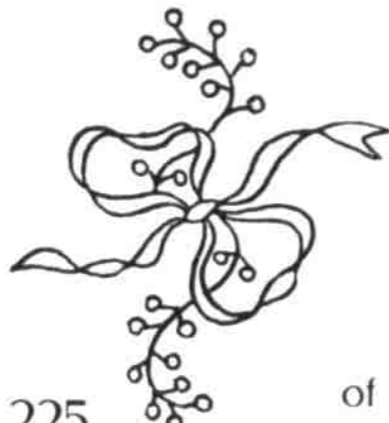


LOWER HALF OF CHILD'S DRESS

DRAWN BY
SARAH HALE HUNTER



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.
The lower part of the panel for an infant's dress and the bottom scallops finish the design. The scallops should first be padded and then closely buttonholed. The bow is worked solid, with the stems in the outline stitch, and the dots solid or as eyelets.
The bottom of the skirt may be finished with a hem or a row of scallops. The material of the dress should be gathered into the yoke on either side.
Mercerized cotton, No. 20, is used for the embroidery.



Design No. 225

No Patterns
of These Designs
Are Available

Miss Hunter's Correspondence

To Mrs. G. F.:—I am giving below directions for a very pretty eight-pointed shawl which I think you will find most satisfactory:—

Material: Shetland wool, 2 hanks, 1 bone crochet hook No. 2.
Instructions: Make a chain of 8 and join.

First Row—Chain 3, yarn over hook and draw a loop through hole, yarn over hook and draw a loop through hole again; do this 4 times in all, yarn over hook and draw through all and fasten with a chain. Count this as one stitch, make 18 of these and join.

Second Row—Chain 1, and in the second space yarn over hook and draw loop through, repeat, then yarn over hook and draw loop through first space, repeat, yarn over hook and draw through all and fasten with a chain; this makes a twisted pineapple stitch. Yarn over hook, draw a loop through space, repeat 2 times, yarn over hook, draw through and fasten, repeat once, then yarn over hook, draw loop through next space, repeat once, then yarn over hook, draw loop through space behind, repeat, yarn over hook, draw through all and fasten with chain. This will be one of the points; in the next space, yarn over hook, draw loop through, repeat 3 times. Repeat this 7 times more, making 8 points, always putting 2 stitches in center of two stitches to increase each row; continue this way, making 18 rows, then finish with a shell with point edge.
In doubling shawl, one point must lay between two points, so as to show the 8 points.

For Baby's Clothes.
To Mother:—A pretty box for holding the baby's belongings can be easily and successfully made at home, and at a small expense. Select a plain wooden box about 2 feet long, 1 deep and 1 wide, with a hinged top, and line it first with heavy unbleached muslin, and then with dainty figured satin. Oris foot can be sprinkled between the two linings. A piece of the satin about 8 inches wide is fastened on with small brass headed tacks, and divided into pockets, for holding the smaller articles. The outside can be painted white, blue or pink, or covered with denim—held in place with brass headed tacks,



and on each end of the box is fastened a brass handle.

Shaving Pad

To Katherine:—A shaving pad makes an acceptable little gift for a son, as well as a pretty one. Use for the cover a circle of thin water-color board about 4 inches in diameter, and on this paint a spray of pink and violet sweet-peas tied with green ribbon. On the back fasten a pad of shaving paper with green ribbon run through into holes in the pad, and also in the card-board



circle, and fastened in a bow in front. A loop of ribbon should be left at the back to hang it by. The edges of the circle may be touched with gold paint as a finish.

French Seam

To Inquirer:—A double French seam is used for joining materials which are likely to fray. The two pieces of material should be run together back to back, with perfectly even edges, after which they are turned around close to the seam, and another row of stitching made, which will completely enclose the raw edges. This seam is especially suited to fine thin materials, which will fray without some protection.

Table Cover

To Mrs. H. M.:—An unusually attractive table cover can be made of cream color linen with a design of tulips and leaves, applied on using green and yellow linen with a touch of violet, making the green more prominent than the other shades. The design is arranged in the four corners, and outlined with heavy flock, which may be couched down with silk, or simply outlined. A border of green finishes the edge. This will make an attractive cover for a porch table.

Stock and Jabot

To Mrs. L. P.:—A dainty stock and jabot to wear with a lingerie waist is one of lawn or sheer linen embroidered in satin stitch, with dots worked as eyelets or solid. The stock is buttonholed on both edges with small shallow scallops, with a spray of flowers and dots from the center toward both ends. The jabot is also finished with scallops on the edge, with a dot in every other scallop, and the embroidery on the outside plate. The plate is turned in to meet in the center and pressed to keep in place. A small embroidered tab is used on the jabot at the top, which makes an effective finish.

Lingerie Hat

Mrs. C. H.:—I am so glad that you like the patterns, and will give one for a child's lingerie hat as soon as possible.

ARTS AND CRAFTS TILE MAKING

"For I remember stopping by the way To watch a potter thumping his wet clay."

THERE is a certain fascination that comes from working in clay like unto no other. In every other kind of handwork, a series of craftsmen and manufacturers must come between you and the material in which you work. Think of the processes necessarily undergone before you are ready to insert a silk thread in the eye of a steel needle, preparatory to embroidery on linen! But the clay worker harks back to the common dust of which we are all made and therefrom creates something.

Let me warn you not to try any clay work if you object to putting your fingers into the sticky mass. You must learn to love it and by and by the very feel of the clay will be pleasant to your fingers.

The tile has been selected as the subject of this first lesson, in the belief that it is the easiest thing to attempt. You can scarcely fail if you follow directions carefully. To get the clay you must go to an art store or pottery and buy a roll of clay. Its price is very low. The contents of a tile are worth from two to five cents. The firing and glazing bring up the price to fifty cents or more. Buy ready mixed clay, if possible, and keep it in a dampened cloth (preferably cotton flannel) rolled about with a bit of silecloth to keep the moisture in, re-wetting it daily.

You might begin your work by making a tile for the tea table. It is used to keep the teapot from scorching the burnish of the table. Such tiles are from 4 1/2 to 5 inches square and about one-half to three-quarters of an inch thick, when finished. Begin by drawing, on a piece of manila wrapping paper (it must be quite free from creases or folds) a square that size you desire. Let us suppose that you will have one five inches square. The design given in this size is sure your square is square and that its four corners are four right angles.

On this square begin, piece by piece, to build a tile three-quarters of an inch thick. Knead each small piece into each other small piece until the entire tile



has become a solid mass of clay with no interstices of air, which are detrimental to successful completion of the tile. You need no tool for this work other than your ten fingers and a rule to "square up" the sides of the tile. Smooth the top of the tile, see that it is of the same thickness in all parts and then you are ready for the design.

The easiest sort of design is composed of scratched or incised lines. A good tool for this sort of work is a wooden skewer such as is used by butchers for keeping the Sunday roast in shape. With this skewer you will transfer a line design previously drawn on a 5 inch square of paper, to the tile, drawing right over the design. The damp clay will receive this design as though it were transferred with carbon paper.

When the paper is removed, the design may be strengthened and accentuated by going over the lines with the skewer. Should you have no skewer at hand, a

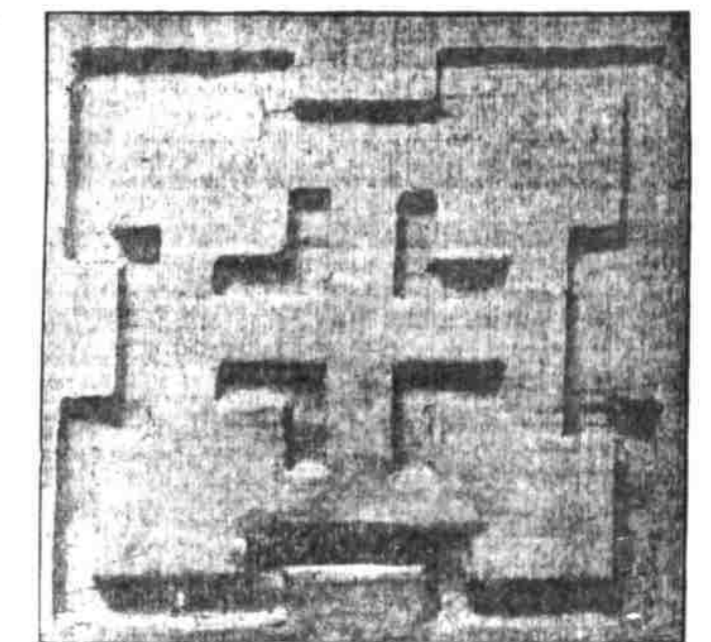


plate pencil with a rounded point is an excellent substitute.

Another and more elaborate method of making tiles is shown in the photograph of the tile with a straight line pattern. Here the entire background has been lowered with a bit of pine wood four inches a quarter of an inch wide and thick, shaved to a wedge point by means of a penknife. The Byzantine tile is made of concrete. It has been poured into a plaster paris mould, which has been made from a clay tile. Some of the tiles pictured have been burned in a kiln but not glazed.

The burning and glazing are interesting operations but not possible to the amateur craftsman. When the tile is completed and quite dried out (three days to a week will be needed for this) you will take your tile to a pottery and have it fired, that is, burned in a kiln. As the temperature needed approximates 1200 degrees Fahrenheit, it is easy

to understand why your own bake-oven will not do. This firing causes a complete change in the chemical substance of the tile. The chemist will tell you it has changed from Hydrated Silicate of Alumina to a vitrified mass of clay pottery. If you are intending to use your tile as an architectural decoration, it will require no further decoration. But, as our tile is intended for a tea table, it will be glazed after firing.

A workman at the pottery will dip the tile into glass mixed with water, scrape the glass from the under portion of the tile, and put it back into the kiln for another burning. The tea tile pictured was first fired, then glazed with a clear glass, fired a second time; glazed with a bright blue glass and fired a third time. It came out of the kiln at the last firing, a rich, dark blue, as it was intended to match a blue and white tea set.

When ordering the color glass you de-

