

Pillow-Cover in Filet Crochet

By MISS LENIHAN

FILET-CROCHET is the "fad" of the day, and because the work is so easy to do, serviceable, and pretty, its popularity is sure to be permanent. It is used for all purposes to which the real filet—darned netting—is applied, and when evenly and snugly done, imitates the latter very closely.

Any pattern in cross-stitch or filet may be copied in filet-crochet, and laces, insertions, curtains, counterpanes, and a large variety of articles are thus fashioned.

The pillow-cover shown consists of a square with border—the latter, either straight or with corner turned, as required, being suitable for any trimming.

For the square, choose a thread which will make it of the proper size for your pillow. It is impossible to suggest the correct number, because, for one thing, people work so differently—some much more loosely than others—and again the size of square required is to be taken into consideration. A good way to do is, count first the number of spaces across your pattern—in the present case there are eighty-nine. As each space requires three stitches after the first, you will multiply the spaces by three and add five stitches to turn, forming the first space. Having thus arrived at the number of stitches required for the pattern, crochet a chain one inch long, counting the stitches in it, and you can readily determine the number of stitches needed for a square the size of your pillow, and can judge whether your thread is exactly right or should be coarser or finer. No. 50 linen thread, with good work, should make a square of the right size for the pillow of ordinary size; and the ecru or unbleached thread is especially attractive. The natural or flax-color linen thread is also very effective over a pillow of rich color.

Making, then, a chain of 272 stitches, turn.

1. Miss 7 stitches, a treble in next, then (chain 2, miss 2, 1 treble in next, forming a space) 88 times, turn.

2. Chain 5, treble in treble (the 1st space is always formed in this way), 261 trebles, 1 space, turn.

3. One space, 4 trebles (always counting all, including that which helps form the previous space), 85 spaces; * 4 trebles, 1 space, turn.

4. One space, 4 trebles, * 8 spaces, 4 trebles, 33 spaces, 4 trebles, 27 spaces, (4 trebles, 1 space) twice, 7 trebles, (4 spaces, 4 trebles) twice, 1 space, turn.

5. Edge (like 4th row to *), 4 spaces, 7 trebles, 1 space, 13 trebles, 1 space, 10 trebles, 1 space, 4 trebles, 24 spaces, 4 trebles, (1 space, 7 trebles) 3 times, 5 spaces, edge (like 3d row from *).

6. Edge; 4 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 24 spaces, 13 trebles, 1 space, 13 trebles, 17 spaces, 7 trebles, 2 spaces, 13 trebles, (1

space, 7 trebles) twice, 1 space, 4 trebles, 5 spaces, edge.

7. Edge; 3 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 20 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 2 spaces, 13 trebles, 1 space, 7 trebles, 1 space; edge.

8. Edge; 2 spaces, 7 trebles, 1 space, 7 trebles, 4 spaces, 7 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 17 spaces, 4 trebles, 1 space, 7 trebles, 5 spaces, 7 trebles, 1 space, 4 trebles, 17 spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 2 spaces, 7 trebles, 2 spaces, 13 trebles, 2 spaces; edge.

9. Edge; 2 spaces, 4 trebles, 1 space, 7 trebles, 7

twice, 40 trebles, 1 space, 16 trebles, 2 spaces, 7 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 4 spaces, 4 trebles, 2 spaces; edge.

13. Edge; 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 16 trebles, (2 spaces, 7 trebles) twice, 1 space, 40 trebles, 5 spaces, 4 trebles, 1 space, 4 trebles, 5 spaces, 82 trebles, 1 space, 4 trebles, 2 spaces, 13 trebles, 1 space; edge.

14. Edge; 3 spaces, 7 trebles, 2 spaces, 4 trebles, 1 space, 7 trebles, 8 spaces, 4 trebles, 22 spaces, 4 trebles, 22 spaces, 13 trebles, 5 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 13 trebles, 2 spaces; edge.

15. Edge; 2 spaces, 7 trebles, (1 space, 4 trebles) twice, 1 space, 7 trebles, 4 spaces, 7 trebles, 1 space, 7 trebles, 43 spaces, 4 trebles, 1 space, 4 trebles, 8 spaces, 7 trebles, 3 spaces, 4 trebles, 2 spaces, 7 trebles, 1 space; edge.

16. Edge; 2 spaces, 10 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 6 spaces, 7 trebles, 1 space, 4 trebles, 42 spaces, 7 trebles, 1 space, 13 trebles, 4 spaces, 7 trebles, 1 space, 4 trebles, 2 spaces, 7 trebles, 2 spaces; edge.

17. Edge; 2 spaces, 4 trebles, 2 spaces, 10 trebles, 1 space, 7 trebles, 6 spaces, 7 trebles, 1 space, 4 trebles, 44 spaces, 7 trebles, 1 space, 4 trebles, 6 spaces, (13 trebles, 1 space) twice; edge.

18. Edge; (1 space, 4 trebles) twice, (1 space, 7 trebles) twice, 2 spaces, 7 trebles, 2 spaces, 13 trebles, 43 spaces, 4 trebles, 4 spaces, 4 trebles, 5 spaces, 7 trebles, 1 space, 4 trebles, 1 space, 7 trebles, 4 spaces; edge.

19. Edge; 4 spaces, 4 trebles, 1 space, 7 trebles, 3 spaces, 7 trebles, 1 space, 7 trebles, 44 spaces, (7 trebles, 1 space) twice, 4 trebles, (1 space, 13 trebles) twice, 1 space, 4 trebles, 3 spaces; edge.

20. Edge; 7 spaces, (7 trebles, 1 space) 3 times, 4 trebles, 48 spaces, (7 trebles, 1 space) twice, 4 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 6 spaces; edge.

21. Edge; 5 spaces, 4 trebles, 1 space, 13 trebles, 2 spaces, 13 trebles, 1 space, 4 trebles, 47 spaces, 10 trebles, 1 space, 13 trebles, 4 spaces; edge.

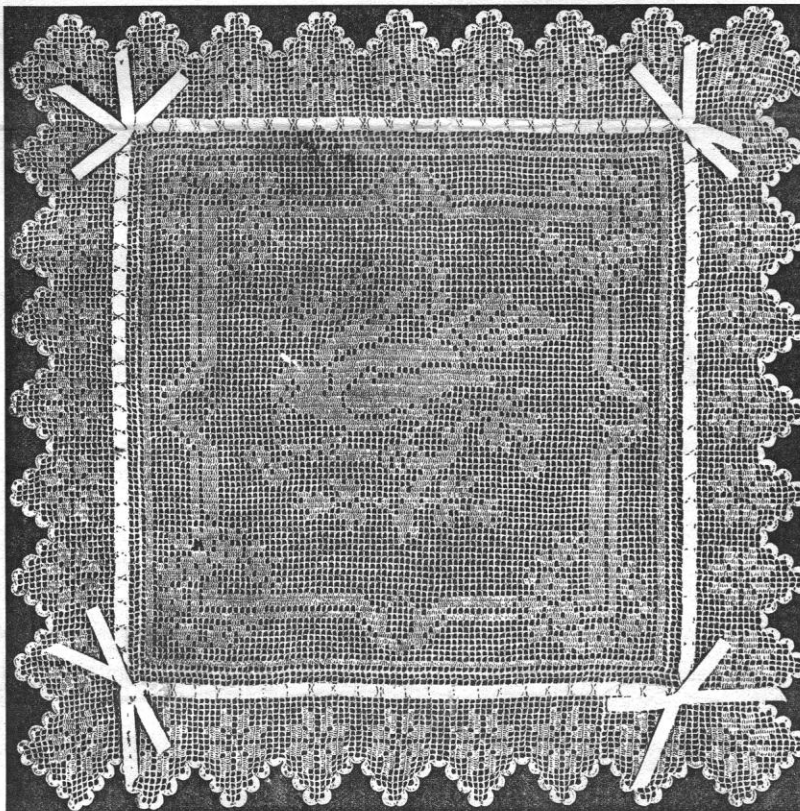
22. Edge; 3 spaces, 10 trebles, 2 spaces, 7 trebles, 1 space, 7 trebles, 4 spaces, 4 trebles, 24 spaces, 4 trebles, 26 spaces, 7 trebles, 1 space, 13 trebles, 1 space, 4 trebles, 7 spaces; edge.

23. Edge; 7 spaces, 4 trebles, 1 space, 7 trebles, (2 spaces, 4 trebles) twice, 23 spaces, 4 trebles, 1 space, 4 trebles, 27 spaces, 7 trebles, 2 spaces, 13 trebles, (1 space, 4 trebles) twice, 3 spaces; edge.

24. Edge; 7 spaces, 4 trebles, 1 space, 7 trebles, 2 spaces, 4 trebles, 1 space, 4 trebles, 17 spaces, 4 trebles, 8 spaces, 10 trebles, 23 spaces, 4 trebles, 3 spaces, 4 trebles, 1 space, 7 trebles, 1 space, 4 trebles, 7 spaces; edge.

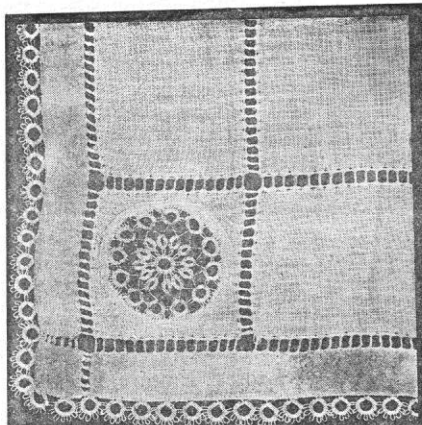
25. Edge; 7 spaces, 4 trebles, 1 space, 7 trebles, 16

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Some Dainty Gifts Made with a Shuttle

By EDITH BRADLEY



A Dainty Handkerchief



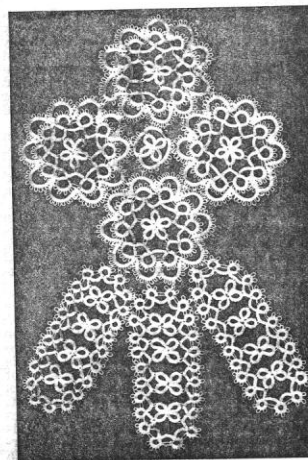
HERE is no prettier or more durable work than tating. Insets fashioned in this manner have the appearance of reticella lace, the double knots, evenly ranged, imitating very closely the buttonholed bars which are distinctive of the latter and other needlepoint laces. Many who are expert in different varieties of needlecraft have the idea that tating is difficult to do, but in this they are mistaken. It is among the very simplest of arts, once the knack of making the knot is caught, and that comes readily with a little practice.

The wheels and medallions forming the jabot which is composed entirely of tating may be utilized as insets, in making yokes, collars, or for any desired purpose. Using No. 36 thread, make first the 4-ring figures in the center of medallion, thus: Make a ring of 7 double knots, 1 picot, 7 double knots, close; repeat until you have 4 rings, worked as closely together as possible, tie and cut thread. Make four of these figures for each medallion.

Now, using both threads, join to a picot of one of the rings, make 3 double knots, turning so the purled edge is toward you, then with one thread make a ring of 2 double knots, (1 picot, 2 double knots) 5 times, close; again turning work downward make a chain of 3 double knots, join to picot of next ring in same figure, 3 double knots, a ring as before, joining to preceding by 1st picot at side (which should be a trifle longer than the 3 picots at top of ring), and continue until you have joined to one side of each 4-ring figure. After the last joining, having made the 3 double knots and ring, work around the end with (chain of 6 double knots, 1 ring, joined to preceding) 3 times, 3 double knots, join to picot of 1st ring in 4th figure, and continue up side of medallion, rounding the opposite end as described, and joining last 3 chain to the picot where 1st chain started. A very pretty band or trimming is made by continuing the 4-ring figures and the surrounding edge to the length required.

Three of the medallions are required for the tab, joined by picot of 2d ring at each side, leaving two rings at the top to be joined to the lower wheel.

Make wheels as follows: 1. Commence



Tatted Jabot

In the center with a ring of 7 double knots, 1 picot, 7 double knots, close; make four more rings, drawing all closely together in the center, tie and cut thread.

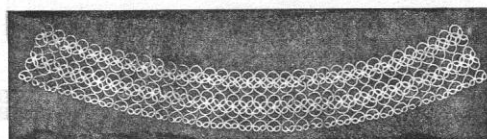
2. Make a ring of 4 double knots, 7 picots with 2 double knots between, 4 double knots, close; make a chain of 4 double knots, join to picot of center ring, 4 double knots; make a ring like the last, joining to preceding by 1st picot at side; a chain of 7 double knots; repeat around, joining every other chain to a picot of center, and last ring to 1st by side picot, also join last chain to base of 1st ring.

3. Join thread to picot connecting two rings of last row, make 2 double knots, (1 picot, 2 double knots) 13 times, join between next 2 rings; repeat around, joining last chain where 1st chain started.

This completes the wheel, pretty and useful for many purposes. Make three more in the same way, joining by picots of 2 inner side and five outside. To fill the space in center, make first a four-ring figure as described for the center of medallions; fasten to a picot of ring, make a chain of 2 double knots, (1 picot, 2 double knots) 5 times, join to picot of next ring, and repeat three times. Join each chain at middle picot to a picot of the free chain in wheel.

The jabot may be mounted over plaited lawn, if desired, the latter being edged with rings and chains such as surround the four-ring figures of medallion.

A very pretty jabot with tatted edge and insets is made as follows: Take a square of handkerchief linen seven by seven inches, allowing also for a one-fourth-inch hem. Cut off one corner in order to "square" the top of the jabot, which is to be folded or plaited into a narrow band. Draw threads one half inch from the edge along three sides, making a space about one eighth inch wide, and work with ladder-hemstitch, that is, hemstitch both edges, taking up the same



A Tatted Stock Collar

threads each side, so as to form tiny bars across the space.

In each corner, about one fourth inch from the hem, place an inset of tating, made thus: Using No. 50 thread and two shuttles (or drawing the second thread from the spool, if you prefer), make a chain of 1 double knot, 1 very small picot, 4 double knots; make a ring of (3 double knots, 1 picot) 7 times, 3 double knots, close; chain of 4 double knots; ring of 3 double knots, join to last picot of preceding ring, (3 double knots, 1 picot) 8 times, 3 double knots, close; chain of 4 double knots; another ring like 1st, joining by 1st picot to preceding ring; a chain of 4 double knots, join to very small picot first made. This completes one cloverleaf or corner. Make a chain of 8 double knots; a ring of 6 double knots, (1 very small picot, 6 double knots) 3 times, close (this for the center ring); 8 double knots, 1 very small picot, 4 double knots, then proceed with second cloverleaf, joining 3d picot of 1st ring to 5th picot of last ring of preceding leaf or corner. After last ring of this cloverleaf make 4 double knots, join to very small picot last made, 8 double knots, join to picot of center ring, and continue until you have reached the point where you began, when tie and cut thread. If preferred, the center ring may be made first; then 8 double knots, 1 very small picot, 4 double knots, and so on, joining 8 double knots at last to base of center ring.

Baste these medallions neatly in place, buttonhole closely all around, catching into every picot on outer edge of rings, and cut the linen carefully from beneath. This may be done before buttonholing, as follows: Having basted the medallion on, make a tiny aperture in the center of the little square of linen covered and cut from that to each corner; turn back these points of linen, baste smoothly, and buttonhole over the doubled edge. This makes neat work and prevents fraying or pulling out of the buttonholing.

For the edge of the jabot make a ring of 4 double knots, (1 picot, 4 double knots) 3 times, close; make a chain of 7 double knots, 1 picot, 7 double knots; again a ring like 1st, joining to preceding by side picot, which should be a trifle longer than usual. Continue in this way, alternating rings and chains, until you have the length desired.

Sew to the jabot by running needle through the hem and catching into each picot. It makes a very pretty little trimming for handkerchiefs and other small articles.

Plait the jabot in one wide plait, folding the side corners from outside to center so that they meet at the top, and put into a narrow binding. The small bow may be added or dispensed with, as preferred. Take a piece of the linen two inches wide and four inches long, allowing an extra half inch each way for the hem, which is drawn and hemstitched as described. Finish with the tatted edging, and form into a bow by plaiting the center and covering with a narrow band of the linen.

The stock-collar presented might be very attractively made of silk, black, white or of a color matching the gown or waist with which it is to be worn. The model is of No. 40 thread, and of simple but pleasing design.

1. Make a ring of 10 double knots, 1 very small picot (for drawing the join-

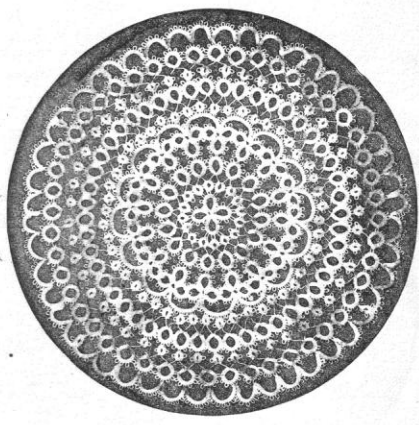
ings close together), 10 double knots, close; chain of 10 double knots, 1 very small picot, 10 double knots; a ring of 10 double knots, join to picot of previous ring, 10 double knots, close; another ring like 1st, as close to the last ring as possible to make it. Repeat to the length desired for collar.

2. Make a ring of 10 double knots, join to picot between 2 rings of last row; chain of 10 double knots, picot, 10 double knots; another ring, joining to same picot as before; another ring, close to this, joining between next 2 rings of last row; repeat to end of row, alternating the two rings, both joined to picot between 2 rings of previous row, forming groups of 4 rings, and the chains.

3. Like 1st row, joining the picot of each chain to picot of chain in 2d row.

4. Same as 3d row, working on the lower side of 1st row, or edge of collar.

5. Like 2d row, save that each ring is composed of 8 double knots, instead of 10 double knots, on each side of the joining picot. This row is at the upper edge of collar.



Bonbon-Doily, or Cushion-Cover

to picot of center ring, 6 double knots, close; leave one fourth inch thread, make a ring of 4 double knots, 1 picot, (2 double knots, 1 picot) 6 times, 4 double knots, close; again leave one fourth inch thread, make a small ring like 1st, joining to next picot of center and continue until you have 12 small and 12 large rings, joining the latter by 1st picot at side. Join also last to 1st ring, tie and cut thread. Baste the wheels in place, buttonhole the edge closely and cut the linen from beneath. Use a rather fine mercerized cotton or embroidery-floss for the buttonholing.

Edge the hem with a row of rings, each of 4 double knots, 1 picot, (2 double knots, 1 picot) 5 times, 4 double knots, close; join the rings by 1st side picots, leaving sufficient thread between to keep the line of rings smooth and straight. Whip threads between rings to edge of handkerchief.

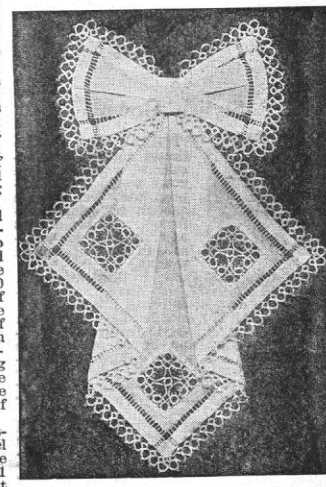
No collection of tatted gifts would be complete unless containing a bonbon doily, which may also serve as a cover for a round toilet-cushion—or a square one, for that matter, the sides of the cover being brought down between the corners of the cushion. Tating is particularly serviceable for such purpose, since the work is usually so close that pinholes in the cushion are not noticeable, while the pins are readily admitted. The cushion itself is easily made of satin, any desired color, and will add to the value of the gift. A round cushion may have two of the tatted circles, laced together at the edge by means of narrow ribbon run in and out the last row of rings.

Using No. 24 thread, commence in the center of the doily.

1. Make a ring of 4 double knots, 1 picot, (2 double knots, 1 picot) 6 times, 4 double knots, close; make 3 more of these rings, joining each to the preceding by 1st picot at side, and last ring to 1st in like manner. Tie and cut thread.

2. Make a ring of 2 double knots, picot, 2 double knots, join to 3d picot of center ring, 2 double knots, 1 picot, 2 double knots, close; leave one fourth inch thread, make a ring like 1st, as described for the center, leave one fourth inch thread, make a small ring same as before, joining to 4th or middle picot of same center ring, leave space of thread, make a large ring like preceding,

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Jabot with Tatted Insets

Table-Runner in Hardanger Embroidery

By MRS. STELLA VENARD



THIS very handsome and artistic piece of work brings in the innovation of color—most attractive when one considers the use for which it is intended, a scarf or runner for the library or living-room table. Three shades of one color are employed, light, medium and dark; and this color may accord with the other fittings of the room, thus entering harmoniously into the general scheme or tone. For the model plaid was used; but green, wood-brown, delft-blue, or any desired color may be selected instead.

The scarf, too, may be of any length required, the border being carried along each side from one end to the other. The piece illustrated is forty inches in length and twenty-five inches wide, and the foundation is of heavy-threaded scrim, eighteen threads to the inch, cream-color or unbleached. For weaving the bars and for the lace-stitches No. 25 linen thread was used, and for the embroidery rope-linen or an equally heavy mercerized embroidery-cotton or rope silk; the latter would, of course, be especially handsome.

As has been suggested, it is wiser to at least outline an article of this kind on "the whole cloth," before cutting to the required dimensions. If cut, the edges should be carefully overcast to prevent raveling, and a sufficient allowance be made so that there will be enough material for working the complete pattern. There can be nothing more vexing or disheartening than to find, when nearing the end or side, that there are lacking a few threads for the last stitches; and this is very apt to happen unless one is sure of the weave not alone of her own goods but of the fabric on which the work she is copying was done. Hence at least one inch extra should be allowed, and it is better not to cut the goods at first, as suggested.

Commencing just halfway across the end of your scarf, and using the medium color, make a block of five stitches over four threads. Directions for these blocks have been so many times given that it seems needless to repeat them. Simply bring your needle up through a hole between threads, carry it over four threads, and put it down through a hole in direct line with the first. Make four more stitches in the same way, side by side. The middle stitch of the first block—which is worked horizontally—will come exactly in the middle of the scarf-end, with two stitches at each side; make a second block at right angles to this, the first stitch coming in the same hole with last stitch of preceding block. * Then make another horizontal block at right angles to the last, again a vertical block, repeat from * and make a horizontal block. This gives you five blocks to the depth of point. Work downward or toward the edge, and the fourth following block will be like the first made. Continue in this way the sixth point, which is continued—with fourteen blocks in all—across the corner. Then continue the outlining along the side, and entirely around the piece. Start the first block, if your goods are cut, eight or ten threads from the edge.

Count up twenty threads from the first block, leaving space for three open squares exactly like the first. Make four more blocks up, following the line of the first row, then toward the edge again; after the last horizontal block miss thirteen threads and work forty stitches, or—without counting—to a point where, after raising four threads, you will work a block corresponding to the first block of this row. Then proceed with the regular outlining for two points beyond the corner, where the long block is again put in. The illustration of the scarf, with the detail, will give you a perfect idea of how the work is done.

Above the second row of outlining, a row of perpendicular blocks, each consisting of nine stitches, is put in, one over each block of the outlining. Four threads above the upper of these blocks runs a straight row of outlining-stitches, taken side by side, and extending entirely along the border, save where the corner or end pattern comes to the edge. This line is also in the light shade. Each of the plain, pointed spaces thus formed is filled with twisted bars of the dark shade, extending from the center of space to the corner of each long block, and twisting back to the point of departure (see detail).

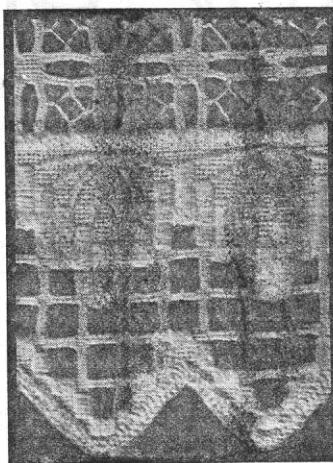
At each side of the central point, in second row of outlining, one point is omitted and the same between third and fourth points up from the corner; that is, the space which would have been

occupied by the fourth point, had the work been continued regularly, is filled by blocks consisting of seven, nine, eleven and more stitches, these blocks being separated by four threads, and the larger spaces marked off in tiny squares by single stitches taken across and up and down from the corners of blocks. Explicit instructions and counting of stitches would be confusing rather than helpful, when the design can be so readily copied from the engraving.

The irregular openings or drawn spaces at corners and center of scarf-end are buttonholed, using the light shade, the filling (of long blocks and lattice-stitch) being done with the medium shade. The center opening starts just over the first point made.

Buttonhole up sixteen stitches each side, taking each stitch over four threads, then work to right and left as indicated. It is a good plan to run in a thread, outlining these open sections accurately before doing the buttonholing. The upper edge of the central opening is in block-stitch, followed by a row of points, each taken over two threads, then over three, four and five, again over four, three and two. These points are in the light shade, and are continued along the straight border. Connecting with this row of points, at each end, is a block of thirty stitches; above this, missing five threads at the further end, is another long block, then another and another; then a line of stitches commences in the same way and extends the length of the border, at the sides, and across the top of the central opening. This work is done in the medium shade. The buttonholing of the edge is done with the dark shade, and is done in regular points, not following the block-stitches of the outlining as is so frequently the case. It is a very wise plan to first trace the points with needle and thread, and if they can be stitched on the machine, before buttonholing—the stitching following the tracing-thread—all the better because stronger. One great complaint regarding Hardanger work is that unless very carefully done it is extremely apt to pull out, even with the most gentle handling.

The cutting and drawing of thread in this class of needlecraft has also been explicitly described. One should always cut along the edge of a block or block-stitches, pressing the latter back with the thumb-nail and cutting carefully. The stitches when re-



Detail of Border

leased fall over the edge of the space. Leave the four threads at side of stitches, these forming the bars. The spaces between the first and second rows of outlining blocks are separated by single bars, the weaving being done by passing the needle under two threads and over two, back and forth. The double bars of the inner openwork are woven in the same manner, taking two threads to a bar and weaving over one thread, under one, back and forth, until smoothly and evenly filled. The lace-stitch is the simple but effective "festoon-stitch" familiar to all who do even a very little decorative stitchery, and clearly shown by the detail: Fasten in at the middle

of a bar, take a loop across the corner of space to middle of next bar, bringing the needle out at the back in order to twist the loop, and repeat until the space is surrounded and a tiny square of thread is made in the center.

A very handsome square to match the scarf is made by bringing the ends together, or shortening the sides as required to produce the square. The plain border, omitting the irregular blockwork pattern at the ends, is attractive for many purposes.

A great many workers like to wash and press the material, after putting in the kloster- or block-stitches, before cutting and drawing the threads for weaving bars and filling-stitches. In using colors, one should be careful that they are as fadeless as possible to procure. A needle with blunt point, which will not catch into and divide the threads of the fabric, is invariably chosen, and the scissors for cutting should be very sharp.

Some Dainty Gifts Made with a Shuttle

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joining to the latter by 1st picot at side, again make a small ring (always leaving same space of thread between large and small rings), join to 5th picot of same center ring, make a large ring, joining to preceding large ring as before, make a small ring of (2 double knots, 1 picot) 3 times, 2 double knots, close, a large ring, joining as before, and repeat from beginning of row, joining 3 small rings to each of the center rings, making a free or unjoined ring be-

tween the groups, and alternating with the large rings of outer row; there will be sixteen rings in each size. The wheel thus formed makes a lovely medallion for many purposes, especially if made of finer thread.

3. Make a ring of 4 double knots, 1 picot, (2 double knots, 1 picot) 4 times, 4 double knots, close; a 2d ring in same way, but with 7 picots, joining by 1st picot to last picot of preceding ring, and a middle picot to middle picot of large ring in preceding row; make a 3d ring like 1st, joining to 2d ring by 1st picot at side; make a chain of 4 double knots, 1 picot, (2 double knots, 1 picot) 10 times, 4 double knots; repeat, joining 1st ring of each cloverleaf by middle picot to middle picot of last ring of preceding cloverleaf. This, too, makes a pretty medallion, or may be used as a tumbler-dolly.

4. Make a small ring like those in 2d row, joining to 3d picot of chain in preceding row; make a large ring as in 2d row; leaving the space of thread as in that row, another small ring, joining to 6th or middle picot of chain; a large ring, joining to preceding large ring by 1st side picot; a small ring, joining to 9th picot of chain; a large ring, joining to preceding ring as directed. Repeat around, joining 3 small rings over each chain, and alternating them with the large rings. This row completes yet another dolly.

5. Same as 2d row, joining a small ring to middle picot of each large ring in previous row.

By repeating the last two rows, joining 2 small rings over a large one, as it is necessary to keep the work flat and smooth, the dolly may be made as large as required. Indeed, a very handsome luncheon-set, consisting of dillies of various sizes, with centerpieces to match, is easily fashioned by one at all accustomed to tatting. If an oval centerpiece is wanted, simply add to the number of rings in the chain, arranging them in oval rather than circular form, and working around them as directed, widening at the ends and continuing without increasing along the sides.

6. For the border, either cut and tie thread at end of last row or draw the thread up at the back and through a picot at top of large ring. Make a chain of 4 double knots, 1 picot, (2 double knots, 1 picot) 6 times, 4 double knots, join to middle picot of next ring; repeat around, and fasten off neatly.

As suggested, this makes a beautiful and useful dolly for a bonbon-dish, as it protects the polished wood of the table, while allowing it to show through the lacelike texture.

Hints for the Woman Who Embroiders

WHEN heavy padding is desired under embroidery, try using little wads of raw cotton instead of filling in the padded space with many, many stitches of darning-thread.

To pad a scallop, catch up a bit of raw cotton in your fingers and roll it between thumb and forefinger until it is of the length of the scallop, thick in the center but tapering to a mere thread at each end; push this on the scallop and with a few stitches catch to the material. Embroider over it in the usual way.

Flowers have their petals padded by making little cushionlike wads of cotton and catching them down to the material, well inside of the working line, with ordinary sewing-cotton. Cofn-dots and ribbon designs are treated accordingly.

Another method for padding a plain scallop will be appreciated by those who deprecate the time and labor usually taken for the work. It is a genuine "short cut," accomplishing the same result very quickly. Purchase fine white cotton soutache braid, which is inexpensive. You can easily shrink this by putting it in hot and cold water alternately.

Iron it straight and stitch it evenly by machine with long stitches to the scallop on the goods.

The braid should be laid just inside the markings. With this help, the actual padding will take but a few moments, and the buttonholing will be even and firm.

Here is a wrinkle which is not generally known, and will be useful to the woman who hates to embroider on hoops:

Baste your material very firmly on stiff brown paper in such a manner that there is no danger of slipping. You may bend and crush your work to your heart's desire without danger of disturbing the design.

If the paper catches in the stitch, it need not cause you any uneasiness as it can easily be torn away after the work is completed.

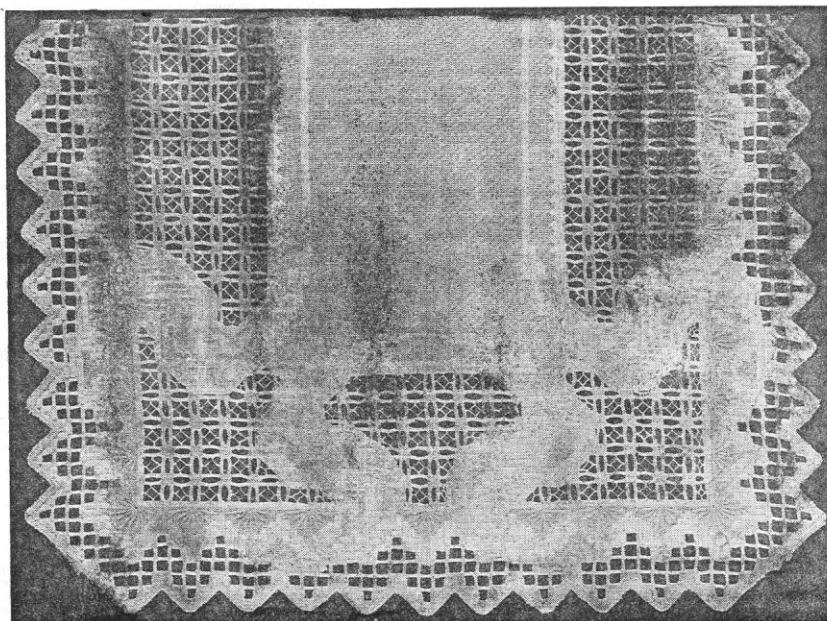


Table-Runner in Hardanger Embroidery

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M. Leigh Martin

609 Applecross Dr.

Cary, NC 27511

(919)377-2909

akamoraih@gmail.com

www.SomethingUndertheBed.com is the crafter’s bibliography project, with the goal of building the database for various craft disciplines that our Library of Congress has scorned to do. In 2003, I was hunting for the publication end date for a run of “The Cloth Doll”. All I wanted to find was the date of the last issue, so that I would know when I had a complete set. It had an ISSN, so I went to the LoC website to look it up – with no success. I e-mailed the LoC – and got a rather snotty reply back telling me they do not concern themselves with women’s hobbies. Fourteen years later, and I am still fueled by that initial outrage and feeling of betrayal. My anger keeps me working on this project nearly every day, and it has not flagged in all this time. The catalog is far from comprehensive, but it has been steadily growing and becoming more and more useful. Crafters' and Artists' interests should not end up on the ash heap of history, and deserve the respect and attention of historians as much as battles and politics. Our cultures are not just red in tooth and claw, but have risen rapidly because we have committed to being ruled by laws instead of military strength. Our crafts are a fundamental pulse point of that human condition, reflecting our flourishing cultures and encouraging them with their beauty and power to inspire in our everyday lives. **THEY ARE IMPORTANT**, not just to women, but to everyone. I wish I could cover all crafts – and if I ever win the lottery, I will start raiding the local Librarian school and make that happen! For now, I focus on the ones I know something about and already had a private collection for. When you visit my project, and you find missing bits that you can fill in, or see typos and broken links that need to be fixed, I am always grateful for a heads up. Remember that it is a work in progress, and that Murphy insists that the magazine issue you are looking for will be the one I’m missing from any given title series. It is getting better and better with each passing day, so keep checking back. And for those of you who have donated your invaluable time, expertise and materials, you have my undying gratitude for making this easier and better in every way. Thank you, thank you, thank you, with all my heart. -Leigh