 37th from (b).
71. Like 55th to (a); narrow, over, knit 5, over, narrow, knit 8; like 55th from (b).
73. Like 37th to (a); (knit 7, over, narrow, knit 6, narrow, over) twice, knit 7; like 37th from (b).
75. Like 59th to \*; knit 4, narrow, over, knit 9, over, narrow, knit 14, over, knit 2.
77. Like 37th to (a); knit 11, over, narrow, knit 2, narrow, over, knit 5, over twice, narrow, knit 4, over, narrow, knit 2, narrow, over, knit 11; like 37th from (b).
79. Knit 2, over, knit 14, narrow, over, knit 13, over, narrow twice, pass 1st narrowed stitch over 2d, over, knit 3, \* (narrow, over twice, narrow) twice, then knit back from \* to beginning of row, reversing the order of directions.
81. Like 37th to (a); knit 15, over, narrow, knit 5, narrow, over twice, narrow, knit 5, narrow, over, knit 15; like 37th from (b).
83. Knit 2, over, knit 14, narrow, over, knit 17, over, narrow, knit 2, \* (narrow, over twice, narrow) twice; knit back from \*.
85. Like 37th to (a); knit 19, over, narrow, knit 3, narrow, over twice, narrow, knit 3, narrow, over, knit 19, like 37th from (b).
87. Knit 2, over, knit 14, narrow, over, knit 21, over, narrow, \* knit 8; knit back from \*.
89. Like 37th to (a); knit 23, over, narrow, knit 6, narrow, over, knit 23; like 37th from (b).
91. Knit 2, over, knit 14, narrow, over, knit 25, over, narrow, \* knit 4; knit back from \*.
93. Like 37th to (a); knit 27, over, narrow, knit 2, narrow, over, knit 27; like 37th from (b).
95. Knit 2, over, knit 14, narrow, over, knit 29, over, \* narrow twice, pass 1st narrowed stitch over 2d; knit back from \*.
97. Like 37th to (a); knit 30, narrow, over, knit 31; like 37th from (b).
99. Knit 2, over, knit 14, narrow, over, knit 1, over, narrow, knit 27, narrow, over, \* knit 1; knit back from \*.
101. Like 37th to (a); knit 3, over, narrow, knit 25,



Knitted "Nine-Patch" Block for Bedspread

- narrow, over) twice, knit 3; like 37th from (b).
103. Knit 2, over, knit 14, narrow, over, knit 5, over, narrow, knit 23, narrow, over, \* knit 5; knit back from \*.
105. Like 37th row to (c), (knit 7, over, narrow, knit 21, narrow, over) twice, knit 7; like 37th from (b).
107. Knit 2, over, knit 14, narrow, over, knit 9, over, narrow, knit 19, narrow, over, \* knit 9; knit back from \*.
109. Like 37th to (a); (knit 5, over twice, narrow, knit 4, over, narrow, knit 17, narrow, over) twice, knit 5, over twice, narrow; like 37th from (b).
111. Like 47th to \*; narrow, knit 15, narrow, over, knit 3, (narrow, over twice, narrow) twice, knit 3, over, repeat from \*, narrow, knit 14, over, knit 2.
113. Like 37th to (a); (knit 6, narrow, over twice, narrow, knit 6, over, narrow, knit 13, narrow, over) twice, knit 5, narrow, over twice, narrow, knit 6; like 37th from (b).
115. Like 51st to \*; knit 11, narrow, over, knit 1, over, narrow, knit 2, (narrow, over twice, narrow) twice, knit 2, narrow, over, knit 1, over, narrow, repeat from \*, knit 14, over, knit 2.
117. Like 37th to (a); (knit 3, over, narrow, knit 3, narrow, over twice, narrow, knit 3, narrow, over, knit 3, over, narrow, knit 9, narrow, over) twice, knit 3, over,



Lace To Match Bedspread

- narrow, knit 3, narrow, over twice, narrow, knit 3, narrow, over, knit 3; like 37th from (b).
119. Like 55th to (a); (knit 8, narrow, over, knit 5, over, narrow, knit 7, narrow, over, knit 5, over, narrow) twice, knit 8; like 55th from (b).
121. Like 37th to (a); (knit 7, over, narrow, knit 6, narrow, over, knit 7, over, narrow, knit 5, narrow, over) twice, knit 7, over, narrow, knit 6, narrow, over, knit 7; like 37th from (b).
123. Like 59th to \*; (knit 3, narrow, over, knit 9, over, narrow, knit 4, narrow, over, knit 9, over, narrow) twice, knit 14, over, knit 2.

125. Like 37th to (a); (knit 5, over twice, narrow, knit 4, over, narrow, knit 2, narrow, over, knit 5, over twice, narrow, knit 4, over, narrow, knit 1, narrow, over) twice, knit 5, over twice, narrow, knit 4, over, narrow, knit 2, narrow, over, knit 5, over twice, narrow, knit 4; like 37th from (b).
127. Like 47th to \*; narrow twice, pass 1st narrowed stitch over 2d, over, knit 3, (narrow, over twice, narrow) twice, knit 3, over, knit 3 together, over, knit 3, narrow, over twice, narrow) twice, knit 3, over, repeat from \*, narrow twice, pass 1st narrowed stitch over 2d, over, knit 3, (narrow, over twice, narrow) twice, knit 3, over, narrow, knit 14, over, knit 2.
129. Like 37th to (a); (knit 6, narrow, over twice, narrow, knit 5, narrow, over) 5 times, knit 6, narrow, over twice, narrow, knit 6; like 37th from (b).
131. Slip 1, narrow, over, narrow, knit 14, (over, narrow, knit 2, narrow, over twice, narrow twice, over twice, narrow, knit 2, narrow, over, knit 1) 5 times, over, narrow, knit 2, (narrow, over twice, narrow) twice, knit 2, narrow, over, knit 14, narrow, over, narrow, knit 1.
133. Slip 1, narrow, over, narrow, knit 4, narrow, over twice, narrow, knit 6, (a) (over, narrow, knit 3, narrow, over twice, narrow, knit 3, narrow, over, knit 3) 5 times, over, narrow, knit 3, narrow, over twice, narrow, knit 3, (b) narrow, over, knit 6, narrow, over twice, narrow, knit 4, narrow, over, narrow, knit 1.
135. Slip 1, narrow, over, narrow, knit 14, (over, narrow, knit 8, narrow, over, knit 5) 5 times, over, narrow, knit 8, narrow, over, knit 14, narrow, over, narrow, knit 1.
137. Like 133d to (a); (over, narrow, knit 6, narrow, over, knit 7) 5 times, over, narrow, knit 6; like 133d from (b).
139. Slip 1, narrow, over, narrow, knit 14, (over, narrow, knit 4, narrow, over, knit 9) 5 times, over, narrow, knit 4, narrow, over, knit 14, narrow, over, narrow, knit 1.
141. Like 133d to (a); (over, narrow, knit 2, narrow, over, knit 5, over twice, narrow, knit 4, over, narrow, knit 2, narrow, over, knit 11) twice, over, narrow, knit 2, narrow, over, knit 5, over twice, narrow, knit 4, over, narrow, knit 2; like 133d from (b).
143. Slip 1, narrow, over, narrow, knit 14, \* over, narrow twice, pass 1st narrowed stitch over 2d, over, knit 3, (narrow, over twice, narrow) twice, knit 3, over, narrow twice, pass 1st narrowed stitch over 2d, over, knit 13, repeat from \*, over, narrow twice, pass 1st narrowed stitch over 2d, over, knit 3, (narrow, over twice, narrow) twice, knit 3, over, narrow twice, pass 1st narrowed stitch over 2d, over, knit 14, narrow, over, narrow, knit 1.
145. Slip 1, narrow, over, narrow, knit 4, narrow, over twice, narrow, knit 5, \* (narrow, over, knit 6, narrow, over twice, narrow, knit 5, narrow, over, knit 14) twice, narrow, over, knit 6, narrow, over twice, narrow, knit 5; like 133d from (b).
147. Slip 1, narrow, over, narrow, knit 14, \* over, narrow, knit 2, (narrow, over twice, narrow) twice, knit 2, narrow, over, knit 17, repeat from \*, over, narrow, knit 2, (narrow, over twice, narrow) twice, knit 2, narrow, over, knit 14, narrow, over, narrow, knit 1.
149. Like 133d to (a); (over, narrow, knit 3, narrow, over twice, narrow, knit 3, narrow, over, knit 19) twice, over, narrow, knit 3, narrow, over twice, narrow, knit 3; like 133d from (b).
151. Slip 1, narrow, over, narrow, knit 14, over, narrow, knit 8, narrow, over, knit 21, over, narrow, \* knit 8; knit back from \* (knitting last stitch).
153. Like 133d to (a); (over, narrow, knit 6, narrow, over, knit 23) twice, over, narrow, knit 6; like 133d from (b).
155. Slip 1, narrow, over, narrow, knit 14, over, narrow, knit 4, narrow, over, knit 25, over, narrow, \* knit 4; knit back.
157. Like 133d to (a); (over, narrow, knit 2, narrow, over, knit 27) twice, over, narrow, knit 2; like 133d from (b).
159. Slip 1, narrow, over, narrow, knit 14, over, narrow twice and bind (by passing 1st narrowed stitch over 2d), over, knit 29, over, \* narrow twice and bind; knit back.
161. Like 145th to \*; (narrow, over, knit 30) twice; like 133d from (b).
163. Slip 1, narrow, over, narrow, knit 14, over, narrow, knit 27, narrow, over, \* knit 1; knit back.
165. Like 133d to (a); over, narrow, knit 25, narrow, over, knit 3, over, narrow, knit 25; like 133d from (b).
167. Slip 1, narrow, over, narrow, knit 14, over, narrow, knit 23, narrow, over, \* knit 5; knit back.
169. Like 133d to (a); over, narrow, knit 21, narrow, over, knit 7, over, narrow, knit 21; like 133d from (b).
171. Slip 1, narrow, over, narrow, knit 14, over, narrow, knit 19, narrow, over, \* knit 9; knit back.
173. Like 133d to (a); over, narrow, knit 17, narrow, over, knit 5, over twice, narrow, knit 4, over, narrow, knit 17; like 133d from (b).
175. Slip 1, narrow, over, narrow, knit 14, over, narrow, knit 15, narrow, over, knit 3, \* (narrow, over twice, narrow) twice, knit back.
177. Like 133d to (a); over, narrow, knit 13, narrow, over, knit 6, narrow, over twice, narrow, knit 6, over, narrow, knit 13; like 133d from (b).
179. Slip 1, narrow, over, narrow, knit 14, over, narrow, knit 11, narrow, over, knit 1, over, narrow, knit 2, \* (narrow, over twice, narrow) twice; knit back.
181. Like 133d to (a); over, narrow, knit 9, narrow, over, knit 3, over, narrow, knit 3, narrow, over twice, narrow,

Concluded on page 21