

COLLAR FOR CHILD'S COAT

DRAWN BY
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WHEN using this printed design from the paper the directions are as follows—
If the material used is very sheer the easiest way is to lay it over the design, which will show through plainly, and draw over each line with a hard, sharp pencil. If your linen is heavy, buy a piece of impression paper, the kind that does not rub off, lay it on your material, place the design over it and trace with a hard pencil. You will find the design neatly transferred and ready to be embroidered.
In transferring a design when only one part is given fold your linen so that the two right sides come together. Between these two sides insert two pieces of the impression paper, placing the wrong sides of paper toward each other, then place your design on the folded material and draw each line thinly with a hard, sharp pencil.
I have drawn by request the collar design for a child's coat. The scallop should be padded well, and then closely buttonholed. The dots may be worked solid, or with the outer and inner line solid, and the central one as a circle. The dotted lines in the collar indicate where the collar is to be sewed into the band. The inner line allows for a small neck, and the outer line for a larger one. The neck can be made still smaller by increasing the scallops at each side. Mercerized cotton, No. 2, in white or colors, should be used.

No Patterns of
These Designs
Are Available

Pattern No. 220

MAKING CANDLE SHADES AT HOME

No housekeeper can have too many candle shades so long as they are in sets of four. The simplest of these sets cost more to buy than most women can afford, therefore, why not make them at home?

Interesting new shades are developed to suit every taste. The girl who can embroider should straightway start four of the popular shade coverings of handkerchief or heavier linen, worked in a very open Madeira design.

The edges of these shades as well as interior design can have the characteristic eyelet border, but will be less work if finished with narrow edging of linen lace at top and bottom.

Such shades have the advantage of laundering easily and can be used over any color lining.

The girl who delights in bead work can evolve shades that are in the height of style, yet are costly to buy. Those of white beads and bugles, with deep bead fringes, are perhaps best style just now and are equally lovely over white or colored lining.

To make them, trace the shape desired on stiff colored paper and string accordingly. The paper can be later cut away easily, as merely the ends of the threads or wire are fastened to it. For a skillful bead worker the globe-shaped shades are new and artistic.

In hammered brass interesting shades are to be made. The materials for this work, with a certain number of designs, can be bought put up in boxes, and are easily followed by quite inexperienced workers.

The most fashionable craze at present is the "spookie" shades. The materials for them are also put up in packages, containing outside frame, a lining and various colored papers to be pasted according to a key or diagram with full instructions. Lovely floral designs, rose, iris, lily effects, owls and various conventional patterns are to be had and with practice original shades are soon possible.

Other lovely shades can be made from flowers cut from cretonne and applied as desired to a plain silk lining of appropriate tint.

Watercolor paper with floral borders, colored and then cut out, according to lines of design, make cheap and artistic prizes if one has a knack for drawing.

Miss Hunter's Correspondence

Scallops.
To O. PAULINE R.—Buttonholed scallops which require frequent laundering are likely to fray, making it necessary to trim them each time. This trouble can be avoided by working a second row of fine, close buttonholing between the first row, after the scallops have been cut out. This will give a much flatter edge which will not fray after it has been laundered.

Centerpiece.
To Miss H.—I am delighted that you are so pleased with the centerpiece, and large dolls, and will give a smaller one as soon as possible.

Table Cover.
To Miss Mary J.—A most attractive table cover can be made of white linen with a design of green grapes and stems going entirely around it. The stems are very narrow and should be worked flat in a standing over and over stitch with brown Roman flow. The grapes are worked in two shades of green Persian silk. Commence to work the grapes at the outer edge with a narrow over and over stitch going round and round until the grape is filled in the center. Finish the cover with a hem about one and one-half inches wide.

No Private Orders.
To H. M. E.—I am sorry that I can not send you any stamping patterns. We have only those that appear each week in the paper.

Baby's Cap.
To Mrs. King.—The lining for a sheer baby cap is made of soft silk doubled, with soft wool wadding between. The lining should be the same shape as the cap and quilted in diamond shaped blocks, lining and wadding together. If a warmer lining is required, use one of fine flannel on the silk lining next to the head. If the silk for the lining is the same color as the ribbon of the bow, the effect will be very dainty even through the sheer material.

Pin cushion.
To Miss L. M. E.—I have already drawn the design for a pin cushion that you ask for and it will soon appear.

Chrysanthemums.
To Miss H. M. A.—When embroidering chrysanthemums the tips of the petals should be made light shading darker towards the base, the ones in the background are always made dark and those in the foreground light. The petals that overlap should be worked with a shade that will contrast distinctly with the part that is overlapped. The petals are worked solid in Kensington stitch, and the buds or partly

opened flowers are worked with darker shades than the full blown ones. Some flowers may be made light and some dark on the same centerpiece to give variety to the work.

Windmill Stitch.
To Mary C.—The Windmill stitch used in Hedelo embroidery is made by crossing and re-crossing the threads across the open space, which is first cut, turned under, and buttonholed on

the edge before the lace stitches are made. These crossed threads are then fastened in the center and the arms of the windmill are made by weaving over and under these foundation threads. If the material is heavy, like Hutter's linen, a rather coarse mercerized cotton shall be used, but for sheer material use a fine color.

Sideboard Covers.
To Mrs. W. H. C.—Thank you for

your kind appreciation of the patterns. I will be glad to draw one for a sideboard cover in the Wallachian design. I can not send you the pattern as I do not fill any private orders.

Shirtwaist.
To Mrs. B.—I will gladly give a shirtwaist which opens in the front, and is just what you need for your kind appreciation of the designs.

Bureau Set.
To Marlan M.—A dainty set for the bureau without much handwork is made of dotted swiss over pink or blue. Lace insertion may be used on the top, finished on each edge with a row of featherstitching in pink or blue silk. The ruffle is of swiss finished on the edge with lace and a row of featherstitching. Cover the pin cushion with dotted swiss edged with lace and featherstitching. A few embroidered flowers in pink or blue will add to the attractiveness of the set. Join the ruffle to the bureau cover and pin cushion with leading run with ribbon. Rows or rosettes of ribbon finish the pin cushion at the four corners.

Violet Wreath.
To S. P. S.—I am glad that you find the designs useful, and will gladly give the wreath of violets, but can not tell you just when it will be published.

UNIQUE STENCIL DESIGN By Grace Evans

THIS pattern was made in answer to a request of a school teacher who wanted designs to decorate the tops of blackboards. But for every happy household with a child in it, here is a suggestion for nursery decoration. The Dutch boy could chase the geese to the valleys of dreams. He might go all along the spread of the "dream slip" which carries the wee ones to the land of nod and along the border of the nursery wall. To be sure, the foundation is only wall paper, crash, or unbleached muslin, and the boy only two or three colors of paint. But just such simple devices may lighten the duties of the mother and help the sand man. The pillow slip might be stenciled across the front and various other articles belonging to the child could be

made attractive and interesting by this decoration. For instance, a bit of crash or linen with the stencil placed above the hem. A laundry bag with the decoration across the front. Pillow tops for the window-seat and curtains. The subject suggests its own color scheme, but it can be painted with colors to harmonize with the floor covering or wall papers. All decorations should be carried out in lighter tones than the walls or floor. The stencil may be made easily by any one. Cardboard is the material used for the stencil. Prepared board may be purchased, but this cardboard will do.

Trace the design from the pattern given here on cardboard. Then darken the parts to be cut, for if inexperienced you may cut the wrong parts. The tracing is done by putting impression paper under the pattern and going over the lines. If you use the unprepared cardboard, after cutting out the design, rub the cardboard over with a little sweet oil. This makes it waterproof and at the same time easy to cut. Place it upon a table and slip under it a piece of glass. After cutting the stencil, varnish on both sides with shellac. Be sure that none of the shellac is allowed to settle in the corners. In decorating your material, place several layers of newspaper on a single piece of blotting paper under goods to absorb all superfluous color. Stretch the goods over ironing board or table and pin closely along the edges. Then pin the design on material. When you have painted one part of a repeated pattern, see that in removing the stencil the edges will not blur. Before repeating the design the exact position where each repeating piece is to be placed must be decided upon and marked by pins or lightly with pencil so that the work will be properly arranged. Change the upper layer of newspaper every time you shift your pattern, so the color absorbed will not blur or stain the new material. Apply the color quite thin, using a separate brush for each color. Be sure to have at hand a small piece of cloth wet with benzine or turpentine to wipe the stencil, for it is necessary to have your stencil clean on both sides. Now you have your stencil ready; the next thing to consider is brushes. Almost any kind of brush or round bristle will do. The size depends on the pattern. A separate brush must be used for applying each color. The question of colors is too broad to consider now. After the beginner becomes more experienced she can learn about dyes and other mediums. At present we will consider only the use of oil colors, which are made for stenciling. As almost any color can be had by mixtures of red, blue and yellow, these three are necessary to have at first. It is best to use transparent colors such as burnt sienna (brown), rose madder, which comes in four shades, and cadmium (yellow). These colors are mixed with turpentine or naphtha until it is like a stain. If you are not accustomed to using paints you'll find it doesn't take as much as you think. Mix on a palette or a piece of glass.



STENCIL ACTUAL SIZE